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United States Department of the Interior
National Park Service

Nat. Register of Historic Places by SHPO
National Park Service

National Register of Historic Places
Nomination Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional 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. Mary's Catholic Church Historic District
other names/site number _____

2. Location

street & number 105 E. 15th St., 1584 White St., 1501 Jackson St., and 1561 Jackson St. not for publication N/A
city or town Dubuque vicinity N/A
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 of 1986, 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 nationally x statewide x locally. (See continuation sheet for additional comments.)

Steve King 27 MAY 2015
Signature of certifying official Date

Iowa State Historic Preservation Office
State or 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 commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this 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): _____

Signature of Keeper	Date of Action
<u>Patrick Anderson</u>	<u>7/21/2015</u>
_____	_____
_____	_____
_____	_____

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

(do not include previously listed resources in count)

Contributing	Noncontributing	
4	0	buildings
0	0	sites
0	0	structures
0	0	objects
4	0	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

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION/*religious facility*

RELIGION/*church school*

RELIGION/*church-related residence*

Current Functions

(Enter categories from instructions)

DOMESTIC/*institutional*

VACANT/NOT IN USE

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN/*Gothic*

LATE VICTORIAN/*Second Empire*

LATE VICTORIAN/*Romanesque*

OTHER/*I-House/Dubuque Brick Vernacular*

Materials

(Enter categories from instructions)

foundation STONE/*Limestone*

walls BRICK

STONE/*Limestone*

roof ASBESTOS

other _____

Narrative Description

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

See 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 a 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.

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

- RELIGION _____
- EDUCATION _____
- ETHNIC HERITAGE - EUROPEAN _____
- ARCHITECTURE _____
- ART _____
- MILITARY _____

Period of Significance

1867 - 1965 _____

Significant Dates

- 1867 _____
- 1870 _____
- 1873 _____

Significant Person

(Complete if Criterion B is marked above)

Schmitt, Rev. Aloysius H. _____

Cultural Affiliation

Architect/Builder

Mullany, John _____

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: _____

10. Geographical Data

Acreage of Property Approximately 1 acre

(Either use the UTM system of latitude/longitude coordinates)

Latitude/Longitude Coordinates (decimal degrees)

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

- | | | | |
|--------------|------------------|------------|-------------------|
| 1. Latitude: | <u>42.508300</u> | Longitude: | <u>-90.667541</u> |
| 2. Latitude: | <u>42.508487</u> | Longitude: | <u>-90.666699</u> |
| 3. Latitude: | <u>42.507759</u> | Longitude: | <u>-90.666311</u> |
| 4. Latitude: | <u>42.507520</u> | Longitude: | <u>-90.667141</u> |

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	<u>15T</u>	<u>691628.48</u>	<u>4708851.03</u>	3	<u>15T</u>	<u>691731.19</u>	<u>4708793.73</u>
2	<u>15T</u>	<u>691697.08</u>	<u>4708873.70</u>	4	<u>15T</u>	<u>691663.72</u>	<u>4708765.32</u>

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 Duane P. Hagerty Email: HagertyHeritage@gmail.com
organization Hagerty Heritage Planning date October 30, 2014
street & number 1321 W. Winnemac Ave., #3E telephone 773-319-0209
city or town Chicago state Illinois zip code 60640

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)

St. Mary's Catholic Church Historic District
Name of Property

Dubuque, Iowa
County and State

Property Owner

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

name See Continuation Sheets

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Reduction Project (1024-0018), Washington, DC 20503.

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7. Description (Continued)

Materials

walls STONE/Sandstone

roof ASPHALT

STONE/Slate

METAL/Tin

Narrative Description

SUMMARY PARAGRAPH

The St. Mary's Catholic Church Historic District is located on the north side of the Original Town of Dubuque. See the Vicinity Map attached as Figure 1. The historic district consists of four (4) contributing buildings. See District Map, including District Bounding Coordinates, attached as Figure 64. The contributing buildings include: the St. Mary's Church, a Gothic Revival brick building originally constructed between 1864 - 1867 (the "Church"); the St. Mary's convent (now the Maria House), a brick vernacular house constructed in 1870 (the "Convent"); the St. Mary's Jackson Street School, a brick Romanesque Revival school constructed in 1873 (the "Jackson Street School"); and the St. Mary's rectory, a Second Empire home constructed circa 1890s (the "Rectory"). The four contributing buildings are the only buildings in the city block bounded by E. 15th street on the south, White Street on the west, E. 16th Street on the north and Jackson Street on the east. The St. Mary's Catholic Church Historic District embodies the original vision of the German immigrant parishioners who planned the St. Mary's parish campus and completed the construction of the entire district by the 1890s. See Figures 2 through 7.

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ST. MARY'S CATHOLIC CHURCH HISTORIC DISTRICT - VICINITY MAP

Figure 1. St. Mary's Catholic Church Historic District Vicinity Map

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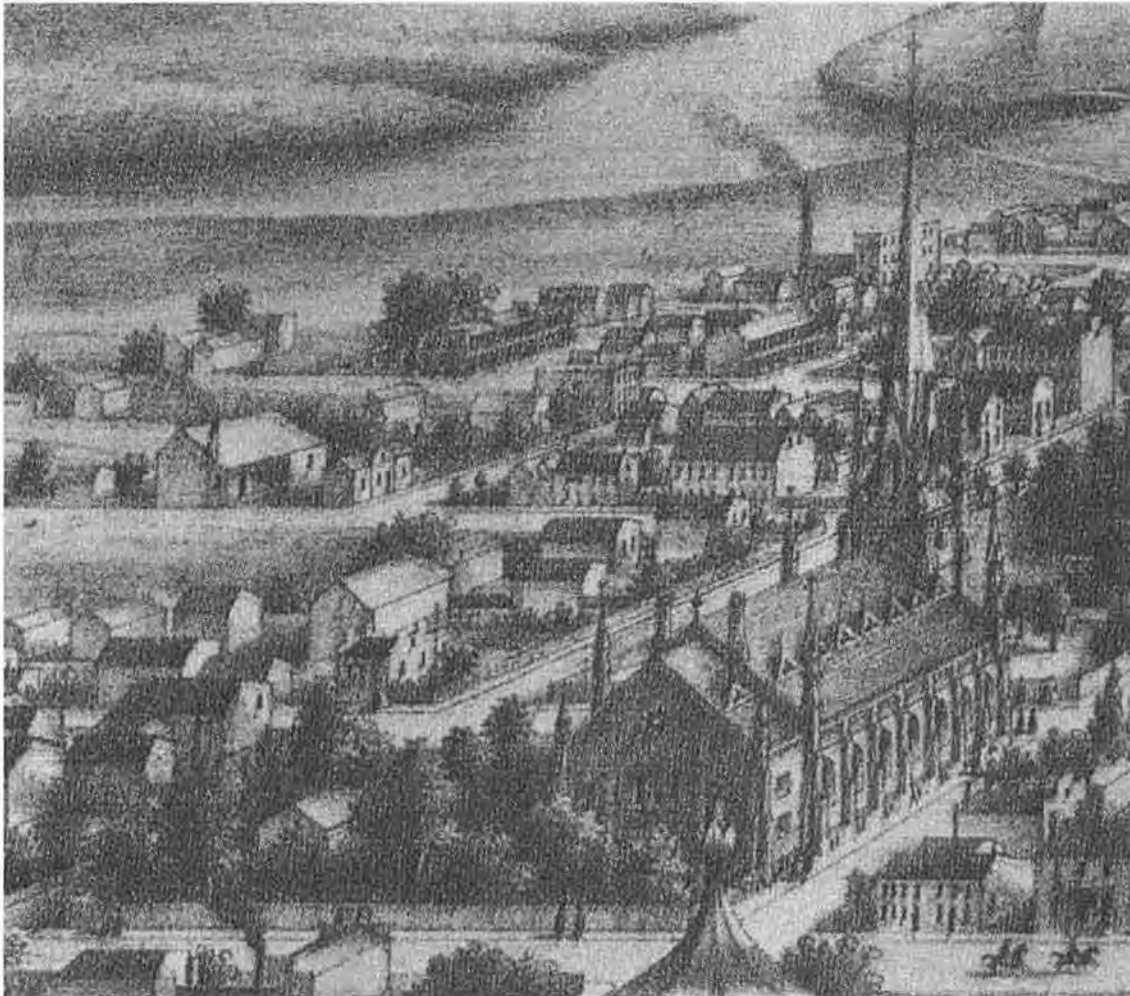


Figure 2. 1867 Lithograph of Dubuque. Detail showing St. Mary's Church from the northwest. ¹

¹ Picture Credit: Center for Dubuque History, Loras College, Dubuque, Iowa.

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Figure 3. Detail: Augustus Koch Birdseye Map of Dubuque, 1872.²

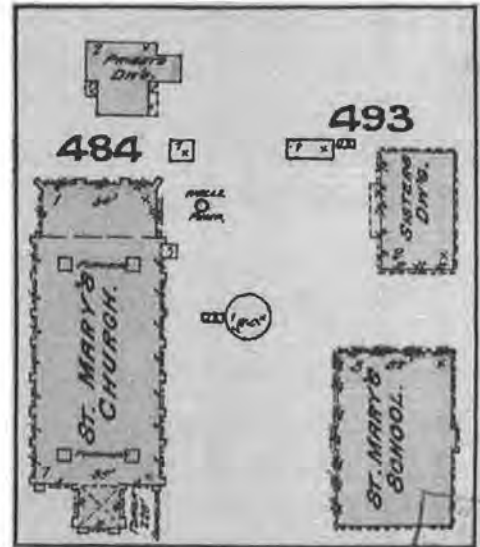


Figure 4. Sanborn Fire Insurance Map, Dubuque, Iowa, 1884.³



Figure 5. Detail from Perspective Map of Dubuque, 1889.⁴

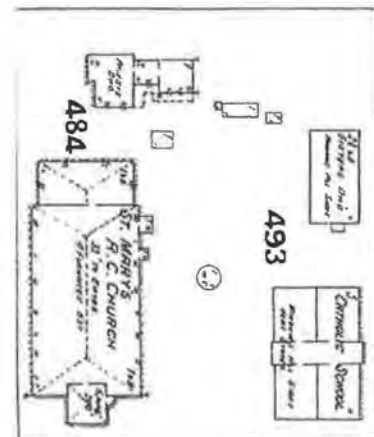


Figure 6. Sanborn Fire Insurance Map, Dubuque, Iowa, 1891.⁵

2 Picture Credit: Center for Dubuque History, Loras College, Dubuque, Iowa.
3 Picture Credit: Library of Congress: http://www.loc.gov/item/sanborn02633_001/
4 Picture Credit: Library of Congress: <http://www.loc.gov/item/75693232/>
5 Picture Credit: State Library of Iowa – Digital Sanborn Fire Insurance Maps – accessed online.

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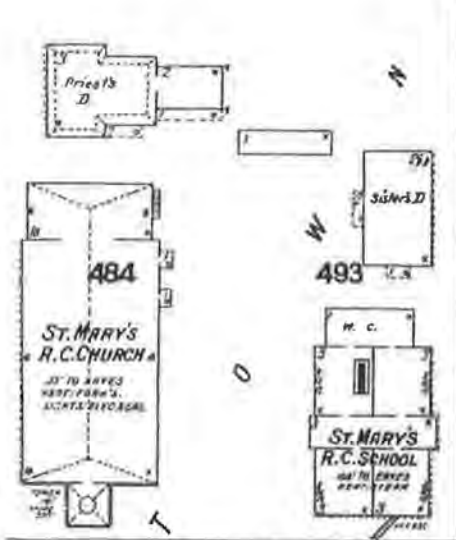


Figure 7. Sanborn Fire Insurance Map, Dubuque, Iowa, 1909.⁶

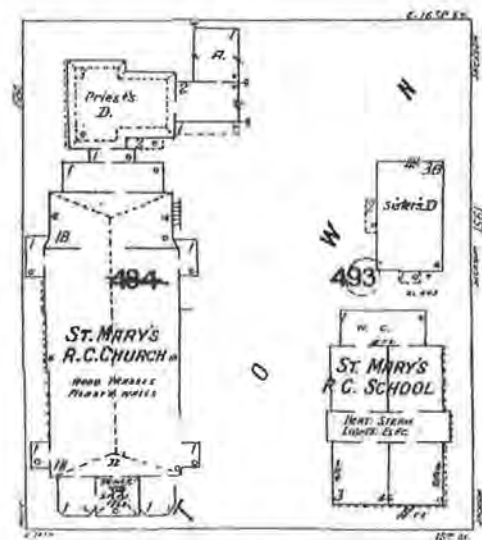


Figure 8. Sanborn Fire Insurance Map, Dubuque, Iowa 1952.⁷

The St. Mary's Catholic Church Historic District buildings retain a high degree of integrity. The buildings in the district display a highly cohesive ensemble of red brick, nineteenth century revival-style architecture. They have fulfilled their parish functions for most of their history. The district anchors a residential and commercial neighborhood on the north side of Dubuque known as the Washington Neighborhood. (See Figure 9, below). The Washington Neighborhood developed contemporaneously with the development of the St. Mary's parish complex. As one of the oldest and most established neighborhoods in the city, the Washington neighborhood has an extensive inventory of historic buildings, including homes and structures eligible for the National Register of Historic Places. The ensemble of St. Mary's parish buildings is integral to the historic character of the neighborhood.

6 Picture Credit: State Library of Iowa – Digital Sanborn Fire Insurance Maps – accessed online.

7 Picture Credit: State Library of Iowa – Digital Sanborn Fire Insurance Maps – accessed online.

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Figure 9. Washington Neighborhood in 1887 showing St. Mary's in the top left corner. View from Northwest.⁸

SITE NARRATIVE DESCRIPTION

The St. Mary's church, with its 250-foot tower and spire, dominates the St. Mary's parish complex and the surrounding neighborhood. The Church is located on the northeast corner of E. 15th Street and White Street. The Rectory is north of the Church and is connected to the church by an interior passage hallway. The Jackson Street School is located on the northwest corner of E. 15th Street and Jackson Street. The Jackson Street School is directly east of the Church. The Convent is directly north of the Jackson Street School and east of the Rectory. A driveway bisects the block and runs north and south over the entire block from 15th Street north to 16th Street. Another driveway enters the block from Jackson Street

⁸ Picture Credit: Center for Dubuque History, Loras College, Dubuque, Iowa.

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between the Jackson Street School and the Convent. Most of the surface of the site not occupied by buildings is paved in asphalt. There is minor landscaping between most of the buildings in the district and the sidewalk right-of-way. There is a parking lot on the northeast corner of the block directly north of the convent. A white vinyl fence on the Jackson Street and 16th Street boundaries surrounds the parking lot. A moveable metal gate separates the parking lot from the rest of the site. The date of the installation of the gate and fence is unknown, but they appear to be recent and not historic. Adjacent on all sides of the district boundaries, there are residential properties. White Street on the west side of the district is a one-way street that comprises the northbound lane of U.S. Highway 52.

CHURCH NARRATIVE DESCRIPTION – EXTERIOR OVERVIEW

The St. Mary's Church was originally constructed between 1864 and 1867. The 1884 Sanborn Fire Insurance Map (Figure 10) shows the original plan of the church. Figures 11 and 12 show the original appearance of the front (south) and west facades of the church.



Figure 10. Church Detail. Sanborn Fire Insurance Map, Dubuque, Iowa, 1884.⁹



Figure 11. St. Mary's Church ca 1867. Front Facade.¹⁰



Figure 12. St. Mary's Church ca 1867. West Facade.¹¹

⁹ Picture Credit: Library of Congress: http://www.loc.gov/item/sanborn02633_001/

¹⁰ Picture Credit: Samuel Root Stereograph Collection of Paul Juhl, Iowa City, Iowa.

¹¹ Picture Credit: Samuel Root Stereograph Collection of Paul Juhl, Iowa City, Iowa.

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The Church is a Gothic Revival building, rectangular in plan with a gable roof. The principal façade is the south façade facing 15th Street. The tower is located at the center of the front façade of the Church and rises 252 feet to the top of the cross. The sacristy/vestry addition on the north façade of the Church, is also rectangular in plan, with a hip roof. There are two entry vestibule additions each on the east and west facades of the Church. The four vestibules are rectangular in plan with gable roofs. The northeast vestibule also contains an elevator accessing the basement and the main floor of the Church. Two confessional chapel additions flank the tower/spire and are half-octagonal in plan. The confessional chapels have cross-gable roofs.

The structural system of the church rests on a limestone block foundation. The basement walls are limestone blocks that rest on the limestone foundation and protrude approximately 4 feet above grade. Load-bearing brick walls rest on the limestone basement walls. Buttresses support the brick walls and the tower and spire. During the 1911-1913 renovations, steel beams and steel columns were added to the north side of the basement to be able to support the expanded chancel. The roof is a side gable roof running north/south, with the gables on the north and south facades of the building. Massive timber scissor trusses support the roof over the nave and chancel. During the 1911-1913 renovations, steel reinforcements were added to the timber trusses and brick arches over the chancel. Timber trusses also comprise the structure of the spire. The spire is sheathed in sheet metal believed to be tin or zinc. The structural systems of the additions are also limestone foundation with brick walls supported by buttresses.

CHURCH NARRATIVE DESCRIPTION – EXTERIOR FACADES

South Facade

The front façade of the church has 5 bays: A center bay that comprises the tower and spire, two bays flanking the center bay that comprise the confessional chapels and two outer bays that comprise the entry vestibules on the east and west facades of the church.

The 25 feet wide center bay protrudes approximately 25 feet from the main façade of the Church. Buttresses on the corners of the center bay rise to the clock level of the tower and are topped by limestone caps. The main entrance to the church is through double doors at the ground level of the center bay. The first approximately four feet of the front façade is comprised of limestone block capped by a limestone water table. The limestone block of the center bay is likely a variety of limestone that is local to the Dubuque area. Above the limestone block, the façade is comprised of red load-bearing brick in a common bond pattern; with a header course every sixth row.

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Double limestone columns on limestone pedestals flank the main entrance in the center bay the front facade. The limestone columns have Corinthian capitals. The main double doors are bronze 3-panel doors with a fleur-de-lis bas-relief in the center of each top panel. A pointed arch window with gothic tracery tops the double doors. A false gable with limestone cross at its peak tops the pointed arch main door opening. One level above the limestone cross is a single pointed arch window. One level above the pointed arch window is a rose window with a semicircular arch window hood. Two levels above the rose window is the clock with a black face, white roman numerals and white hands. The clock has a rectangular hood with limestone details. Above the clock is a corbelled brick decorative arcade of 6 gothic pointed arches.

The next level of the tower is the belfry level. The center of the belfry level has a dormer with a gothic pointed arch louvered window. The louvers are scalloped and painted white. Flanking the dormer are pressed metal octagonal turrets painted black with white gothic tracery accents. The turrets have tent pressed metal roofs topped by gothic finials. The flanking turrets are connected to the dormer by white painted decorative flying buttresses. The belfry level is the top of the brick tower and terminates with a gable.

The octagonal tent roof of the spire begins at the top of the belfry level of the tower. The spire is covered with pressed metal roofing. The pressed metal is painted black and accented by white painted gothic tracery/trim. There are dormers/vents with louvered pointed arch openings on the bottom level of the spire and smaller dormers with vented/louvered pointed arch openings 1/3rd and 2/3rds of the way to the top of the spire. At the top of the spire is a gold Latin cross atop a half-moon crescent.

The two bays flanking the center bay of the front façade are approximately 22 feet wide and protrude approximately 20 feet from the main façade. The two flanking bays comprise the two confessional chapels. The first approximately four feet of each flanking bay is comprised of limestone block, likely Indiana limestone. The remainder of the each flanking bay is load-bearing red brick in a common bond pattern with limestone accents. The front façade of each chapel has a blank center bay with a corbelled brick arcade of 3 pointed arches at the top. Flanking the center bay of each chapel are two pointed arch windows. The chapel additions have copper gutters and downspouts. Above the center bay is a gable with an oculus window in the center. A pressed metal gothic trefoil tops the gable. Above the roofline of each flanking bay is a large pointed arch window that is on the front façade of the original church. These windows were larger in the original construction but were shortened when the confessional chapels were added. Buttresses with a pyramidal cap support the corners of the bays flanking the center bay of the front façade.

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The side entry vestibule bays of the front façade are comprised of materials similar to the other bays of the front façade. Each side bay contains two bronze doors similar to the main doors in the center bay of the front façade. Each entry vestibule addition has copper gutters and downspouts.

East/West Facades

The east and west facades of the Church each have 10 bays. The approximately first four feet of each façade is limestone block with the remainder of each façade consisting of load-bearing brick in a common bond pattern with limestone accents. The first bay on the south side of the Church on either façade contains the chapel on the first floor and the tower rising several floors above. The chapel level has three pointed arch windows with the center window slightly wider and taller than the two flanking windows. Above the center window is an oculus window. The chapel level terminates with a gable topped by a gold cross. The description for the tower is similar to that for the front façade, except that at the level of the rose window on the front facade, there are two identical pointed arch windows on the east and west facades of the tower rather than the rose window. On the east façade of the tower there is also a protruding turret for the spiral staircase leading to the attic of the church. The turret has three windows, one each at varying levels.

The next 7 bays north of the first (south) bay of the east and west facades of the Church comprise the nave of the Church. Buttresses divide each bay. A large gothic pointed arch window is in the center of each bay. There is a stringcourse of limestone above each window and corbelled brick detailing above each stringcourse. Below each gothic pointed arch window are two small rectangular basement windows in the limestone block. It is likely that the basement windows were larger and extended below the surface into window wells because there is evidence in the basement that the basement windows below the surface were filled in at some point. Entry vestibules are located in the 2nd and 8th bays on the east and west facades. The entry vestibule in the 2nd bay has three pointed arch windows, the center window being wider and taller than the flanking windows. The entry vestibule in the 8th bay has just one pointed arch window. The entry vestibules terminate in a gable topped by a pressed metal trefoil. Large lancet windows are above the entry vestibules. These windows were originally full size, but were shortened when the entry vestibules were added. The lancet window above the vestibule in the 8th bay is narrower than the other lancet windows. The 9th bay is wider than the other bays and comprises the depth of the chancel. The roof above the 2nd through 9th bays has 8 triangular louvered metal dormers spaced evenly. These appear to be decorative only. The 10th and final bay is the sacristy/vestry addition. On the West façade, the 10th bay has just one rectangular window. On the East façade, there is a rectangular window and an entry door on the right side of the bay.

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North Façade

The North façade originally had 3 bays, the center bay being the chancel of the church and the flanking bays being the sacristy/vestry for the church. Buttresses separated the bays. The center bay contained three identical pointed arch windows toward the bottom of the bay and a circular rose window above the triplet windows. The two outside bays each contained two rectangular windows of identical size, one directly above the other. The top window contained wood gothic tracery. The bottom window appeared to be six-over-six double hung windows. When the sacristy/vestry was added, the 3 bays were obscured and all of the window openings were either bricked in or the brick wall was reconstructed. The sacristy has just one bay, with a connecting passageway to the rectory to the north. The tracery of the windows in the sacristy appears to be the same tracery that was originally in the top rectangular windows.

Church Additions/Alterations

Between 1911 and 1913, the parish remodeled and redecorated the Church, building the sacristy/vestry addition to the north of the chancel, two confessional chapels on either side of the tower, four entrance vestibules and widening the chancel. The 1952 Sanborn Fire Insurance Map (Figure 13) shows the plan of the church after the 1911/1913 renovations. It is roughly the plan of the Church, as it exists today. In the early 1990s, the parish constructed an elevator addition to the north of the northeast vestibule of the church.

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Figure 13. Church Detail: Sanborn Fire Insurance Map, Dubuque, Iowa, 1952.¹²

CHURCH NARRATIVE DESCRIPTION – INTERIOR

The interior of the church has a basement, a main floor, and an open choir loft one story above the main floor over the south 1/4th of the main floor. There is an attic above the main floor containing the roof truss system for the main portion of the church. The tower also has approximately 6-7 levels, including the ground and the belfry level. Above the belfry level is the roof truss system supporting the roof of the spire.

Basement

The floor plan of the basement is shown as Figure 14.

¹² Picture Credit: State Library of Iowa – Digital Sanborn Fire Insurance Maps – accessed online.

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ST. MARY'S CHURCH, DUBUQUE, IOWA

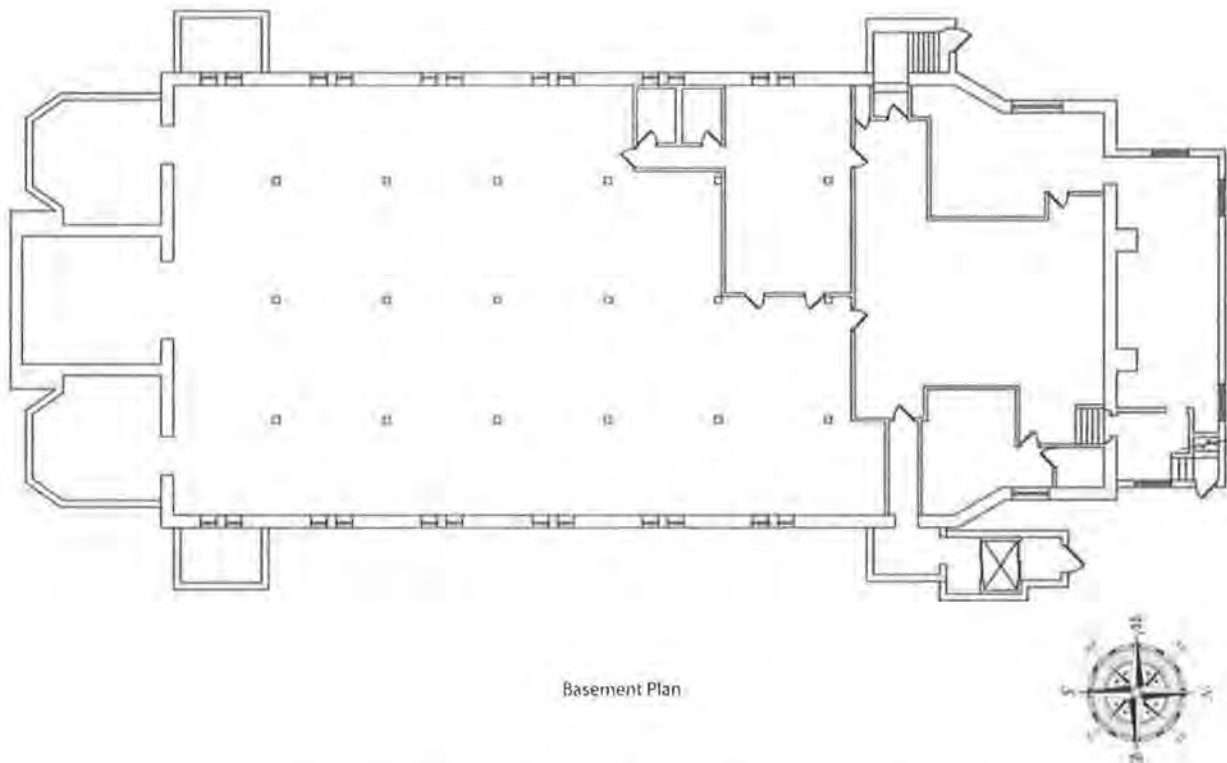


Figure 14. St. Mary's Church - Basement Plan - January 2012¹³

The basement is mostly unimproved, with dirt floor, exposed timber piers and beams and limestone supporting walls. The limestone walls have rectangular windows on both the east and west facades. The windows as originally extended below ground level, with window wells on the exterior of the building. However, those window wells and window openings have been filled in. Approximately 1/3rd of the basement on the north side has been improved. It contains kitchen space, meeting rooms, a large multipurpose space, a men's and women's bathroom and rooms for the building's mechanicals.

Main Floor

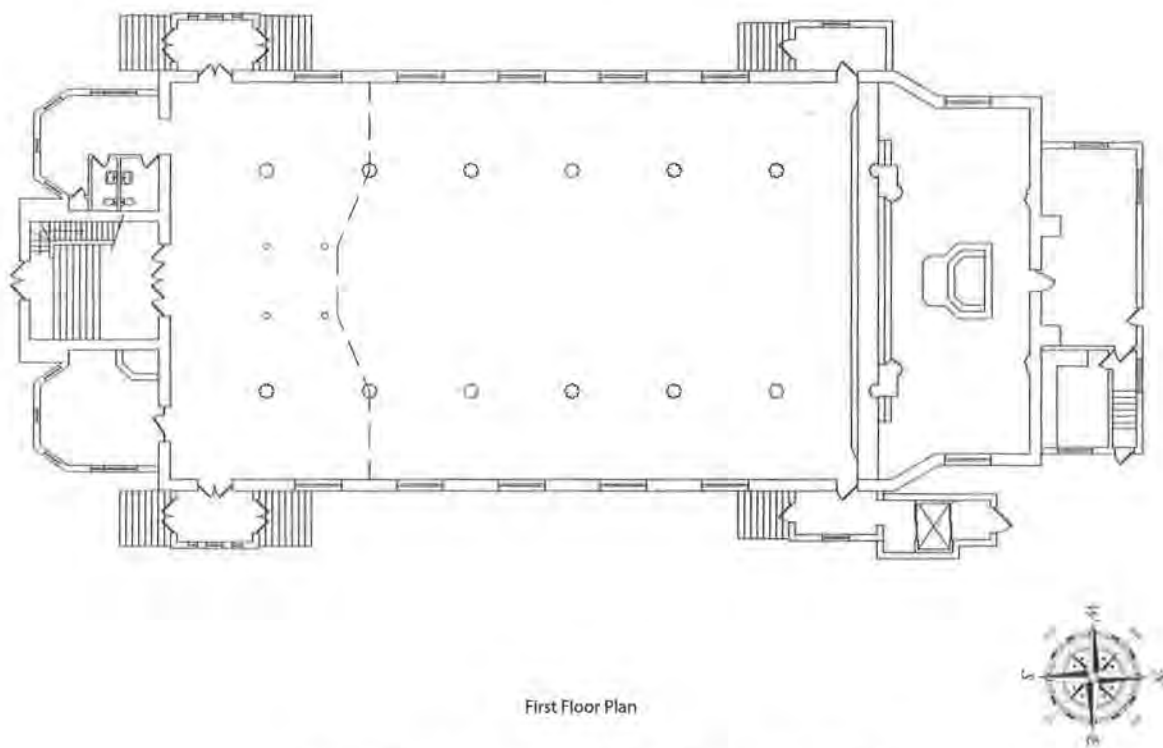
¹³ Drawing Credit: Daniel O'Brien, Chicago, Illinois.

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ST. MARY'S CHURCH, DUBUQUE, IOWA



First Floor Plan

Figure 15. St. Mary's Church Main Floor Plan - January, 2012.¹⁴

The main floor is divided into 4 distinct areas. The plan of the Main Floor is shown as Figure 15, above. The north approximately 15 feet of the church contains the sacristy on the west side and the vestry on the east side. It is decorated plainly. The sacristy contains two rectangular stained glass windows, one on the west wall and one on the north wall. The door leading to the passageway to the Rectory is also on the north wall of the sacristy. The vestry contains one rectangular stained glass window on the east wall.

The chancel is directly south of the sacristy and can be entered through a door directly in the center of the chancel north wall. The chancel is approximately 30 feet deep from north to south and is raised approximately 5 steps above the floor of the remainder of the sanctuary. The floor is comprised mostly of

¹⁴ Drawing Credit: Daniel O'Brien, Chicago, Illinois.

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white porcelain tile with colored accent borders. The treads and risers of the steps are Carrara marble. The chancel is characterized by the 35-foot mural of the Assumption of the Blessed Virgin Mary on the north wall of the chancel, the Gothic arch spanning the south side of the chancel, the fan vaulting covering the center of the chancel, and the ribbed arch vaulted ceiling flanking the center of the chancel. The chancel is also characterized by the intricately decorated painting and stenciling of the north wall and the fan vaulted ceiling. There are two large pointed arch stained glass windows, one on either side of the chancel, fabricated by the F.X. Zettler Company of Munich Germany.

The nave extends approximately 115 feet to the south of the chancel. The fan vaulting of the center chancel ceiling is continued into the center ceiling of the nave. The vaulting is supported by 6 colonnettes on each side of the nave. Corinthian capitals top the colonnettes. The vaulting is painted in deep red/crimson. Murals of adoring and praying angels adorn the center vaulting, as well as intricate stencil painting. Between the fan vaulting are false clerestory windows each with a mosaic cross and elaborate stencil borders. The peak of the ceiling where the fan vaulting intersects is accented by hanging gothic finials. The floor is covered by low-pile red carpet.

Gothic pointed arch ribbed vaulted ceilings top the two side aisles of the nave. The side walls and side aisle ceilings are elaborately stenciled. Side entrances for the church are located on the north and south ends of the nave, on both the east and west sides of the nave. Above the entrances on the north side of the nave are two pointed arch windows that are narrower than the other pointed arch windows on either side of the nave. Between each window on the exterior walls of the nave is a large, oil on canvas painting that has been attached directly to the wall. There are fourteen paintings in all. Twelve of them are on the exterior walls and two of them flank the south entrance to the nave. Each painting represents one Catholic Station of the Cross. Each station is labeled in the English language with a painted banner underneath each painting.

There are eight large windows in the chancel and nave. Four of the windows were shortened when the south entrance vestibules and confessional chapels were added. The remaining twelve large stained glass windows depict scenes from the life of St. Mary in chronological order. Beginning with the west wall of the chancel, and moving south, the windows depict the following: 1.) The Presentation of the Blessed Virgin Mary to the Temple; 2.) The Annunciation by the Angel Gabriel; 3.) The Marriage of Mary and Joseph; 4.) The Visitation of the Blessed Virgin Mary to Elizabeth; 5.) The Nativity; 6.) The Presentation of Jesus to the Temple; 7.) The Flight of the Holy Family to Egypt; 8.) Finding Jesus in the Temple; 9.) The Holy Family at Nazareth; 10.) The Wedding Feast at Cana; 11.) St. Mary and the Resurrected Christ; 12.) The Dormition of St. Mary.

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South of the nave, two confessional chapels flank the center main entrance to the church. The confessional chapels are half octagons. The south walls of the chapels are blank with lancet windows flanking the blank wall. The east chapel has triptych windows on the east wall and the west chapel has triptych windows on the west wall. Each window contains an angel holding symbols of Christ's passion. The ceiling in both chapels has groin vaulting with decorative plaster details. The peak of the south wall contains an oculus window. The peak of the east wall of the east chapel and the peak of the west wall of the west chapel also has an oculus window. The floors are covered with the same low-pile red carpet that covers the floor in the nave. Porcelain tile similar to the chancel floor is visible under the carpet.

The first approximately 3 feet of the nave and chancel walls are covered with wood wainscot paneling. All of the interior doors are wood with gothic tracery and trim. Most of the wood wainscot and trim has a clear coat, though some of it has been painted.

One floor above the south end of the nave is the choir loft. The underside of the choir loft is finished in wood millwork with gothic tracery. The choir loft slopes gently upward to the south wall of the nave. The center of the choir loft contains the console and organ cabinet for the 1870 Hook Pipe Organ. Flanking each side of the organ are areas for additional seating.

Tower

The main entrance to the church is on the south façade in the center of the tower at street level. Steps on the interior of the tower rise to the main level of the Church. On the west side of the tower is a stairway that leads to the choir loft. On the northeast east side of the tower on the main floor is a pointed arch door that leads to a spiral staircase the goes down to the basement of the Church as well as rises to the choir loft and the attic of the Church.

Directly to the south of the center of the choir loft is the second level of the tower. It contains a storage area and the blower for the pipe organ. The south, east and west walls each contain one lancet stained glass window. Above the second level storage area in the tower is the third level storage area. The south wall of the third level storage area contains a large rose window. The east and west walls of the third level storage area contain twin lancet windows. The fourth level of the tower contains the mechanism for the automatic bell ringer. Additionally the entrance to the attic over the nave of the church is on the north wall of the fourth level. The fifth level of the tower contains the clock faces and the clock mechanism. A clock face is on each face of the tower. The sixth level of the tower is the belfry. The belfry contains 3 bells.

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CONVENT NARRATIVE DESCRIPTION – EXTERIOR OVERVIEW

The convent was built in 1870. A representative Floor Plan (First Floor) of the Convent is shown in Figure 16. The Convent was built as a vernacular house, with elements of I-House architectural design. The building's massing consists of 3 floors and a full basement. The Convent is rectangular in plan, with the porch addition protruding from the west facade. The east and west facades of the building have 3 bays. The north and south facades consist of one bay each.

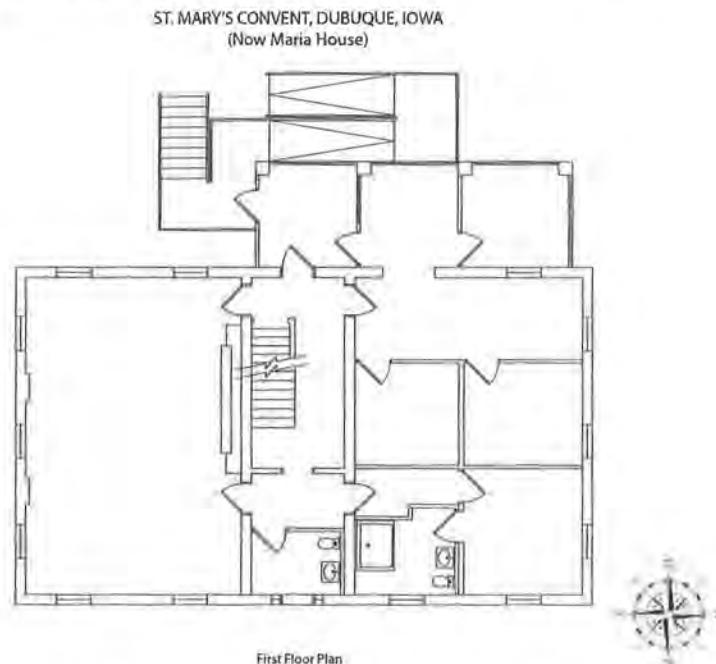


Figure 16. St. Mary's Convent (Maria House) First Floor Plan - January, 2012.¹⁵

The structural system of the original building rests on a limestone block foundation. The basement walls are limestone blocks that rest on the limestone foundation and protrude approximately 3 feet above grade. Load-bearing brick walls rest on the limestone basement walls. The roof is a side gable roof running north/south, with the gables on the north and south facades of the building. The stairwell is located in the center bay in the center of the building.

¹⁵ Drawing Credit: Daniel O'Brien, Chicago, Illinois.

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CONVENT NARRATIVE DESCRIPTION – EXTERIOR FACADES

East Façade

The principal façade of the Convent is the east façade that faces Jackson Street. A black metal fence at sidewalk level spans the width of the East façade. The fence appears to be historic. The East façade is comprised of three bays, with the historic main single door entrance in the center bay. The first three vertical feet of the façade is comprised of the limestone block of the basement walls. The remaining façade is red brick in a common bond pattern. There is a header course of bricks every eight rows. The trim, soffit and fascia of the Convent are white and most likely aluminum/vinyl or wood clad in aluminum/vinyl. The windows are wood replacement windows to replicate the original windows.

The single door historic main entrance to the Convent is located in the center bay. A brick segmental arch tops the opening for the main entrance. The main door is approximately three feet above grade. A cement stoop with iron railing leads to the main door. A non-historic decorative railing has been installed in front of the door because the door is no longer in use. The door is white with a 12-pane divided light window in the upper half of the window. There are two sidelights flanking the door. Above the door is a transom window. The window trim is painted white.

On the second floor of the center bay is a single window. The sill is limestone and the window heads are double rowlock segmental arches. The windows are six over six double hung. The window on the third floor of the center bay is identical to the window on the second floor, except that it is slightly smaller.

The bays of the front façade flanking the center bay have identical fenestration. There are windows, spaced evenly, on each of the first, second and third floors. The windows are identical except that the windows on the first floor are larger than the windows on the second floor and the windows on the second floor are larger than the windows on the third floor. These windows have limestone sills and heads comprised of double rowlock segmental arches. The windows are six over six double hung.

The basement wall has two windows directly under the first floor windows on each outer bay. Half of the windows are below grade and are placed in window wells. The basement window heads are segmental arches. The windows are six over six double hung

West Façade

The west façade of the building has a description identical to the Jackson Street façade, except that the

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porch addition covers the north bay and the center bay. There is a fire escape leading from a window on the third floor to the roof of the porch addition and a stairway leading to the ground from the roof of the stair addition. There is a handicapped ramp that leads from the surface of the parking lot to the entrance of the porch addition.

South Façade

The south façade of the building facing the Jackson Street School is comprised of one bay. The first three vertical feet of the façade is comprised of the limestone block of the basement walls. The remaining façade is red brick in a common bond pattern. There is a header course of bricks every eight rows.

There are three windows, spaced evenly, on each of the three floors. The windows are identical except that the windows on the first floor are larger than the windows on the second floor and the windows on the second floor are larger than the windows on the third floor. These windows have limestone sills and heads comprised of double rowlock segmental arches. The basement wall has two windows directly under the first floor windows. Half of the windows are below grade and are placed in window wells. The basement window heads are segmental arches. The windows are six over six double hung. In the center of the gable there is a louvered vent. The head of the vent is a double rowlock segmental arch.

North Façade

The north façade of the Convent has a description identical to the south façade.

Description of Physical Appearance – Roof

The roof is a gable roof with asphalt shingles observed from the ground. There is one dormer over the center bay of the east façade. Chimneys and vents protrude through the west portion of the roof.

Convent – Exterior Additions/Alterations

There have been a few changes to the exterior of the Convent outside of the period of significance. The original building had two and a half stories. In 1927 a third story was constructed so that it is now three and a half stories. The most visible addition to the building was the enclosure of the porch on the west side (rear) of the building. The date of the enclosure is unknown, but it is believed to have been done sometime in the mid 20th Century. The original piers of the porch were used as the dividing walls for the addition. The façade material of the enclosed porch between the brick piers is vinyl siding with 6 over 6

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vinyl double hung windows.

CONVENT NARRATIVE DESCRIPTION – INTERIOR

The interior of the Convent has three stories above the basement, plus an attic. The Convent is now the Maria House, a transitional residence for women with children. Because of the importance of privacy to its residents, only the first floor public space of the Convent was available for viewing. The first floor has is a typical I-House plan. There is a center hall with the stairway leading to the upper floors. The original newel post for the stairway is intact. The large parlor spanning the full depth of the house is on the south side of the hall. There are several rooms on the north side of the hall, but it is likely that the north side originally contained the dining room and likely the kitchen. The main entry door is located in the center of the house on the first floor of the east façade. Recent modifications to the house have closed off the main entrance, converting the entrance to a small restroom. While the main door has been left in place, it is inoperable. The rear porch has been closed in and converted to offices. The second and third floors were inaccessible because of privacy concerns for the residents of the Maria House. The owner of the Maria House explained that the second and third floors contain bedrooms and restrooms for the residents. The floor plans have been retained largely in tact from the original historic design except as where necessary to enlarge rooms to make the space more efficient and to add necessary restrooms.

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JACKSON STREET SCHOOL NARRATIVE DESCRIPTION – EXTERIOR OVERVIEW

The St. Mary's Jackson Street School was built in 1874. It was built in the Romanesque Revival style of architecture. A representative Floor Plan (First Floor) of the Jackson Street School is shown as Figure 17.

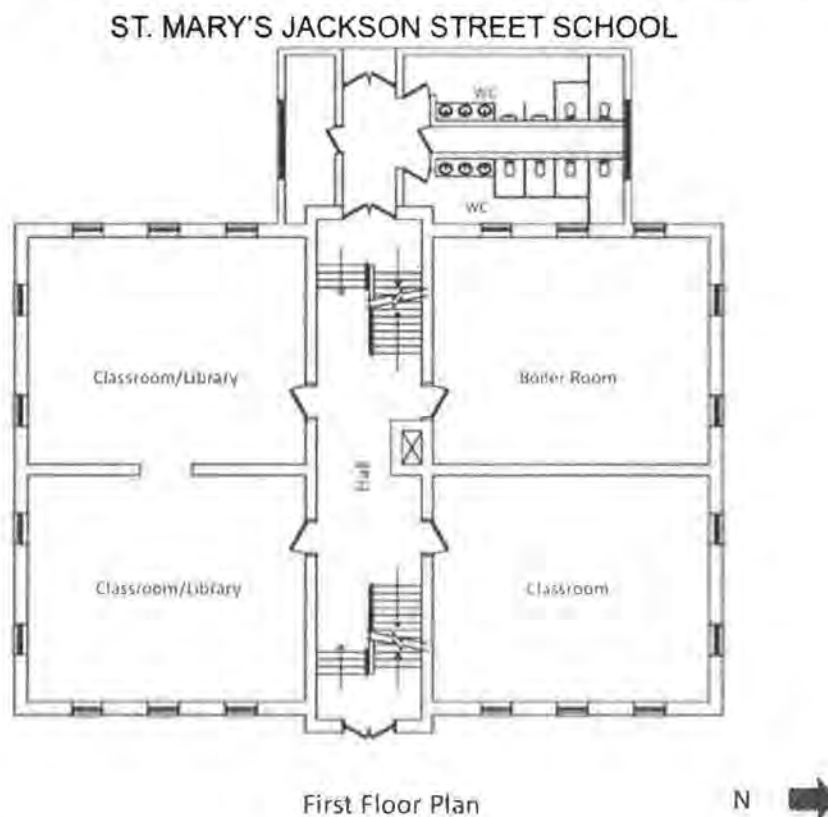


Figure 17. St. Mary's Jackson Street School First Floor Plan - January 2012.¹⁶

A small two-story addition was added to the northwest corner of the building in 1969. The original building is rectangular in plan and measures approximately 80 feet in length (north/south), approximately 54 feet in width, approximately 44 feet to the eaves of the roof and approximately 60 feet to the peak of the gabled roof. The addition is also rectangular in plan and measures approximately 40 feet in length (north/south), approximately 20 feet in width and approximately 20 feet in height. The original building's massing consists of 3 floors, a full basement and a partial sub-basement located in the

¹⁶ Drawing Credit: Daniel O'Brien, Chicago, Illinois.

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northwest quadrant of the original building. The east and west facades of the building have 3 bays: an approximately 14 feet wide center bay that protrudes 21 inches from the main façade and two bays approximately 38 feet wide that flank center bay. The north and south facades consist of one bay each. The addition is attached directly to the west façade of the original building and its massing consists of 2 floors.

The structural system of the original building rests on a limestone block foundation. The basement walls are limestone blocks that rest on the limestone foundation and protrude approximately 3 feet above grade. Load-bearing brick walls rest on the limestone basement walls. On each corner of the building, there are square brick piers 21 inches wide that rise to the height of the eaves of the roof. During the 20th century, the boiler room was moved from the basement to the first floor. At that time, steel columns and reinforced concrete beams were added to the north side of the basement to be able to support the weight of the boilers on the first floor. The roof is a side gable roof running north/south, with the gables on the north and south facades of the building. Massive timber trusses support the roof. The two stairwells in the original building are located within the center bays on the east and west sides of the building. The structural system of the addition is cement block with brick veneer. The south and west portions of the addition rest on a slab foundation. The north 28 feet and the east 9 feet of the addition sits over the original building's basement protruding west of the original building.

JACKSON STREET SCHOOL NARRATIVE DESCRIPTION – EXTERIOR FACADES**East and West Facades**

The principal façade of the St. Mary's Jackson Street School is the east façade that faces Jackson Street. It is comprised of three bays, with the double door entrance in the center bay. The first three vertical feet of the façade is comprised of the limestone block of the basement walls. The remaining façade is red brick in a common bond pattern. There is a header course of bricks every eight rows. At each end of the façade there are square brick piers 20 inches thick (4 wythes of brick) that rise three stories to the roof line. The piers protrude approximately four inches from the principal wall façade. Between the first and second floors on the two outer bays, there is a band of six rows of corbelled brick that run horizontally between the outer piers and the side walls of the center protruding bay. The effect of the protruding outer piers and the corbelled band of bricks is to mimic the structural skeleton of the building. The principal wall façade is approximately 16 inches thick (4 wythes of brick). The façade of the outer two bays terminates at the top with a band of 8 rows of corbelled brick that runs from the outer piers to the side walls of the center protruding bay, the top 4 rows are covered with fascia board, most likely clad in aluminum. The center bay projects about a foot from the main wall façade and rises three stories The

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façade of the center bay terminates at the top with a fascia board covering 4 rows of brick and is topped by a pediment that forms a dormer in the roof. The trim, soffit and fascia of the pediment are most likely aluminum or wood clad in aluminum.

The double door main entrance is located in the center bay. A brick segmental arch tops the opening for the main entrance. The double doors are approximately ten inches above grade and are recessed into the opening. Surrounding the double doors is a wood paneled architrave approximately 8 inches wide and painted white. Each door is hinged on the outside wooden doorjamb and opens out. There is no center doorjamb, so the doors latch into each other when closed. The doors are white painted wood with five horizontal panels of equal size. Above each door is a transom window with four vertical divided lights. The window trim is painted white. Above the transom doors is a white painted wood spandrel with two horizon panels of equal size. Between the spandrel and the top segmental arch are two fixed windows with four divided lights. The window trim is painted white.

On the second floor of the center bay is a pair of identical windows. The sills are limestone and the window heads are double rowlock segmental arches. The window surrounds are wood and the windows are four over four double hung. The windows on the third floor of the center bay are a pair of identical windows with limestone sills and heads that are corbelled double rowlock semi-circular arches. All of the windows on the third floor are covered with painted plywood. However, an interior investigation reveals that the window surrounds are wood and the windows are four over four double hung. It is unknown whether the windows are operable. The window in the arch is a half moon window with a vertical muntin dividing the window in two.

The bays of the front façade flanking the center bay have identical fenestration. There are three identical windows, spaced evenly, on each of the first and second floors. These windows have limestone sills and heads comprised of double rowlock segmental arches. The window surrounds are wood and the windows are four over four double hung. The wood appears to be original. The exterior of the windows are covered with aluminum combination storm windows. The basement wall has two windows directly over the outer windows on each bay. Most of the windows are below grade. The basement window heads are segmental arches and are covered with painted plywood. The composition of the windows is unknown. On the third floor of each flanking bay, there are three identical windows, spaced evenly with limestone sills and heads that are corbelled double rowlock semi-circular arches. All of the windows on the third floor are covered with painted plywood. However, an interior investigation reveals that the window surrounds are wood and the windows are four over four double hung. The window in the arch is a half moon window with a vertical muntin dividing the window in two.

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The west façade of the building has a description identical to the Jackson Street façade, except that the 1967 addition covers the entry door in the center bay and three of the first floor windows: the window closest to the center bay on the right bay and the two windows closest to the center bay on the left bay. The far left window opening of the left bay is visible, but has been boarded from the inside. There is no window visible in the opening.

South Façade

The façade that faces 15th Street is the south facade. It is comprised of one bay. The first three vertical feet of the façade is comprised of the limestone block of the basement walls. The remaining façade is red brick in a common bond pattern. There is a header course of bricks every eight rows. At each end of the façade there are square brick piers 20 inches thick (4 wythes of brick) that rise three stories to the bottom of the roof gable. The piers protrude approximately four inches from the principal wall façade. Between the first and second floors, there is a band of six rows of corbelled brick running horizontally between the two piers. Approximately every twelve feet, there is a corbelled brick "T" underneath the horizontal band. Above the third floor, there is another band of six rows of corbelled brick running horizontally between the two piers where the piers meet the bottom of the roof gable. Approximately every twelve feet, there is a corbelled brick inverted step pyramid underneath the horizontal band. Where the façade meets the slope of the roof, there are corbelled rows of brick that continue a step pattern to the peak of the gable. The effect of the protruding outer piers and the corbelled band of bricks is to mimic the structural skeleton of the building. The principal wall façade is approximately 16 inches thick (4 wythes of brick). Where the brick meets the roof slope, a fascia board meets the eave soffit and gable molding. The soffit, fascia and molding are most likely aluminum or wood clad with aluminum. Approximately 5 feet below the peak of the roof is a corbelled brick design in the shape of a Greek cross. Where the brick end piers meet the bottom of the gable, the gable molding returns in the typical Greek Revival manner. The gable return is most likely aluminum or wood clad with aluminum.

There are four identical windows, spaced evenly, on each of the first and second floors. These windows have limestone sills and heads comprised of double rowlock segmental arches. The window surrounds are wood and the windows are four over four double hung. The wood appears to be original. The exterior of the windows are covered with aluminum combination storm windows. The basement wall has two windows directly under the two center windows on the first floor. The basement windows are mostly below grade. The basement window heads are segmental arches and are covered with painted plywood. The composition of the windows is unknown. On the third floor, there are four identical

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windows, spaced evenly, with limestone sills and heads that are corbelled double rowlock semi-circular arches. All of the windows on the third floor are covered with painted plywood. However, an interior investigation reveals that the window surrounds are wood and the windows are four over four double hung. The window in the arch is a half moon window with a vertical muntin dividing the window in two. In the center of the gables there is a pair of identical windows with limestone sills and heads that are corbelled double rowlock semi-circular arches. Flanking the semi-circular arched windows are two oculus windows. All of the windows in the gable are covered with painted plywood. Because of limited access to the attic, it is unknown whether the windows exist behind the plywood. Steel fire escapes are attached to the façade between the center windows on the first and second floors.

North Façade

The north façade of the building facing the Convent has a description identical to the 15th Street facade, except that the second window from the right on the first floor has been removed and replaced with a double steel door. The right-most window has been removed and bricked over.

Description of Physical Appearance – Roof

The roof is a gable roof with asphalt shingles observed from the ground. There are dormers connecting the roof over the center bays of the east and west facades. A rectangular chimney protrudes through the roof at the center of the building. Roof vents also penetrate the roof at various points.

Jackson Street School – Exterior Additions/Alterations

There have been a few changes to the exterior of the school over the years, none of which significantly affect the integrity of the overall building. There were water closets protruding from north side of the building on the basement level as shown in historic photos. Those were removed sometime in the 20th century.

The most visible addition to the building was the addition on the west side of the building in 1967. The principal façade of the addition is the west façade. It is one bay with the entrance on the right side of the bay. The façade material is red brick veneer in a stretcher bond pattern. The steel double doors are recessed into the door opening. A steel spandrel panel above the door divides the door opening and the window opening above. The window is a single pane, fixed window. The header of the window is a segmental arch. The addition was designed with a corbelled brick band that connects with the corbelled brick band between the first and second floors of the original building. The north and south facades of

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the addition have the same materials as the west façade. There are identical bands of awning windows on the first and second floors of both facades. The roof of the addition is flat with an unknown material, most likely rolled asphalt.

JACKSON STREET SCHOOL NARRATIVE DESCRIPTION – INTERIOR

The interior of the original building has three stories above the basement. The floor plan of the basement is divided roughly into half, with a brick wall running north south to provide support for the floors above. The ceiling height in most of the basement is approximately 10 feet. The building's heating plant was located in the northwest quadrant of the basement. There is a sub basement in that quadrant approximately 26 feet long, 21 feet wide and 10 feet deep. The boilers and other heating equipment were located in the sub basement. The sub basement and former boiler room are now currently empty. The basement extends approximately 10 feet west of the building line on the northwest 28 feet of the building.

The three floors above the basement each have nearly identical floor plans. Each floor has a central hall that runs east and west. Each hall is approximately 12 feet wide. The two stairways in the building are located at each end of the hall. Four rooms of equal size are on each floor and are accessed directly from the hall. The classrooms are each approximately 31.5 feet long by 25.5 feet wide. The ceiling heights are all approximately 14 feet. The floor coverings are either nine-inch asbestos tile or low pile carpet. The ceilings in the hall and classrooms are embossed metal. Drop ceilings have hidden some of the embossed metal ceilings in some of the classrooms. The classroom walls are lath and plaster. In most of the classrooms, the lower 3-4 feet of the walls has wood wainscot. Most of the wainscot on the first and second floors has been painted. The wainscot on the classroom walls on the third floor is natural wood with a clear coat.

The classroom doors are 4 panel doors that have been painted. Each classroom door has a transom above. The third floor has two small rooms at the top of the stairway that was likely used for offices or small classroom space.

When the school was built in 1874, the entire third floor was one large assembly hall. Sometime in the early 1900s, the third floor was converted to four classrooms and the embossed metal ceiling was installed. The original plaster ceiling for the assembly hall still exists above the embossed metal ceiling on the third floor. Painted on the ceiling are sophisticated floral medallions and stencils. There is also evidence of stenciling on the upper walls of the assembly hall between the embossed metal ceiling and the plaster ceiling.

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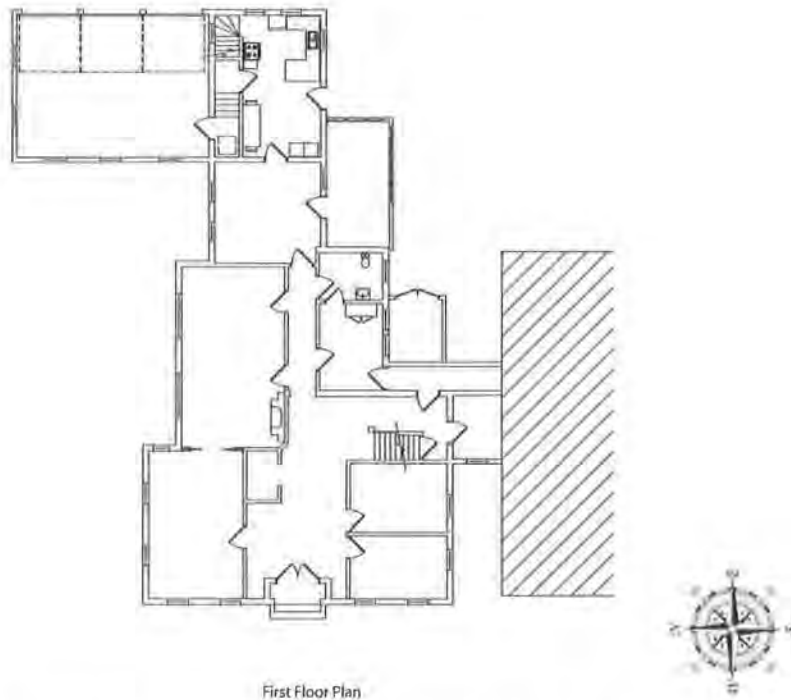
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The 1969 addition contains boys' and girls' restrooms, as well as a janitor closet on the first floor. The second floor of the addition contains a teachers' lounge, teachers restroom and storage space.

RECTORY NARRATIVE DESCRIPTION - OVERVIEW

ST. MARY'S RECTORY, DUBUQUE, IOWA



First Floor Plan

Figure 18. St. Mary's Rectory First Floor Plan - January, 2012.¹⁷

The Rectory is a home built in the Second Empire style of architecture. A representative Floor Plan (First Floor) is shown as Figure 18 (above). The date of the construction of the Rectory is unknown. Parish histories state that the Rectory was built in 1868, shortly after the Church was constructed. However, Sanborn Fire Insurance maps from 1891 (Figure 19) show that the plan for the Rectory was completely

¹⁷ Drawing Credit: Daniel O'Brien, Chicago, Illinois.

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different than the current plan. The birdseye map of Dubuque from 1872 (Figure 3) shows that the Rectory was a house with a cross-gable roof. The current rectory has a mansard roof. The 1909 Sanborn map (Figure 20) shows the Rectory in its current plan (the garage was added sometime prior to 1952). Therefore, it is estimated that the Rectory was built in the late 1890s or early 1900s. While the main portion of the Rectory is in the Second Empire style of Architecture, the rear portion of the Rectory (often referred to as the Housekeeper's Quarters) is plain, with no apparent style.

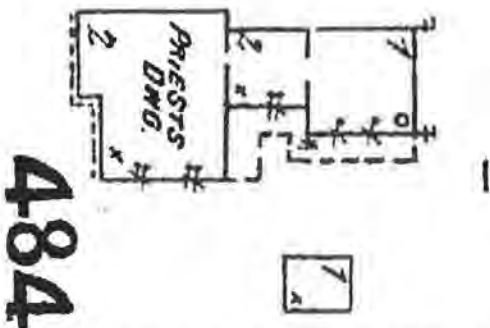


Figure 19. Rectory Detail: Sanborn Fire Ins. Map, Dubuque, IA, 1891.¹⁸

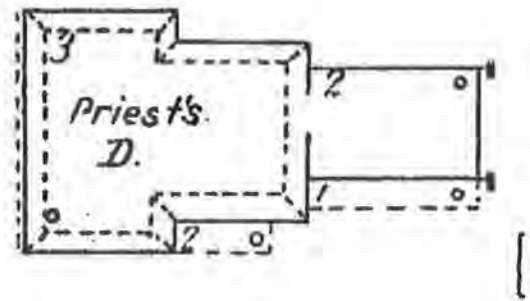


Figure 20. Rectory Detail: Sanborn Fire Ins. Map, Dubuque, IA, 1909.¹⁹

The Rectory's massing consists of 3 floors and a full basement. The main portion of the Rectory is in a T plan, with the front façade facing White Street being the top of the T and the north façade facing 16th Street being the leg of the T. The Housekeeper's Quarters extends from the east portion of the Rectory and is rectangular in plan.

The structural system of the original building rests on a limestone block foundation. The basement walls are limestone blocks that rest on the limestone foundation. Load-bearing brick walls rest on the limestone basement walls. The roof on the main portion of the Rectory is a mansard roof. The roof on the Housekeeper's Quarters is a flat roof.

18 Picture Credit: State Library of Iowa – Digital Sanborn Fire Insurance Maps – accessed online.

19 Picture Credit: State Library of Iowa – Digital Sanborn Fire Insurance Maps – accessed online.

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RECTORY NARRATIVE DESCRIPTION – Exterior Facades/Fenestration

West Façade

The principal façade of the Rectory is the west façade that faces White Street. It is comprised of three bays, with the historic main single door entrance in the center bay. The limestone block basement walls are not visible on the west façade. The limestone water table is the only portion of the basement visible on the west façade. The remaining façade is red brick in a stretcher bond pattern. There is no apparent header course. The façade has limestone accents.

The double door main entrance is located in the center bay. Fluted limestone pilasters flank the main doors. A classical limestone pediment tops the main door opening. The double doors are approximately ten inches above grade and are recessed into the opening. Surrounding the double doors is a wood paneled architrave approximately 12 inches wide and finished in a clear coat. Each door is hinged on the outside wooden doorjamb and opens out. There is no center doorjamb, so the doors latch into each other when closed. The doors are natural stained wood finished with a clear coat. The bottoms of the doors are paneled. The tops of the doors have leaded glass single pane windows. Above the two doors is a transom window.

On the second floor of the center bay is a single window. The sill is limestone and the window heads are limestone lintels decoratively inscribed. The windows are one over one double hung. Above the second floor window is a pressed metal cornice. Above the cornice is the mansard roof. The center bay of the mansard roof has a one over one double hung window directly above the window on the second floor. The window has a wood frame and is topped by a wood pediment.

The bays of the front façade flanking the center bay have identical fenestration. There are two windows, spaced evenly, on each of the first and second floors. These windows have limestone sills and heads identical to the window on the second floor of the center bay. The windows are one over one double hung. Between the windows on the second floor and the mansard level, there is a pressed metal cornice. There are two windows on the mansard level of the flanking bays that are identical to the mansard window in the center bay. The mansard roof is covered with slate tiles. At one time there was decorative ironwork at the crest of the mansard roof, but that has since disappeared.

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North Façade

The north façade of the Rectory has 3 bays. The limestone block basement walls are partially visible on the north façade. The remaining façade is red brick in a stretcher bond pattern. There is no apparent header course. The façade has limestone accents.

The western most bay of the north façade has fenestration similar to the flanking bays on the west façade. The middle bay of the north façade has two evenly placed tripartite windows on the first level. These windows have limestone sills and heads comprised of segmental arches. Decoratively carved wooden pilasters separate the tripartite windows. The transoms above the tripartite windows have clear leaded glass. Above each of the arched windows on the second and third floors are one over one double hung windows similar to the other windows previously described. The eastern most bay is the Housekeeper's quarters. The façade is plain with irregularly spaced one over one double hung windows with limestone sills and brick headers. The first floor of the eastern-most portion of the east bay is obscured by the garage addition.

East and South Façades

The east and south facades of the Rectory have similar features to those discussed for the west and north facades, except that there are porches and sleeping porches on the first and second levels of the south façade. There is also a passageway extending from the south façade of the Rectory to the Church, connecting the two buildings.

Rectory – Exterior Additions/Alterations

There have been some additions to the Rectory over its history, none of which affect the historic integrity of the Rectory. Between 1911 and 1913 when the major additions were constructed to the Church, the one-story passageway between the Rectory and the sacristy of the church was constructed. Sometime in the mid-20th century, a one-story three car garage constructed of brick was added on the north side of the housekeeper addition to the Rectory.

RECTORY NARRATIVE DESCRIPTION – INTERIOR

The interior of Rectory has three stories above the basement. The Rectory was the home for the pastors of the St. Mary's Parish. It was also the location of the parish offices. Therefore, the first floor of the Rectory (excepting the housekeeper addition at the rear) was finished in finer detail than the rest of the

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Rectory. The first floor has quarter sawn oak floors, doors and moldings, pressed metal decorative ceilings, cast metal door knobs and hardware, and leaded glass and cut glass details in some of the windows. The second and third floors contained the private living quarters and are not as finely finished as the first floor. The woodwork on those floors is likely pine with faux grain finish. Door hardware is plain. The rear housekeeper addition is Spartan with generally painted woodwork and small rooms. The historic floor plans of each of the floors of the Rectory have survived in tact as well as most of the historic details. Most of the rooms on all of the floors (except for the public rooms on the first floor) have doors with operable transoms.

The basement is unfinished with rock-faced limestone block walls. The ceiling is comprised of the unfinished floor joists and floor planks of the first floor. The ceiling height in most of the basement is approximately 8 feet. The entry to the basement is toward the middle of the house on the south side, below the main staircase. Another entry is located toward the rear of the house in the kitchen of the housekeeper addition. The furnace and water heater are located in the center of the basement.

The first floor is entered through the main double doors on the west façade. Upon entering, there is a small atrium with two doors to small offices to the right, the door to the parlor to the left and a long hallway facing to the east toward the rear of the house and the housekeeper addition. All of the interior doors on the first floor (except for the kitchen) are five panel quarter sawn oak doors. The atrium has plaster walls and ceilings with original quarter sawn oak moldings and floors. The main stairway to the upper floors is also accessed to the right of the atrium. The stairway has a carved newel post and finely turned baluster spindles. The stairs are carpeted with plush carpet. Both of the offices on the first floor have the original quarter sawn oak moldings and floors. However, the plaster walls have been covered with plywood paneling from the 1960s or 1970s. The ceilings have been lowered with a drop ceiling.

The front parlor to the left of the atrium has original plaster walls and ceilings and quarter sawn oak floors, moldings and crown moldings. The east wall of the front parlor contains two quarter sawn pocket doors leading to a larger parlor. The pocket doors are six panel quarter sawn oak doors. The larger parlor to the east of the front parlor is approximately double the size of the front parlor. It has original plaster walls, two tripartite windows with leaded transoms, an embossed metal ceiling and crown molding and quarter sawn oak moldings and doors. The floor is cork in a herringbone parquet pattern. There are two doors on the south side of the larger parlor both leading to the first floor hallway.

As the hallway is entered from the atrium, there is a passageway on the right to the east of the stairway that leads to an entry into the passageway that leads to the St. Mary's church. Moving further east into the hallway, there are two doors on the right and two doors on the left. The two doors on the left lead

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into the large parlor described previously. The first door on the right leads to a storage room. The second door on the right leads to a restroom. The restroom has some original fixtures and original quarter sawn oak doors, moldings and paneled wainscot.

The door at the end of the hallway leads to the housekeeper addition. The first room in the housekeeper addition is the dining room. The dining room has quarter sawn wood doors and moldings and carpeted floors. The plaster on the walls and ceiling is recent vintage. A door on the south wall of the dining room leads to an enclosed porch. A door on the east wall of the dining room leads to the kitchen. The kitchen contains metal cabinets from the late 1940s. A door on the south side leads outside. A door on the west side of the north wall leads to the 3 car garage and into the basement. A door on the east side of the north wall leads to a stairway that provides access to the second floor of the housekeeper addition.

The second floor of the rectory contains 5 bedrooms, 3 on the west side at the front of the house, one on the north side of the hallway and one on the south side of the hallway. There are two bathrooms, one on the north side of the hallway and one on the south side of the hallway. The second floor of the housekeeper addition is accessed from the main rectory from the hallway leading to the east. The housekeeper addition contains two bedrooms with a bathroom between the two bedrooms. The walls of the second floor are plaster with pine moldings and doors. Most of the doors have faux grain painting. The woodwork and the door sin the housekeeper addition is painted. The floors are mostly carpet.

The third floor of the rectory contains 3 bedrooms on the west side at the front of the house finished in the same manner as the second floor bedrooms. The north and east portion of the third floor is unfinished attic.

INTEGRITY

The St. Mary's Catholic Church Historic District maintains a high degree of all of the seven aspects of integrity: location, design, setting, materials, workmanship, feeling and association.

Note on Integrity Regarding St. Mary's Casino

The St. Mary's Parish complex also included the St. Mary's Casino (the "Casino") on the northeast corner of White and E. 16th Street, across 16th street to the north of the Rectory. The Romanesque Revival building was constructed in 1900 as a recreation center for the parish. It included a gymnasium, theater and billiards hall/bowling alley. In 1959 the Casino was converted to a school to accommodate the expanding needs of the parish school. It was completely gutted, its gables and dormered hip roof

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removed and it was clad in metal corrugated siding. Because of these alterations, the historic integrity of the Casino has been completely destroyed and is not considered historically significant. For that reason, the Casino was not included in the St. Mary's Catholic Church Historic District. The lack of integrity of the Casino building does not have any significant affect on the integrity of the St. Mary's Catholic Church Historic district because it is outside of the contiguous block of the buildings of the district.



Figure 21. St. Mary's Casino as originally constructed. Date unknown (pre 1959).²⁰



Figure 22. Current appearance of former St. Mary's Casino.²¹

Location

The St. Mary's Catholic Church Historic District buildings are all in their original locations.

Design

The St. Mary's Catholic Church Historic District buildings were all constructed within a 30-year period by the first generation of German immigrants to Dubuque. The spire of St. Mary's Catholic Church remains intact and appears much the same as it did in 1867 when it was constructed. Each of the St. Mary's buildings largely retains its historic structural systems, spatial organization, proportion, massing, scale, materials, color, texture and fenestration patterns. Although there have been modifications and minor additions to each of the district buildings, the design for the modifications/additions were sympathetic to the original designs. The church sacristy, entry vestibules and chapel additions and passageway to the rectory were designed in the Gothic Revival style, use brick and stone similar to the original church and

20 Picture Credit: Archives of the Archdiocese of Dubuque, St. Mary's History File.

21 Picture Credit: Duane Hagerty, photograph taken in fall of 2011.

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their massing is compatible with the original church design. Because these additions were completed within the period of significance, they have themselves achieved historic significance. The addition to the Convent into the rear porch was also designed to be sympathetic to the original design of the convent. The original brick piers were retained and windows similar to the original convent windows were used. Because it is at the rear of the building, the addition is not viewable from its principal façade. Finally, the addition to the Jackson Street School was also designed to be sympathetic to the design of the original building. It uses red brick as its façade material and the main door entry uses the segmental arch to mimic the arch of the original entry. As with the addition to the Convent, the addition is at the rear of the building and is not viewable from the principal façade of the Jackson Street School. While there have been some alterations to the site, such as a white vinyl fence around the parking lot on the northeast corner of the district, the alterations are not meant to be permanent and are easily reversible.

Setting

The neighborhood surrounding St. Mary's Catholic Church Historic District is a residential neighborhood that has remained largely unchanged over its history and has retained its historic integrity. The St. Mary's Catholic Church Historic District remains the anchor of the historic residential and commercial neighborhood.

Materials

As discussed above, though each of the buildings of the St. Mary's Catholic Church Historic District have had minor alterations from their historic appearance, the alterations consist of materials compatible with the original construction. The buildings display most of their character-defining historic materials. The Church, Rectory and Jackson Street School each have their original windows. The Convent has replacement windows that are sympathetic to the original wood windows.

Workmanship

Both the exterior and interior of each of the St. Mary's buildings exhibit nineteenth and early 20th Century craftsmanship. They display the physical evidence of the crafts of the German immigrant culture of the late 1800s and early 1900s. The interior of the Church is an especially fine example of the preservation of early 20th century religious interior design and liturgical art and craftsmanship.

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Feeling

The St. Mary's parish buildings continue to express the aesthetic and the historic sense of late 19th and early 20th Century German Catholic immigrant art, architecture and culture.

Association

Because the buildings of the St. Mary's Catholic Church Historic District have been largely unaltered, they maintain their historic associations with the events of German immigration to Dubuque, the life of Father Aloysius Schmitt, the first American chaplain to die in World War II, and their elements of several styles of revival architecture remain intact.

TABLE OF RESOURCES IN ST. MARY'S CATHOLIC CHURCH HISTORIC DISTRICT

No.	Address	Owner	Date of Construction	Evaluation of Resource
1	105 E. 15 th Street (Church)	St. Mary's Church, Dubuque, Iowa Corporation	1867	Contributing
2	1584 White Street (Rectory)	St. Mary's Church, Dubuque, Iowa Corporation	1890s	Contributing
3	1501 Jackson Street (Jackson Street School)	St. Mary's Church, Dubuque, Iowa Corporation	1873	Contributing
4	1561 Jackson Street (Convent)	Opening Doors, Inc.	1870	Contributing

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8. Statement of Significance (Continued)

Significance Dates

1890s

1911 – 1913

1937 – 1939

Narrative Statement of Significance

STATEMENT REGARDING CRITERIA CONSIDERATION A

The St. Mary's Catholic Church Historic District derives its historic significance from its association with the social history of the development of German immigrant culture in Dubuque; its association with Father Aloysius Schmitt, the first American military chaplain of any religion to die in World War II; and for its distinctive nineteenth century revival style architecture. Therefore, it meets Criteria Consideration A related to religious properties.

SUMMARY

The St. Mary's Catholic Church Historic District is an ensemble of four harmonious red brick buildings designed and built between 1867 and the 1890s. Three of the buildings are excellent examples of architectural revival styles popular during the late 1800s: the Church in the Gothic Revival style; the Jackson Street School in a simple Romanesque Revival style and the Rectory in the Second Empire style. They were built to function as a cohesive campus for the parish. The buildings in the St. Mary's Catholic Historic District became the nerve center of the surrounding neighborhood. The St. Mary's Catholic Church Historic District is historically significant in the context of European immigration to the Midwest United States and the settlement of the area in the mid-to-late 19th and early 20th Centuries. Of the four contributing buildings, three of them are individually eligible for listing on the National Register of Historic Places: the Church, Jackson Street School and Rectory.

Criterion A – Historic association with German immigrant religion, education and culture.

The St. Mary's Catholic Church Historic District is locally significant and eligible for listing on the National Register of Historic Places under Criterion A for its historic association with German immigrant religion,

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education and culture in Dubuque.

Criterion B – Historic association with Father Aloysius Schmitt, the first American military chaplain to die in World War II.

The District is locally and statewide significant and eligible for listing on the National Register under Criterion B for its association with Father Aloysius Schmitt, the first American military chaplain of any religious denomination to die in World War II. Father Schmitt was himself of German ancestry and was a young associate pastor at St. Mary's Parish from 1937 to 1939. St. Mary's Parish in Dubuque was Father Schmitt's longest tenure as a parish priest in his young career and his last parish assignment before enlisting in the Navy in 1939. Father Schmitt was killed during the attack on Pearl Harbor on December 7, 1941 while serving as chaplain on the USS Oklahoma. Though Father Schmitt gained historic significance after he left St. Mary's, as the parish where Father Schmitt served the longest during his young career as a priest, his tenure at St. Mary's is important for understanding his historic achievements as a heroic Navy chaplain who was the first chaplain to give his life for his country in World War II.

Criterion C – Distinctive embodiment of several revival styles of architecture in the late 19th Century built by German Immigrants.

The District is locally and statewide significant and eligible for listing on the National Register of Historic Places under Criterion C as one of the oldest and most intact collections in the State of Iowa of high-style architectural revival religious buildings, particularly the Gothic Revival church designed by architect John Mullany. The church is the oldest surviving high-style Late Victorian Gothic Revival Catholic church in northeast Iowa built by German immigrants. The Church interior decorative scheme from the early 1900s displays artistry executed and designed by ethnic German artists, craftsmen and manufacturers.

Significant Dates and Period of Significance

The significant dates include the construction of the Church in 1867 and its remodeling between 1911 and 1913; the construction of the Convent in 1870; the construction of the Jackson Street School in 1873; the construction of the Rectory in the 1890s; and 1937-1939, the years Father Aloysius Schmitt served as Associate Pastor at St. Marys Parish. The Period of Significance runs from 1867 to 1965. 1867 was the year of the dedication of St. Mary's Church. The German immigrant and cultural influences on the parish continued through its closing in May of 2010, so the National Register 50 year cutoff of 1965 was chosen as the end of the period of significance.

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Contextual Background - Dubuque, Iowa Immigrant History

In 1785, French Canadian fur trader, Julien Dubuque arrived at the confluence of the Mississippi River and Catfish Creek, an area just south of current downtown Dubuque. At the time, the area was inhabited by the Sac and Fox Indian tribe and was under the European jurisdiction of the Kingdom of Spain.²² Soon after Julien Dubuque arrived, he learned that the vicinity was rich in lead deposits. By 1788, the Sac and Fox Indians granted Julien Dubuque the rights to mine lead. He legitimized his claim with the Spaniards in 1796 by obtaining from the Spanish Governor-General legal recognition of his claim. Julien Dubuque mined the claim until his death in 1810.

Widespread white settlement of Dubuque did not occur until the US Government opened the area for settlement after the Blackhawk Purchase on June 1, 1833. After that, settlers arrived to continue the lead mining enterprise started by Julien Dubuque. The City of Dubuque was chartered in 1837. As the population expanded, industries such as button making, mill working, boat manufacturing and meatpacking eclipsed the lead mining industry. The proximity to the Mississippi River and an expanding railroad network were major factors in the success of Dubuque industry in the 1800s. Industries in Dubuque attracted European immigrants from the crowded cities of the east coast of the United States. The primary groups of immigrants to Dubuque were Irish and German.

German immigrants began arriving in Iowa in substantial numbers in the 1840s. The chart below shows the trend of German immigration to Iowa throughout the 19th Century and into the first two decades of the 20th Century, based upon U.S. Census information from the 1850 to 1910.²³

Decade	Number of German-born Iowa Residents
1850	7,101
1860	55,842
1870	66,162
1880	88,268
1890	127,246
1900	123,162
1910	98,290

²² Though the Dubuque area was historically part of Louisiana, an administrative district of New France, all of Louisiana was ceded by the French to the Spanish in 1862. By 1801, the Spanish ceded all of Louisiana back to France. In 1803, the Dubuque area was acquired by the United States as part of the Louisiana Purchase.

²³ Leland L. Sage, *A History of Iowa*, (Ames, Iowa: The Iowa State University Press, 1974).

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Figure 23. Trend of German Immigration to Iowa.

The earliest German immigrants to Iowa tended to cluster around the Mississippi River communities of Davenport and Dubuque.²⁴ As the years progressed, German immigrants fanned out into all areas of the State of Iowa.

The Roman Catholic Church was instrumental in attracting immigrants to the Dubuque area. The episcopal see of the Catholic Diocese of Dubuque was established in 1837, the same year that Dubuque was chartered. It was the fourteenth diocese created in the United States.²⁵ The original area of the Dubuque Diocese was vast. Its jurisdiction included most of the upper Midwest United States.²⁶ The first bishop was Bishop Matthias Loras.

Bishop Loras' European connections were instrumental in recruiting European immigrants to Dubuque. The landscape of Dubuque reminded Bishop Loras of his beloved homeland in France. In newspapers of the cities of the eastern United States, Bishop Loras advertised the beauty of the Dubuque area and the opportunities it afforded to Irish and German immigrants. Immigrants flooded to the area that, in turn, induced their friends, relatives and neighbors both in Europe and the eastern United States to move to Dubuque. Immigrants of German ethnicity tended to settle on the north side of Dubuque. The Irish settled on the south side of Dubuque. By the 1870s, Dubuque was located in a geographic belt that contained a high density of native-born German residents (see Figure 24 below).²⁷

The Roman Catholic Church faced unfamiliar challenges in America, largely because it could not rely on the protection of European kings.²⁸ One of the early conflicts related to immigration is that Catholics of different ethnicities would often settle in the same geographical area typically governed by one parish. This became a problem, for example, in areas where the Germans settled in the geographic area of an Irish Catholic parish. The Irish could not understand German and the Germans could not understand English. Rather than force these disparate ethnic groups into one parish, the Roman Catholic Church allowed the formation of "national parishes."²⁹ National parishes did not have geographic boundaries. Anyone who belonged to the specific nationality could be a member of a national parish. Therefore, a

24 Mark Wyman, *Immigrants in the Valley* (Chicago, Illinois: Nelson-Hall Publishers, Inc., 1984), 126.

25 The Diocese of Dubuque was elevated to the status of Archdiocese on June 15, 1893. It is the only Archdiocese in the United States located outside a major metropolitan area.

26 The jurisdiction of the diocese was cut back over the years as new dioceses were formed. Its current jurisdiction is limited to thirty counties in the northeast quadrant of the State of Iowa.

27 "Ninth Decennial Census of the United States," *U.S. Census Bureau*, 1870.

28 Wyman, p. 130.

29 *Ibid.*

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German national parish could be established in a neighborhood or community that was Irish and vice versa. Because of this segregation of ethnicities, the Roman Catholic Church in the Midwest United States came to be viewed as almost exclusively an immigrant church.

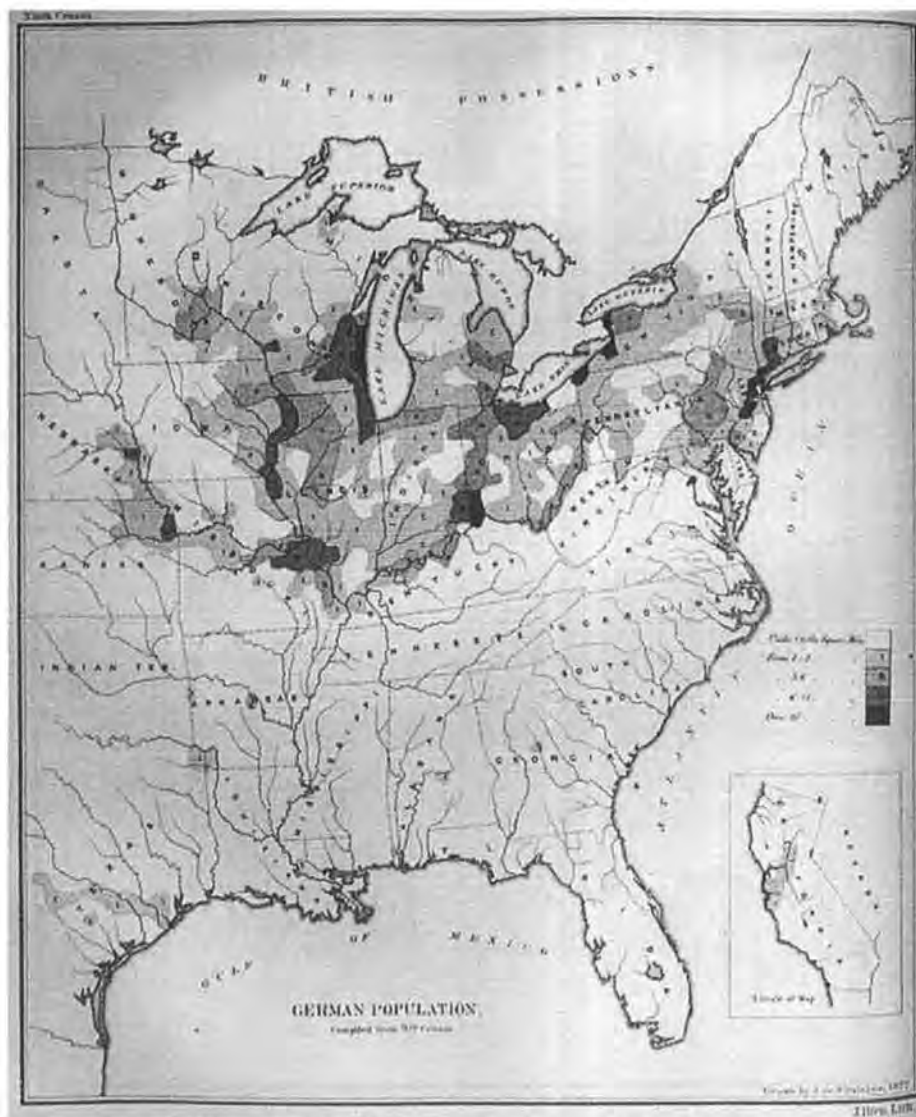


Figure 24. Map of German American Population, 9th Decennial Census.³⁰

30 Picture Credit: (<http://iw.newsbank.com/>)

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In the early days of German Catholic immigration to the United States, there was a severe shortage of Catholic priests to minister to the immigrant populations. The Catholic hierarchy became alarmed that the lack of priests, particularly those who spoke German, was causing the Catholic Church to lose membership. There were reports that "lukewarm German Catholics were joining with German Lutherans or German rationalists."³¹ According to one commenter, the German immigrant coming to the United States had been brought up on the tradition that:

'There is no higher culture than German, and the practice of religion by a German must be the best of the world.' German priests understood this, and knew that many of the German emigrants felt that if they could not practice their faith in the German way when they came to America, then they would not practice their faith at all.³²

When the news reached Germany and Austria of the neglect of the German Catholic faith in the Midwest United States, two missionary groups formed to assist the training of German clergy, the establishment of German parishes in the United States and the building of churches for German Catholic parishes in America. The *Ludwig-missionsverien* was organized with the patronage of King Ludwig I of Bavaria and the *Leopoldine Stiftung* was a mission organization supported by donations from the Empire of Austria.³³ Aid from these organizations flowed to the United States and helped to stabilize the German Catholic parishes in the United States and assisted in their future growth.

The continued use of the German language in German Catholic churches in America was seen as vital to the continuation of the German culture in America. German leaders worried that if emigrants and their families lost the German language, not only would the German culture be weakened, but the German Catholic faith would also suffer. King Ludwig I of Bavaria stated that "religious and school instruction in the German language" in America would always be necessary for the "continuance of the German spirit."³⁴ The Roman Catholic hierarchy in the United States understood that the German immigrant's clinging to the German language could be viewed as alien and anti-American. Accordingly, American bishops urged immigrant communities to give attention to American patriotic activities and encouraged Catholic parochial schools to include instruction in American history and civics. The church hierarchy urged immigrant parishes to "show your attachment to the institutions of our beloved country."³⁵

³¹ *Ibid.*, 134.

³² H. Donald Willging, "The German Catholics in Dubuque, Iowa, 1840 - 1920," A Thesis Submitted in Partial Fulfillment of the Requirements For the Degree of Bachelor of Arts, Loras College, May 1960.

³³ *Ibid.*, 137.

³⁴ *Ibid.*, 138.

³⁵ *Ibid.*, 132.

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St. Mary's Parish – Developmental History - Introduction

The St. Mary's Parish had 161 years of history spanning from its founding 1849 to 2010 when it closed due to changes in demographics. Throughout its history, the St. Mary's parishioners displayed a strong commitment to spiritual and cultural stewardship as well as the stewardship of its physical assets. From its beginning, the parish engaged in long-term planning for the construction of its parish complex. In the span of less than 40 years between 1863 and 1901 all of the buildings for the St. Mary's Parish were constructed and they all stand today. As a German congregation, they naturally looked to German artists and craftsmen to decorate their buildings. Throughout the subsequent years of renovation and remodeling, the parish largely endeavored to honor the work of their forebears by preserving the work that had been done previously, rather than starting from scratch. A chronology of the building and renovation work done on the St. Mary's Parish complex is attached as Addendum 4. As a result of the stewardship of the St. Mary's parishioners over the years, their work survives today as an example for future generations, even though the parish is no longer in existence.

St. Mary's Parish – Developmental History - Church

The history of St. Mary's Parish began in the late 1840s with the tensions existing in Dubuque between the dominant Irish residents and the small, but growing, German immigrant community. Dubuque's sole Catholic parish at the time was St. Raphael parish, established by the pioneer Dominican priest, Father Samuel Mazzuchelli in 1835. Elevated to a Cathedral in 1837 after the establishment of the Dubuque Diocese, St. Raphael Cathedral was located squarely in the Irish south side neighborhood of Dubuque.

By 1849, there were 40 German families in the St. Raphael parish. Unlike their English-speaking counterparts in the Irish community, German immigrants were not immediately comfortable with American Catholic churches. The 40 German families in the St. Raphael parish petitioned Bishop Loras to form a new parish comprised of German-speaking members with a German-speaking priest. Due largely to the fact that the then-existing Cathedral was too small for the growing parish population, Bishop Loras granted the request and formed a new German-speaking parish under the patronage of the Holy Trinity.

Holy Trinity Church was constructed in 1850 on a lot at the northeast corner of 8th and White Streets in downtown Dubuque. The architect H.V. Guildea drew up the plans for the church, which was a simple, federal style stone structure (Figure 25). Bishop Loras dedicated Holy Trinity sometime in 1850. The priest's residence was in one half of the basement. The other half of the basement was used as a school.

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Figure 25. Holy Trinity Church Postcard dated 1878.³⁶

By 1863, the German immigrant population of Dubuque was increasing dramatically. The membership of Holy Trinity parish increased to over 300 families. The small stone church was not adequate for its burgeoning membership. Therefore, in 1863, the parish formed the German Roman Catholic Building Association (the "St. Mary's Building Association"). The purpose of this organization was to plan for the construction of a new church and other buildings for the parish and to raise funds for the endeavor. The parish purchased five lots from the Langworthy Estate in April 1864.³⁷ The former orchard property cost the parish \$2,500.00.³⁸

The construction of St. Mary's Church was completed in 1867 and it was dedicated on February 12, 1867. The name of the parish was changed from Holy Trinity to St. Mary of the Assumption (known simply as "St. Mary's"). St. Mary's was designated as a German National Catholic parish. Upon completion, St. Mary's Church was regarded as "one of the most elegant in the northwest."³⁹

A gentleman who has traveled all through Europe and Palestine as well as a large portion of this country and who has a taste for the beautiful in architecture has repeatedly assured us that the spire of St. Mary's is one of the most graceful, beautiful and perfect in design that he has ever seen."⁴⁰

One newspaper account stated, "Mr. Mullany, by the erection of this church has earned for himself a

³⁶ Picture Credit: St. Mary's Archive.

³⁷ Rev. M.M. Hoffman, *Centennial History of the Archdiocese of Dubuque*. Dubuque, Iowa: Columbia College Press, 1937.

³⁸ *Ibid.*

³⁹ "History and Incidents of Two More of Dubuque's Prominent Parishes," *Dubuque Daily Herald*, 2 June, 1878.

⁴⁰ *Ibid.*

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reputation that will be lasting and permanent."⁴¹



Figure 26. St. Mary's Church ca 1887.⁴²



Figure 27. St. Mary's Church ca 1867.⁴³

Newspaper accounts describe the exterior as "massive."⁴⁴ The 238-foot spire was admired as towering "above any other [spire] yet erected in Dubuque."⁴⁵ The width of the center aisle of the nave was 39 feet, the width of the side aisles was 14 feet and the width of the chancel was 49 feet (subsequently widened in 1912). The interior of St. Mary's was described in the following passage:

Sixteen windows of stained glass, eight on either side, and the sanctuary by a triplet – one of exquisite workmanship, light the church. The figures in the triplet windows, as a matter of course, represent the crucifixion of our Lord, with his blessed mother kneeling at the foot of the cross. The side windows are traced with images of saints and other insignia

41 "Dedication of St. Mary's Church," *Dubuque Daily Herald*, 2 Feb., 1867.

42 Picture Credit: Samuel Root Stereograph Collection of Paul Juhl, Iowa City, Iowa.

43 Picture Credit: Samuel Root Stereograph Collection of Paul Juhl, Iowa City, Iowa.

44 *Ibid.*

45 *Ibid.*

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indicative of Christian faith and veneration.⁴⁶

The triplet windows were removed in 1912 and the openings were filled in when the church was remodeled and the Assumption mural installed in the chancel.

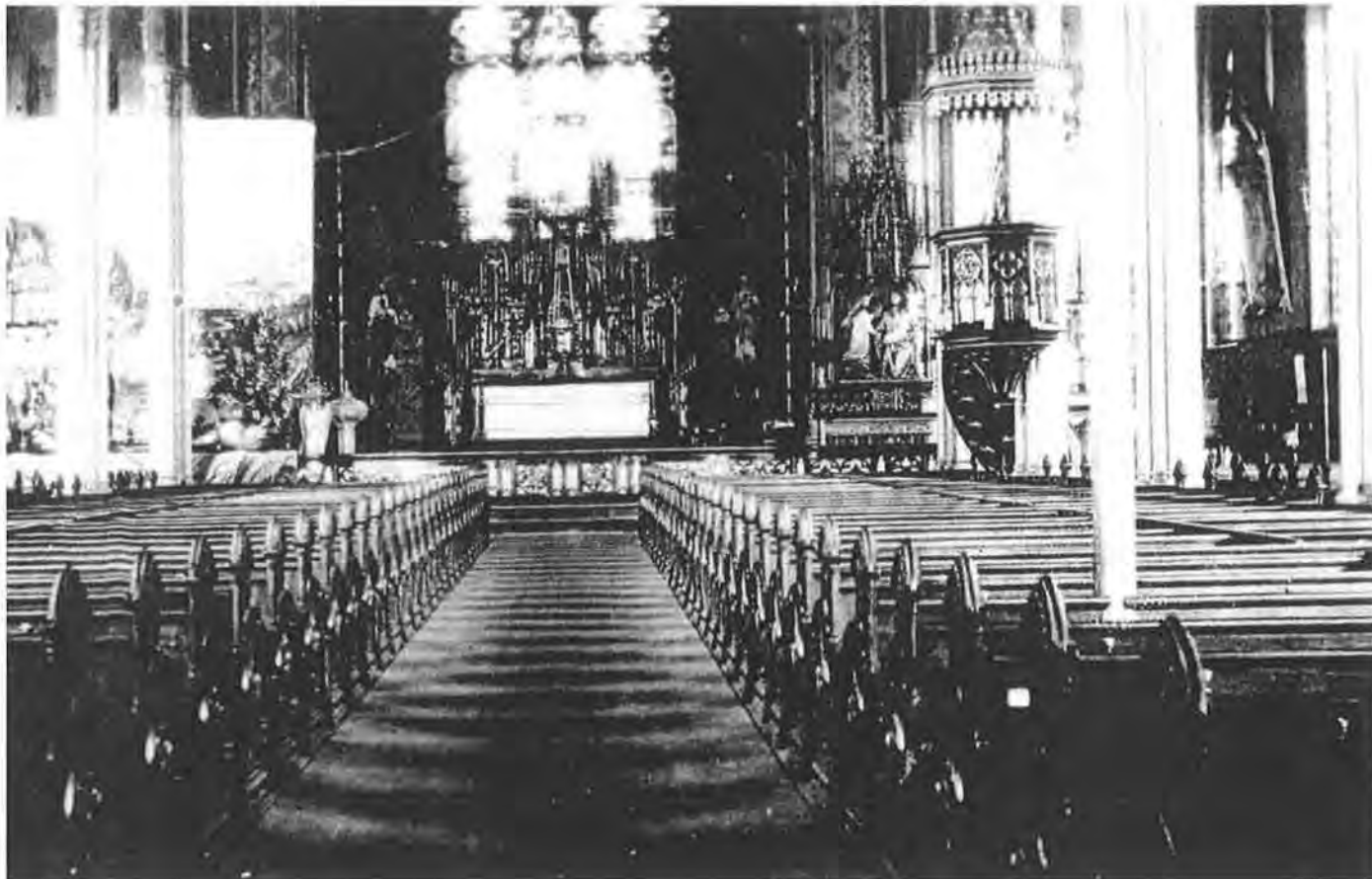


Figure 28. St. Mary's Church Interior ca 1900. Photographer unknown.⁴⁷

There are three bells in the St. Mary's bell tower. Two of the bells were installed in the 1870s. In 1876, the smallest bell was installed by a bell cast by J.G. Stuckstede & Bro. of St. Louis, Missouri. It was named Johannes because it was dedicated to St. John. Stucksted & Bro. also cast the medium-sized bell. That bell was installed in 1878. It was named Maria because it was dedicated to the Blessed Virgin Mary.

⁴⁶ *Ibid.*

⁴⁷ Photo Credit: St. Mary's Archive (contributed by Candace Chaloupka).

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Finally, in 1885 the largest bell was installed. The bell was cast in 1885 by H. Stuckstede & Co. out of St. Louis (the successor to J.G. Stuckstede & Bro.) and is named for St. Josephus.

The pipe organ at St. Mary's was installed in 1870. The parish procured the organ from the E. & G. G. Hook Organ Company of Boston Massachusetts.⁴⁸ At its dedication, as parishioners:

Waited in breathless expectation for the music to sound, they wondered with justifiable anxiety and uncertainty as to what the primary selection would be. At last the magnificent organ was in motion, making the whole church resound with the brilliant touch of the "Hallelujah Chorus."⁴⁹

Attendees to the organ's dedication attested to the "beauty and grandeur" of the organ and the "sweetness of tone, mellowness and brilliancy of effect" emanating from the instrument.⁵⁰

In 1911, the St. Mary's church was almost 45 years old. Beginning in 1911, the St. Mary's parish embarked upon a major renovation of the church. The parish planned up to \$50,000 in improvements on the church interior and exterior. "When the work on the remodeling is completed, the edifice will be one of the most beautiful in this part of the country."⁵¹ Within a two year period the parish widened the chancel to its current width, constructed the sacristy and vestry addition north of the chancel, added the two confessional chapels flanking the bell tower and built 4 side entrances.⁵²

As part of the remodeling, the interior was completely redecorated in 1912. The parish commissioned the Brielmaier architecture and church decorating firm to complete the interior decoration scheme. The new design included a 35-foot mural of the Assumption of the Blessed Virgin Mary that would be painted by Clothilda Brielmaier. Joseph Walter, a professional artist from Dubuque, was subcontracted to execute the planned murals and stencils. Minutes of the parish board indicate that Joseph Walter was paid \$4,078.50 in 1912 to paint the murals and stencils.⁵³ The remodeling also included the installation of twelve new stained glass windows from the FX Zettler Company in Munich, Bavaria, Germany. The Daprato Co. of Chicago was contracted to obtain the twelve windows for the total sum of \$8,600.00.⁵⁴

48 "St. Mary's Organ," *Dubuque Daily Herald*, 11 May, 1870.

49 *Ibid.*

50 *Ibid.*

51 "Will Remodel St. Mary's Church," *Dubuque Telegraph Herald*, 30 April 1911.

52 *Centennial Brochure*, St. Mary's Church, 29 October, 1967., p. 31.

53 *Parish Board Minutes, May 28, 1912*, St. Mary's Archives, Located at the Pastoral Center, Archdiocese of Dubuque.

54 *Parish Board Minutes, Unknown Date, 1913*, St. Mary's Archives, Located at the Pastoral Center, Archdiocese of Dubuque.

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INTERIOR OF ST. MARY'S CHURCH

Figure 29. St. Mary's Interior from 1918 Parish Directory. Photographer Unknown.⁵⁵

Between 1954 and 1958, the interior decoration, murals and stencils were repainted and refreshed in three phases. While the restoration of the St. Mary's interior was complete before the liturgical changes brought on by Vatican II, the trend in Catholic church decoration was already trending toward a plainer, modern design. It was also substantially more expensive to restore murals and stencils rather than create a new design and paint over the old stencils and murals. The dedication of the parish to its history was

⁵⁵ Picture Credit: Center For Dubuque History, Loras College – St. Mary's File.

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evident in their decision to painstakingly follow the original 1912 Brielmaier "European motif."⁵⁶



Figure 30. Church Interior ca 1950s.
Photographer unknown.⁵⁷



Figure 31. Detail of Assumption Mural ca 1940s. Photographer unknown.⁵⁸

In 1976, a fire damaged much of the east side of the chancel and inflicted severe smoke and water damage in the remainder of the church.⁵⁹ The damage estimates exceeded \$200,000.⁶⁰ By 1976, the liturgical reforms of Vatican II had already been in effect for over 10 years. The parish could have saved a substantial sum of money by redecorating after the fire in a plain, modern, interior decorating scheme. Instead, they again chose to clean and restore rather than repaint and redecorate.⁶¹ 1976 was the last major interior work done to the interior of St. Mary's church. The only substantial construction work done to St. Mary's thereafter was the construction of the elevator entrance in 1991.

Beginning in the 1970s, the St. Mary's parish membership began to decline. Demographic changes took many of the neighborhood's residents to the west side of Dubuque. Birthrates declined for the population as a whole. Industries such as the Dubuque Packing Company closed in the 1980s,

⁵⁶ "Artists Finish Intricate Project," *Dubuque Telegraph Herald*, 5 January 1958.

⁵⁷ Picture Credit: Archives of Archdioceses of Dubuque – St. Mary's File.

⁵⁸ Picture Credit: Archives of Archdioceses of Dubuque – St. Mary's File.

⁵⁹ "Fire Damage at St. Mary's Shocks Parish," *Dubuque Telegraph Herald*, 1 January 1976.

⁶⁰ "Parishioners Answer Call," *Dubuque Telegraph Herald*, 13 January 1976.

⁶¹ *Ibid.*

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eliminating previously good paying jobs for residents of the neighborhood. The flight from the surrounding neighborhood resulted in a progressively aging parish membership that was not able to financially support the upkeep of the parish buildings.⁶² As a result, the St. Mary's parish was closed with the last mass in May of 2010.⁶³ Although the interior liturgical furnishings have been removed from the Church, it does retain its interior architectural decoration such as windows, murals, stencils and paintings.

St. Mary's Parish – Developmental History – Jackson Street School

In the early days of Holy Trinity Parish, it did not have a regular priest. However, it was important to the parishioners that their children had an education, so they hired laymen to teach. By 1858, the parish felt the effects of the economic panic of 1857 and the parish closed the school for three years.⁶⁴ The school reopened 1861, again with lay teachers.

In 1867, Father Meis, the pastor of St. Mary's at the time, brought an order of Franciscan nuns from Jefferson, Missouri to teach at the school.⁶⁵ The parish used the old Holy Trinity Church and an adjoining storefront as the school between 1867 and 1870.⁶⁶ By 1870, the school had grown to the point where it had to expand from the old church into rooms in the newly constructed Convent on Jackson Street and to the basement of the new church at 15th and White. It was apparent that the parish needed a new school. Accordingly, the St. Mary's Building Association made plans to raise money and build a new school. The parish broke ground in 1873 to build the St. Mary's Jackson Street School.⁶⁷

Parish records are sparse relating to the plans and construction of the school. The St. Mary's Building Association meticulously documented their work in minute books that exist in the archives of the Archdiocese of Dubuque. However, all of the minutes were written in 19th Century German and are undecipherable for the casual German speaker. The original design of the school had 8 classrooms on 2 floors and a large assembly hall comprising the entire third floor. One person described the St. Mary's Jackson Street School as follows:

In 1874, the three story school building was erected, the four lower stories each containing four school rooms, while the third story was used as a society hall, and after the Kolping

62 "Likelihood of Parish Closing Increases," *The Witness*, 4 August 2009.

63 "For Whom the Bell Tolls," *Telegraph Herald*, 30 May, 2010.

64 Canidice Chaloupka, Susan Wright, *St. Mary's The Finest Church West of the Mississippi*, BHC Publishing, LLC: Dubuque, Iowa, 2010.

65 Willberding, p. 5.

66 *Ibid.*

67 "Ground Broken for St. Mary's School," *Dubuque Daily Telegraph*, 14 Oct. 1873.

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Verein built a stage on the north end of it, and later the Young [sic] Men's Society gave theatrical performances and other performances in the hall.⁶⁸

In 1875, the St. Mary's School had approximately 200 in enrollment.⁶⁹ In 1878, the Sisters of St. Francis of the Holy Family came from Iowa City to teach at St. Mary's.⁷⁰ By 1900, the school had an enrollment of 550 children, with 13 nuns and one layperson as teachers. With only 8 classrooms, The St. Mary's Jackson Street School was bursting at the seams. The pressure for space was relieved in 1901 when the parish constructed the St. Mary's Casino at 16th and White.⁷¹ The sole purpose of the Casino was to provide a space for recreation and social activities. Because the Casino had a large auditorium, the assembly hall on the third floor of the St. Mary's Jackson Street School was no longer necessary and could be subdivided into much needed classroom space for the school's growing enrollment. Accordingly, sometime after the opening of the Casino, the third floor of the school was converted to classrooms.



Figure 32. View from the Northwest - School circa early 1900s. Photographer unknown.⁷²

68 Peter B. Hoffman, *A Concise History of the City and County of Dubuque 1833-1934*, Center for Dubuque History (1934), p. 188.

69 Wilberding, p. 5.

70 *Ibid.*, p. 6.

71 Chaloupka, p. 108.

72 Photo Credit: Archives of the Archdiocese of Dubuque – St. Mary's File.

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Figure 33. View from the Southeast (Jackson and 15th) circa 1918. Photographer unknown.⁷³



Figure 34. Convent and School circa 1930s. Photographer Unknown.⁷⁴

⁷³ Photo Credit: Center for Dubuque History, Loras College – St. Mary's File.

⁷⁴ Photo Credit: Archives of the Archdiocese of Dubuque – St. Mary's File.

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In 1906, the parish brought in the Order of the Brothers of Mary to establish a high school for boys.⁷⁵ The high school was located one block north of the church on White Street at 1635 N. White in a house formerly known as the Hollenfelz House. The boy's high school was open only until 1928 when it closed due to the loss of enrollment to other larger Catholic academies in the City of Dubuque.⁷⁶

In 1925, the enrollment at the St. Mary's Jackson Street School reached 660 students and 16 faculty.⁷⁷ Enrollment at St. Mary's School dropped through the 1930s as a result of the Great Depression so that by the 1940s, enrollment was at 500 students.⁷⁸

After World War II, the Baby Boom resulted in once again exploding enrollment for St. Mary's School. By the late 1950s, the Jackson Street School was again bursting at the seams. In order to alleviate the space constraints, the Casino was gutted and renovated into a school building. In 1960, the enrollment for the St. Mary's School reached an all time high of 808 students.⁷⁹ After the conversion of the Casino into a school building, the grades 1 through 5 were housed in the Jackson Street School and the kindergarten and grades 6 through 8 were housed in the converted Casino.⁸⁰ In 1969, a bathroom and teacher's lounge addition was added to the west façade of the Jackson Street School.

The decades of the 60s, 70s and 80s ushered in declining enrollment for the St. Mary's School. Demographic changes took many of the neighborhoods residents to the west side of Dubuque. Birthrates declined for the population as a whole. Industries such as the Dubuque Packing Company closed in the 1980s, eliminating previously good paying jobs. As Catholic priests and nuns became scarcer, St. Mary's School had to hire lay teachers, which required increases in tuition. Many parishioners and neighborhood residents who formerly sent their children to Catholic schools would rather send their kids to free public schools instead of paying tuition. As a result, St. Mary's School first merged with St. Patrick's School to form the Downtown Catholic School in 1982.⁸¹ For several years, Students at the Downtown Catholic School attended both St. Mary's Buildings. However, by 1999 all students were housed in the St. Patrick School and neither the St. Mary's Jackson Street School nor the former Casino building were used as Catholic schools again.⁸²

⁷⁵ Wilberding, 6.

⁷⁶ *Ibid.* 7.

⁷⁷ Sister Mary Carlos Feuling, "The Beginnings of Catholic Elementary Education in Dubuque," A Thesis submitted to Columbia College in partial fulfillment of requirements for the degree of Bachelor of Arts, Center for Dubuque History, (1925) p. 4.

⁷⁸ Chaloupka, p. 116.

⁷⁹ *Ibid.*, p. 117.

⁸⁰ *Ibid.*, p. 132.

⁸¹ *Ibid.*, p. 124.

⁸² *Ibid.*

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Criterion A – St. Mary's Catholic Church Historic District: Connection with the Educational, Social and Cultural Life of Dubuque's German Immigrants and Descendents

St. Mary's parish was not just a place for religious worship and instruction. It was also a hub for social and cultural events. With their proud German heritage, the parishioners of St. Mary's viewed the parish as a means of assuring the safeguarding of that heritage. At the St. Mary's School, the curriculum included arithmetic, penmanship, reading, spelling and catechism.⁸³ The nuns taught the regular courses in English. German was taught only during the time set aside for the teaching of the German language. With German taught in the school, there were assurances that the German language would survive into the next generation. However, the teaching of most classes in English also assured that students would be able to adapt to the American way of life. The religious education also assured them that future generations would continue to worship as German Catholics.

St. Mary's parish was also a center for German immigrant culture in the area. The top floor assembly hall of the St. Mary's Jackson Street School was elaborately decorated, including themes that were culturally German. The parish commissioned for Luxembourger artist Frantz Siemetz (then a resident of Dubuque) to paint flanking murals of St. Boniface (the patron Saint of Germans) and George Washington (the Father of the United States of America) to be located in the school assembly hall (these paintings are no longer extant). It is fitting evidence that the parishioners (who were largely either German immigrants themselves or children of German immigrants) had embraced their citizenship as Americans, but in a way that was uniquely German. The school assembly hall was the site of lectures, theatrical performances and musical performances. The St. Mary's School had a fife and drum corps that provided not only musical education for the children, but entertainment for everyone. When the St. Mary's Casino was built in 1900 it became the center for theatrical performances, sporting events and social gatherings.

As the city of Dubuque and the surrounding farm territory became more settled in the late 1800s, many of St. Mary's German immigrants and their families were instrumental in forming four new Catholic parishes in Dubuque: Sacred Heart, Holy Ghost, Holy Trinity and Nativity parishes. Each of these parishes was almost entirely German, with the exception of Nativity parish, which was a mix of German and Irish. St. Mary's parishioners and their families were also instrumental in settling German communities in far-flung settlements in northwest Iowa, northeast Iowa, Nebraska, the Dakotas, southern Minnesota, and southwestern Wisconsin.⁸⁴

The parishioners of St. Mary's continued their close association with their German ethnic roots

⁸³ *Ibid.*

⁸⁴ Rick Roder, *We Are Called: A History of St. Mary's Parish, Sioux City, Iowa.*

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throughout the twentieth century and to the closing of the parish in 2010. Sermons and homilies at St. Mary's were spoken almost exclusively in German until World War I when Archbishop James J. Keane ordered that all portions of the Catholic mass not spoken in Latin should be spoken in English. In response to anti-German sentiment during and after World War I, St. Mary's head pastor, Monsignor Zeyen, encouraged the young men of St. Mary's to join the armed services to show their patriotism and love of country.

Even into the late Twentieth century, the membership of St. Mary's parish was comprised primarily of those with ethnic German surnames. In 1983 the parish had a choral mass in German and gala celebration to honor the 300th Anniversary of the landing of the first German immigrants in America in 1683 and the 150th Anniversary of the first Germans to arrive in Dubuque in 1833.⁸⁵

This History of St. Mary's church and parish displays the arc of German educational, social and cultural development in the City of Dubuque and the surrounding area. As German immigrants flooded into Dubuque, St. Mary's parish developed programs and support that could protect their German heritage, but assimilate them into the American community. For the majority of its history, the St. Mary's church and parish was a major center of German educational, cultural and social activity. St. Mary's parish continued to maintain its connection to its German immigrant roots into the late twentieth century. Therefore, St. Mary's Catholic Church Historic District qualifies under Criterion A with local significance for its connection to the German immigrant culture of Dubuque and therefore is eligible for listing on the National Register of Historic Places.

Criterion B – St. Mary's Catholic Church Historic District: Association with the Life of Father Aloysius Schmitt

Father Aloysius Schmitt was born on December 3, 1909 in St. Lucas, Iowa, a German-American community in northern Iowa. Father Schmitt himself was of German ancestry. The Catholic parish in the community, St. Luke's, is a parish of the Archdiocese of Dubuque. He attended elementary school at St. Luke's parish school and high school at Campion Academy in Praire du Chien, Wisconsin. He obtained his Bachelor of Arts degree at Loras College in Dubuque and he studied theology at the Pontifical North American College and Gregorian University, both in Rome, Italy. He entered the priesthood and was ordained in Rome, Italy on December 8, 1935.⁸⁶

⁸⁵ Program from the Choral Mass to Honor the 300th Anniversary of the first German Immigration to America. St. Mary's archives.

⁸⁶ "Father Schmitt First Chaplain Killed in War," *The Witness*, 18 Dec. 1941, p.1.

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Father Schmitt returned to the United States in April of 1936 and began his career as a Catholic priest. His experiences as a civilian priest between April of 1936 and June of 1939 would help him obtain the pastoral skills that would be necessary in his this later role as a Naval chaplain, as well as the leadership skills and unselfishness that were the hallmarks of his heroism at Pearl Harbor. In 1936, he briefly served as assistant pastor at St. Boniface parish in New Vienna, Iowa. In June of 1936, Father Schmitt was appointed assistant pastor at St. Mary's Cathedral in Cheyenne, Wyoming where he served until August of 1937. Bishop McGovern, Bishop of Cheyenne, remembered Father Schmitt as a man who was "sweet and gentle in disposition, to know him was to admire and love him. He was every inch a man of God, and fulfilled the duties of his ministry as one who felt that in serving his brethren he was serving the Lord himself."⁸⁷

In August of 1937 Father Schmitt returned to his home state of Iowa and was appointed assistant pastor at St. Mary's church in Dubuque. Father Schmitt served St. Mary's parish for almost 2 years until June of 1939. In addition to his duties as assistant pastor at St. Mary's, Father Schmitt also taught German and religion at the St. Mary's School.⁸⁸ Father Schmitt's devotion to his ministry at St. Mary's was apparent to his parishioners. They knew that Father Schmitt was available to assist them, "no matter the day, nor the hour of the day. He was an inspiration to everyone."⁸⁹ Parishioners also remembered that it was likely that the "spirit of Old St. Mary's" contributed to Father Schmitt's decision to apply for the Navy chaplaincy. The head pastor of St. Mary's during Father Schmitt's tenure was Monsignor Joseph Zeyen. Monsignor Zeyen, though mindful of the German history of the St. Mary's parish, strongly encouraged his parishioners to participate in the institutions of American life and fulfill their duties as patriotic citizens.⁹⁰ Anti-German sentiment brought on by World War I spurred the ethnic Germans of St. Mary's to show their patriotism by joining the military. On the eve of World War II, many sons of St. Mary's parishioners were already serving in the military.⁹¹

Monsignor Zeyen also encouraged assistant pastors at St. Mary's to think about joining the military chaplaincy. As a result, 3 of the 5 assistant pastors who served at St. Mary's from the late 1930s through the end of World War II (Father Schmitt included) served as chaplains during World War II.⁹² Archbishop Beckman, the Archbishop of Dubuque during World War II and the years preceding it, also encouraged

87 Sister Mary Imogene Klein, O.S.F., "Greater Love; The Life of Chaplain Aloysius Schmitt," A Thesis submitted to Loras College in partial fulfillment of requirements for the degree of Bachelor of Arts, (August, 1961) p. 15.

88 *Ibid.*

89 *Ibid.*, p. 16.

90 *Ibid.*

91 *Ibid.*

92 Interview with Mr. Dan Burns, Archivist for the Archdiocese of Dubuque.

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the priests of the Archdiocese to join the military chaplaincy. On the eve of World War II, nine priests from the Archdiocese of Dubuque were serving in the Army and Navy chaplaincy.⁹³ Proportionately, it was the largest number of priests serving in the military chaplaincy of any Catholic diocese in the United States.

In 1939, with the encouragement of Monsignor Zeyen, Father Schmitt obtained permission from Dubuque's Archbishop Francis Beckman to join the US Navy as a chaplain. On June 28, 1939, Father Schmitt was appointed Acting Chaplain of the US Navy, commissioned with the rank of Lieutenant, Junior Grade (LTJG). Sister Gracia Schmitt, OSF, Father Aloysius Schmitt's niece, remembers Father Schmitt's last visit to her family in Iowa in 1940 when she was 10 years old. "I remember him when I was in grade school. He was handsome, tall and friendly, just a peach of a guy."⁹⁴ In March of 1940, Father Schmitt was assigned to the USS Oklahoma, based in Pearl Harbor, Hawaii.



Figure 35. Father Aloysius Schmitt, LTJG.
Photographer unknown.⁹⁵



Figure 36. USS Oklahoma in Pearl Harboer on December 7, 1941. Photographer unknown.⁹⁶

On Sunday, December 7, 1941, Father Schmitt was finishing Sunday mass, when at 8:00 am, local time, the Japanese attacked, targeting the battleships on battleship row. The USS Oklahoma was one of those

93 "Priests of the Archdiocese Serve in National Defense," *The Witness*, 6 Nov. 1941, p. 1.

94 "Vet Leads New Medal of Honor Quest for Priest," *The Witness*, 11 May, 2014, p. 1.

95 Picture Credit: St. Mary's Archives.

96 Picture Credit: http://en.wikipedia.org/wiki/File:USS_Oklahoma_on_fire.gif

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battleships. Japanese torpedo bombers hit the ship with 9 bombs. The entire crew was ordered to their battle stations. Father Schmitt's battle station was below decks to minister to the wounded. Almost immediately after the torpedo impacts, the USS Oklahoma began to list. Everyone knew it was only a matter of time until the ship capsized. Father Schmitt and other crewmembers were trapped in a compartment with only a porthole to escape.

Father Schmitt's heroism that day was recalled in the April, 1942 edition of *Cosmopolitan* magazine in an article titled, "Who's New on the Roll of Honor." The article describes the chaos of the bombing of the USS Oklahoma in Pearl Harbor and Chaplain Schmitt's response as follows:

An explosion shook the old dreadnaught, as a torpedo pierced her side. The stricken battleship shuddered, slowly began to roll over. In a rush of panic, a dozen men jammed the compartment door. Through the din came the young chaplain's voice. Quiet, bringing back reason. Schmitt opened the door, bracing himself as water swept in. Two men carried out an unconscious sailor, and a few more escaped by the passage before the swift-rising water cut it off.⁹⁷

Ray Turpin witnessed Father Schmitt's efforts to help others escape the sinking USS Oklahoma. In 2008, Ray Turpin told his story about Father Schmitt to the Las Vegas Review-Journal. Ray Turpin remembered Father Schmitt as he was trying to escape from the ship's porthole:

I was looking in his [Father Schmitt's] eyes and he said, 'I've already tried. I can't get out.' And I offered him my hand and I said, 'I'll try and pull you out,' Turpin recalled, fighting back tears. He walked away and he said, 'I'm going to look around and see if there are any more guys that I can help get out of here.' So I waited a few minutes. He never came back. I never saw him again.⁹⁸

In the February 5, 1942 issue of *The Witness* (the newspaper of the Archdiocese of Dubuque) a letter was published from Father William A. Maguire, a fellow naval chaplain who served with Father Schmitt in Hawaii.⁹⁹ In the letter, Father Maguire explained:

Before his ship sank, Father Al succeeded in passing at least three men through and air port. . . In spite of the effort of those three men, assisted by a fourth, they were unable to

⁹⁷ Donald E. Keyhoe, "Who's New on the Roll of Honor," *Cosmopolitan*, Apr., 1942, p. 50.

⁹⁸ "Looking Back to 1941," *Las Vegas Review Journal*, 7 December, 2008.

⁹⁹ "Vet Leads New Medal of Honor Quest for Priest."

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pull Father Al to safety. Father Al was quoted saying, "Push me back. I am holding up the other men. Save yourselves."¹⁰⁰

Father Schmitt continued helping others to escape from the USS Oklahoma. He drowned when the USS Oklahoma sank to the floor of the harbor. Father Schmitt is credited with helping up to 12 other crewmen to escape to safety prior to the ship sinking.

Father Schmitt is purported to be the first military chaplain of any denomination to die in World War II.¹⁰¹ Captain Thomas L. Kirkpatrick is another chaplain who died at Pearl Harbor on December 7, 1941 on the USS Arizona. It is believed that he died when the USS Arizona went down after Father Schmitt perished in the USS Oklahoma.¹⁰² Both are memorialized on a plaque at the USS Arizona Visitor Center in Pearl Harbor, Hawaii.¹⁰³ The plaque reads:

Dedicated to the glory of God and the memory of Capt. Thomas L. Kirkpatrick, CHC, USN, Chaplain, USS Arizona; Lt. Aloysius H. Schmitt, CHC, USN, Chaplain, USS Oklahoma; who gave their lives in the service of their country, 7 December 1941.¹⁰⁴

Father Schmitt's likely burial place is at the National Cemetery of the Pacific in Hawaii in a grave with about 400 other unidentified bodies recovered from the USS Oklahoma.¹⁰⁵

Father Schmitt is a national World War II hero. For his acts of personal heroism, Father Schmitt was posthumously awarded the Navy & Marine Corps Medal. In 1943, a US Navy destroyer escort was named USS Schmitt in Father Schmitt's honor. On the anniversary of Father Schmitt's death in December of 1942, the Archdiocese of Dubuque announced planned to erect a memorial chapel on the campus of Loras College in Dubuque in honor of Father Schmitt. Upon hearing the news, Archbishop Beckman received a telegram from President Franklin Delano Roosevelt stating that the President "Heartily commends the fitting tribute of a chapel in Loras College to the memory of a brave chaplain." When the Christ the King Chapel on the Loras College campus was finally dedicated in 1947 to memorialize Father Schmitt, Navy Admiral Chester Nimitz and Cardinal Samuel Stritch from the Archdiocese of Chicago were the honored speakers, signifying the national importance of Father Schmitt's heroism. In the early 1980s,

¹⁰⁰ *Ibid.*

¹⁰¹ *Ibid.*

¹⁰² <http://chaplaincorps.navylive.dodlive.mil/2013/12/05/honoring-the-legacy-of-chaplain-kirkpatrick-and-chaplain-schmitt-on-the-72nd-anniversary-of-pearl-harbor/>

¹⁰³ *Ibid.*

¹⁰⁴ *Ibid.*

¹⁰⁵ *Ibid.*

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the City of Dubuque named an island in the channel of the Mississippi River for Father Schmitt. There is currently an effort, supported by Representative Bruce Braley, to have the Congressional Medal of Honor posthumously awarded to Father Schmitt in recognition of his bravery in battle.¹⁰⁶

Father Schmitt's acts of heroism on December 7, 1941 occurred after his connection with St. Mary's. However, his unselfish courage, leadership and dedication to those he ministered to--traits that gave him the courage to die for his country and for the men he served--were traits that he developed during his young priesthood in the years leading up to his enlistment in the Navy Chaplaincy. Though Father Schmitt was at St. Mary's less than 2 years, his tenure at St. Mary's comprised nearly two-thirds of his fledgling career as a Catholic priest before he entered the Navy chaplaincy.

A property associated with a person's formative years can be listed on the National Register of Historic Places under Criterion B if the person's activities during this period "were important in understanding his or her later achievements."¹⁰⁷ Father Schmitt is historically significant because he was the first American chaplain to die in World War II. If he had not been an ordained minister with substantial experience as a civilian minister, he would not have been a Navy chaplain aboard the USS Oklahoma on the morning of December 7, 1941. Additionally, Father Schmitt died while trying to help other's escape the sinking USS Oklahoma, an unselfish act that is the hallmark of one called to a religious vocation. Therefore, the development of Father Schmitt's religious vocation and his training and experience as a priest are extremely relevant to understanding his heroism on December 7, 1941.

There are other buildings currently in existence that are associated with Father Schmitt. His boyhood home and his elementary school are still standing in St. Lucas, Iowa. St. Boniface Church in New Vienna, Iowa, where he briefly served, and St. Mary's Cathedral in Cheyenne, Wyoming, where he served for just over a year still exist. However, the buildings of St. Mary's parish are most closely associated with his heroism in World War II. As the Catholic parish where Father Schmitt served for nearly two years immediately prior to his entry into the US Navy as a chaplain, the St. Mary's Catholic Church Historic District is most closely associated with Father Schmitt's civilian ministry. Father Schmitt preached in the Church, lived in the Rectory, taught German and religion to school children in the Jackson Street School and ministered to the nuns in the Convent. The buildings on the St. Mary's campus currently appear largely as they appeared when Father Schmitt was associate pastor at St. Mary's from 1937 to 1939. He entered the Navy chaplaincy directly after his tenure with St. Mary's at the urging of St. Mary's Head Pastor, Monsignor Zeyen.

¹⁰⁶ "Local Veteran, Lawmaker Team Up in Medal Battle for Aloysius Schmitt," *Telegraph Herald*, 1 May, 2014.

¹⁰⁷ National Register Bulletin 32, "Guidelines for Evaluating and Nominating Properties Associated with Significant Persons," Department of Interior, National Park Service (accessed online).

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Father Schmitt made the ultimate sacrifice while serving both God and his country when he died early in the morning on December 7, 1941 while trying to help fellow servicemen escape from the sinking USS Oklahoma in Pearl Harbor. There have been several appropriate memorials erected after Father Schmitt's death to commemorate his heroic sacrifice. However, memorials do not capture the rich history of Father Schmitt's life and experience as a young Catholic priest before he entered the chaplaincy. The buildings of the St. Mary's Catholic Church Historic District tell this story. For two years before Father Schmitt entered the military, St. Mary's is where Father Schmitt lived, where he prayed, where he preached, where he counseled, where he comforted, where he taught and where he supervised the kids at play in the schoolyard. These are the types of experiences that would have prepared him for his military chaplaincy. These experiences would have helped to give him the fortitude and courage to act selflessly and heroically on December 7, 1941. The buildings of the St. Mary's Catholic Church Historic District are the most appropriate buildings to illustrate the life of Father Schmitt as he was gaining his ministerial experience directly prior to joining the Navy chaplaincy. Father Schmitt's experience at St. Mary's is vital to understanding his heroic actions at Pearl Harbor that led to his death and notoriety as the first chaplain to die in World War II. Therefore, the St. Mary's Catholic Church Historic District qualifies for listing on the National Register of Historic Places for local, statewide and national significance under Criterion B for its connection to the life of Father Aloysius Schmitt.

Criterion C – St. Mary's Catholic Church Historic District –Architecture**A. Introduction**

As lands in the United States west of the Mississippi River were being settled in the mid-1800s, settlers brought with them their desire to create a place they could call home. Once communities and cities became more established, residents of developing areas in the Midwest United States endeavored to construct buildings that conveyed a sense of permanence and stability. Both new European immigrants and migrants from the eastern United States sought to re-create surroundings they left. As the German immigrants of St. Mary's in Dubuque became more established, they designed their parish buildings in several revival styles of architecture. The Jackson Street School is Romanesque Revival and the Rectory is Second Empire/Gothic Revival. The Casino was originally designed in the Romanesque Revival Style. However, the most distinctive building on the St. Mary's Parish complex is the Gothic Revival Church, a monument to their faith.

By the 1860s, the Gothic Revival style of architecture symbolized a political movement and a quest for identity for Catholics in the western part of Germany. Many of the German immigrants to Dubuque came

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from Westphalia, the Rhineland, Bavaria and other western provinces of Germany. They brought with them memories of the great Gothic cathedrals they left behind in the old country. Consequently they sought an architect who would build in the Gothic Revival style. Interestingly, they chose an Irish immigrant architect who received his architecture training and experience in England and Ireland. St. Mary's Gothic Revival architecture displays elements of both the English and the German iterations of the Gothic Revival style, melded in a way that best utilized then-available local building materials and construction technologies. The St. Mary's Catholic Church Historic District, with its Gothic Revival Church (one of the oldest remaining high-style Gothic Revival churches in the State of Iowa), is one of the oldest remaining intact ensembles of religious buildings in the State of Iowa.

B. Contextual Background – Gothic Revival Architecture**1. Background**

Gothic architecture originated in northern France in the 1100s and spread rapidly throughout Western Europe. It was characterized by its large, soaring interior spaces, walls of stained glass supported by buttresses and rich sculptural details, both interior and exterior. Gothic architecture dominated Europe until the early 1500s.¹⁰⁸ The Renaissance ushered in intellectualism and material realism, taking the place of medieval spirituality.¹⁰⁹ The Protestant Reformation split the European church; thus diminishing the availability of religious building projects. Therefore, Gothic architecture became less favored as an architectural style by the mid-1500s.

In the late eighteenth century, architects began to re-examine the architectural designs of the medieval period. Gothic Revival in Europe was a response to the overuse of the classical style predominant in Europe in the sixteenth, seventeenth and early eighteenth centuries. While the Gothic Revival movement of the eighteenth and nineteenth Centuries was motivated by architectural and artistic aesthetic, it was also a reaction to a perceived rise in secularism and industrialization.¹¹⁰ Speaking at Strasbourg Cathedral in 1772, the German poet Johann Wolfgang Goethe described the Cathedral as the "most sublime, wide-arching Tree of God, telling forth to the neighborhood the glory of the Lord. As in all works of eternal Nature, down to the minutest fibril, all is shaped, all purposes to the whole."¹¹¹ After Goethe's comments,

108 Richard W.E. Perrin, "Pointed Arches and Buttressed Walls: Gothic Stylism and Wisconsin Architecture," *The Wisconsin Magazine of History*, Vol. 47, No. 3 Spring, 1963): 241.

109 *Ibid.*

110 Phoebe B. Stanton, *The Gothic Revival & American Church Architecture*, (Baltimore, MD.: The Johns Hopkins University Press, 1968), xviii.

111 Perrin, 241.

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a number of architects and commentators in Europe began examining Gothic architecture as the embodiment of the Christian faith and practices. By the early to mid-Nineteenth century, the Gothic Revival style of architecture reached its full flower in Europe. Each region had its own particular spin on the Gothic Revival style.

2. English Gothic Revival

In England, the rise of Gothic Revival architecture in the nineteenth century coincided with a movement in the Anglican Church for a "greater formal richness" in the Anglican liturgy and "visual opulence" in church architecture.¹¹² Proponents of English Gothic Revival architecture looked to three eras in English Gothic history as models for the appropriate Gothic Revival style in new construction. The first "Early English" period (ending 1290) was characterized by lancet windows and traces of Norman influence.¹¹³ The second "Decorated" era (1290 to 1350) was marked by "rich ornament and spatial complexity."¹¹⁴ The final "Perpendicular" period (1350 on) was characterized by "verticality, linearity, slenderness and increasing complexity in rib patterns."¹¹⁵ According to English Gothic Revival style, an appropriate Christian church should have a nave and a well-defined chancel. The chancel should be not less than one-third the length of the nave.¹¹⁶ The chancel should be at least two steps above the floor of the nave and the altar should be at least one step above the floor of the chancel.¹¹⁷ The church should be built in stone of a local variety rather than brick.¹¹⁸

The most famous proponent of the English Gothic Revival style was Augustus Welby Northmore Pugin (1812-1852) (Figure 38). In his travels Pugin noticed the contrasts of what he considered the drab, squalid, classical architecture of the industrial cities of Birmingham and Manchester, with the grandeur of the majestic gothic cathedrals and parish churches of the English countryside. His favorite city in England was picturesque Salisbury, particularly because of its imposing gothic cathedral with its towering, turreted central spire (Figure 39). Over time, as he became more familiar with gothic architecture, he came to associate medieval gothic architecture with all that was right in England. Conversely, he equated the popular classical architecture of the industrial period with all that was wrong with England. Increasingly, his affinity for gothic architecture impacted his religious views. He saw gothic art and architecture as means of reviving Christendom.

¹¹²Stanton, xix.

¹¹³ *Ibid.* xxi.

¹¹⁴ *Ibid.*

¹¹⁵ *Ibid.*

¹¹⁶ Cambridge Camden Society, *A Few Words to Church Builders* (London: Cambridge University Press, 1841), 4.

¹¹⁷ *Ibid.*, 11.

¹¹⁸ *Ibid.*, 9.

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Figure 37. Augustus Pugin's rendering of his mythical "Perfect Church."¹¹⁹



Figure 38. Augustus Welby Northmore Pugin. Date unknown. Artist unknown.¹²⁰



Figure 39. Artists Rendering of Salisbury Cathedral. Date unknown. Artist unknown.¹²¹

In his travels abroad early in his career he found that he was particularly fond of the German style of gothic architecture because, unlike the English, the Germans did not deface, denude or destroy great

119 A. Welby Pugin, *The True Principles of Pointed or Christian Architecture*, (New York, NY: St. Martin Press, 1973 republished from the 1841 original).

120 Picture Credit: (http://en.wikipedia.org/wiki/Augustus_Pugin#mediaviewer/File:Augustus_Welby_Northmore_Pugin_from_NPG.jpg)

121 Picture Credit: (<http://www.oldukphotos.com/graphics/England%20Photos/Wiltshire,%20Salisbury%20Cathedral%20II.jpg>)

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German gothic architecture during the Reformation. He experienced a particular epiphany while visiting the *Lorenzkirche* (the Church of St. Lawrence) in Nuremberg, Germany (Bavaria), a former Catholic cathedral prior to the Lutheran Reformation. He was amazed to find that the Lutheran reformers had not destroyed the Catholic statues, stripped the altars or broken the stained glass windows as the Protestant reformers had done in England. "Everything was still there: the thirteen Gothic altars, the stained glass, the candlesticks and, hanging in the choir, the Angelic Salutation, the two life-size figures of the Virgin and the Angel Gabriel, suspended as in a vision, amid the soaring piers." Of the experience, Pugin stated, "I could have repeated the song of Simeon without profanation." He was transfixed by "the soaring German Gothic of steep roofs and massive towers. . .The immense height of the arcades, compared with the English Gothic, seized his imagination. The vastness of these columniated spaces . . . marked his architectural imagination for years to come."¹²² Pugin's first Gothic Revival churches combined elements of English Gothic and German Gothic as illustrated in the designs for St. Mary's in Derby and St. Alban's in Macclesfield.¹²³

In his *The True Principles of Pointed or Christian Architecture* (1841), Pugin explained that the "two great rules for design" of Gothic structures are: "1st, that there should be no features about a building which are not necessary for convenience, construction, or propriety; 2nd, that all ornament should consist of enrichment of the essential construction of the building."¹²⁴ He also believed that very proper Christian church should have a tower, topped by a spire. Pugin observed that proper gothic towers were built of "solid buttresses and walls rising from a massive base, and gradually diminishing and enriching as they rise, till they were terminated in a heaven-pointing spire surrounded by clusters of pinnacles, and forming a beautiful and instructive emblem of Christianity's brightest hopes."¹²⁵

3. German Gothic Revival

In Germany, Gothic architecture developed more slowly in the medieval period. In the middle ages, Germany was divided in many small, independent states and city-states. Therefore, there was no national architecture in Germany in the medieval period. Romanesque architecture was the dominant form of architecture in the German states until the thirteenth century. Thereafter, the Germans adopted a fully mature French Gothic style.¹²⁶ Notwithstanding the adoption of the French Gothic, the German Gothic

¹²² Rosemary Hill, *God's Architect: Pugin and the Building of Romantic Britain*, (New Haven, CT: Yale University Press, 2007), 126.

¹²³ *Ibid.*, 201.

¹²⁴ A. Welby Pugin, *The True Principles of Pointed or Christian Architecture*, (New York, NY: St. Martin Press, 1973 republished from the 1841 original), 3.

¹²⁵ *Ibid.*

¹²⁶ Perrin, 239.

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style evolved into its own style characterized by "the traceried spire, the popular use of brick and terra cotta and the development of the *Hallenkirche*—the hall church."¹²⁷ The hall church is one in which the nave and the aisles have approximately equal height. It gives a feeling of great spaciousness and brings the whole congregation closer to the pulpit. The hall church developed as a result of the predominance of German preaching orders in the middle ages.¹²⁸

While there was no central movement in Germany guiding a cohesive development of German Gothic Revival in the early 1800s, Gothic Revival ultimately became an expression of what it meant to be Catholic in Germany in the early to mid 1800s. In the early nineteenth century, Germany was a loose unit of a number of states with differing governments and with populations of either Lutheran or Roman Catholic.¹²⁹ After the revolution of 1848, with increasing Prussian Protestant centralized rule, German Catholics bristled at the German government's attempts to stifle some of their Catholic practices and beliefs. German Catholics looked with longing to medieval period in Germany with its multiple kingdoms and principalities not governed by a central ruler. German Catholic leaders viewed the Gothic architecture of the medieval period as the optimal style of architecture for conveying their identity as German Catholics.¹³⁰

The completion of the Roman Catholic Cologne Cathedral in Germany helped define the German Gothic Revival architecture in the nineteenth century.¹³¹ Construction on the Cologne Cathedral commenced in the second half of the thirteenth century, but was never completed until the mid-1800s. Work on the Cologne Cathedral helped establish a preference for the mid-thirteenth century Gothic style as the model for German Gothic Revival. Thereafter, features prominent in the Cologne Cathedral, such as the gable of the main porch and open-work spires, came to characterize German Gothic Revival.

4. Gothic Revival Churches In The Early United States

In the United States, the Gothic Revival style of architecture did not begin to take hold until Americans were exposed to the novels of Sir Walter Scott. Scott's novels introduced Americans to the gothic aesthetic through his historic narrative, heroic characters and detailed descriptions of gothic buildings.¹³²

¹²⁷ *Ibid.*, 239-240.

¹²⁸ *Ibid.*, 240.

¹²⁹ Karen David-Sirocko, "Anglo-German Interconnexions During the Gothic Revival: A Case Study from the Work of Georg Gottlob Ungewitter," *Architectural History*, Vol. 41 (1998), 153-54.

¹³⁰ Michael J. Lewis, *The Gothic Revival* (London: Thames & Hudson, Ltd., 2002), 74.

¹³¹ *Ibid.*, 156.

¹³² Calder Loth and Julius Trousedale Sadler, Jr., *The Only Proper Style – Gothic Architecture in America*, Boston, MA: New York Graphic Society, 1975, 42.

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In the 1820s and 1830s, the United States was experiencing social upheaval resulting from rapid industrialization and urban growth. While immediately after the Revolutionary War, Americans looked to classical architecture as a break from their English past, the novels of Sir Walter Scott reconnected Americans to their common English and Christian heritage. Gothic Revival architecture created an aura of instant stability, history and tradition.

One of the first successful American Gothic Revival church architects was Richard Upjohn. He was commissioned to design a new church for Trinity Episcopal parish in New York City. While designing Trinity, he became familiar with the writings of Augustus Pugin.¹³³ Upjohn's design for Trinity bears a close resemblance to Pugin's "Ideal Church" illustrated in *True Principles*.¹³⁴ (Figure 37 compared with Figure 40). Upjohn's successful Trinity commission earned him commissions throughout the United States, in places such as Raleigh, North Carolina, Buffalo, New York, Albany, New York and Boston, Massachusetts. He also designed small rural churches, chapels and meetinghouses for no fee, scattering his designs throughout rural areas.¹³⁵

James Renwick is another American architect responsible for the spread of the popularity of Gothic Revival in church design. In 1843, Renwick won the commission for the design of New York's Grace Church (Figure 41). His English Gothic Revival design based on Pugin's principles was widely praised in architectural circles.¹³⁶ His success in the design of Grace Church led to his selection as architect for the design of New York's Roman Catholic St. Patrick's Cathedral in 1853.¹³⁷ Renwick used elements of French, German and English Gothic in his design for St. Patrick's Cathedral. St. Patrick's Cathedral is the first church in the United States that is on a scale comparable to European Cathedrals. French Gothicism inspires its three-portal façade, while its twin, tapered, ornamented spires are distinctly German. The interior is English Gothic in the Decorated style, dominated by English vaulted ceilings.¹³⁸

¹³³ *Ibid.*, 60.

¹³⁴ *Ibid.*

¹³⁵ *Ibid.*, 61.

¹³⁶ *Ibid.*, 66.

¹³⁷ *Ibid.*

¹³⁸ *Ibid.*

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Figure 40. Trinity Church (Upjohn). Date unknown.¹³⁹



Figure 41. Grace Church (Renwick). Date unknown.¹⁴⁰

Patrick Charles Keely is another architect of the mid-to-late nineteenth century who is known for his Gothic Revival church designs in the United States, most predominantly in New York and New England. Though his reputation is not as widely known as either Upjohn or Renwick, Keely was a prolific architect, most closely associated with the Catholic Church. Patrick Keely was a Roman Catholic born in Ireland in 1816. He immigrated to the United States in 1842.¹⁴¹ Keely's father was a builder in Ireland, allowing Keely to gain experience as a carpenter before he moved to the United States. Keely was not known as an architect until after he received his first commission in 1847 to design and build St. Peter and Paul Church in Brooklyn, New York.¹⁴² As a rare Catholic with architectural skills and experience, Keely became the favored architect for the Catholic Church in the nineteenth on the east coast and to a lesser extent in the Midwest United States, particularly Chicago. His designs ranged from small parish churches to

¹³⁹ Picture Credit: <http://www.nyc-architecture.com/LM/LM047-TRINITYCHURCH.htm>

¹⁴⁰ Picture Credit: <http://www.nycago.org/Organs/NYC/html/GraceEpis.html>

¹⁴¹ J. Philip McAleer, "The Irish Pugin of America," *Irish Arts Review*, Vol. 4, No. 3 (Autumn, 1987), 17.

¹⁴² *Ibid.*

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cathedrals such as the Cathedral of the Holy Cross in Boston, Massachusetts and the Cathedral of the Holy Name in Chicago, Illinois.

Many of Keely's church designs were Gothic Revival in style, particularly because the Gothic Revival style was immensely popular in the period during which Keely was working. Because of Keely's numerous Gothic Revival church designs, some have dubbed Patrick Keely as the "Irish Pugin in America." However, there is no documentation that indicates that Keely had any connection to Pugin or Pugin's designs either before Keely left Ireland or during Keely's later architectural career. Keely left Ireland in 1842 before Pugin, his designs and his writings became widely known.¹⁴³ However, Pugin had designed several buildings in Ireland in the late 1830s and early 1840s that Keely might have either seen or known about.¹⁴⁴ Keely's architectural practice was similar to Pugin's in that they built similar building types (large parish churches), employed a relatively simple repertoire of plans, favored square or rectangular chancels and utilized wooden, bracketed double-pitched ceilings in place of vaults.¹⁴⁵ Additionally, some of Keely's exterior facades were similar in appearance to Puginesque-style churches. However, the key evidence that Keely was not a purist Pugin disciple is that many of Keely's church designs were not Gothic Revival in style. Many of Keely's church designs were Romanesque Revival, Classical Revival and Baroque in style.

Though Gothic Revival architects in the United States were aware of Pugin's writings and designs, they did not feel required to follow those recommendations to the letter. The requirements of church building committees, limited construction budgets and scarcity of local materials often caused American architects to deviate from Gothic Revival orthodoxy. Where local stone was not available, architects used brick as a building material, a practice that Pugin would have frowned upon. Similarly, more often than not, architects used plaster decorative vaulting in American Gothic Revival interiors rather than actual stone vaulting.

C. Architect John Mullany

John Mullany was born on July 30, 1813 in Cahir, County Tipperary in Ireland.¹⁴⁶ Not much is known about the life of John Mullany. His father was an architect/builder, so it was natural that Mullany grew up with a desire to train as an architect. The most significant aspect of John Mullany's life is that around 1840, Mullany moved to England where he worked for Augustus Pugin for approximately four years. In a letter to John Mullany's oldest son, John I. Mullany, Brother Kieran Mullany, a relative of John Mullany wrote;

¹⁴³ *Ibid.*

¹⁴⁴ *Ibid.*, 20.

¹⁴⁵ *Ibid.*, 21.

¹⁴⁶ "Architect Mullany," *The Dubuque Times*, 19 April, 1884.

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"... your father and mother went to England and resided in Manchester. . .They remained in England over four years, most of that time your father was with the great architect [Augustus] Welby Pugin."¹⁴⁷ It appears that Mullany was strongly influenced by Augustus Pugin and the Gothic Revival style of Architecture. He was also clearly influenced by references to Gothic architecture in Europe.

While there is little information about John Mullany's work in England or Ireland or the extent of John Mullany's connection to Augustus Pugin, it is clear that Mullany's years spent in England from 1840 to 1844 were busy and productive years for Augustus Pugin in his young architectural career. Pugin published *True Principles of Pointed Architecture* in 1841. Several of Pugin's earliest church commissions were nearing completion in 1839-1840, just as Mullany was beginning his association with Pugin. Therefore, Mullany would have been well versed in Pugin's Gothic Revival artistic style during his time in England.

Mullany immigrated to the United States in 1847. He was most likely following his brother Patrick (Stanislaus), who was a Catholic monk. Brother Stanislaus, along with a group of other monks, established the New Melleray Abbey southwest of Dubuque, Iowa in the 1840s. Mullany first settled in La Salle, Illinois, then moved to Dubuque, Iowa in 1857.

Mullany's subsequent known work is clear evidence that Mullany was greatly influenced by the designs of Augustus Pugin and examples of Gothic architecture in Europe. In addition to St. Mary's, John Mullany designed two other buildings in the Dubuque area in the Gothic Revival style of architecture: The Cathedral of St. Raphael and the original buildings of New Melleray Abbey. All three buildings exhibit unmistakable characteristics of Augustus Pugin's Gothic Revival design aesthetic. John Mullany often referenced historic Gothic architecture in Europe to sell his clients on the design style of a proposed building. He claimed that St. Raphael Cathedral was modeled after the chapel at Magdalen College in Oxford England, St. Mary's was modeled after Salisbury Cathedral in England, New Melleray Abbey was modeled after Mellifont Abbey in Ireland and that his proposed design for a new St. Mary's church in Guttenberg, Iowa (never built) was modeled after the Senlis Cathedral in France.¹⁴⁸ It is more likely that each of his designs was based on more contemporary Gothic Revival buildings Mullany had seen during his work in Ireland and England, but his references to more ancient, well-known, revered buildings shows his talent as a salesman.

¹⁴⁷ Letter from Br. Kieran Mullany to John I. Mullany (son of John Mullany) dated November 19, 1888. Archives of the Trappist Monastery of New Melleray, Peosta, Iowa.

¹⁴⁸ "Another New Church," *Dubuque Daily Times*, 8 August 1865.

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1. St. Raphael Cathedral, Dubuque, Iowa

Mullany's first commission in Dubuque was in 1857 when he was selected to design the new Cathedral of St. Raphael, the seat of the Roman Catholic Diocese of Dubuque (Figure 42). Mullany was likely invited to come to Dubuque by the Reverend Clement Smyth, then coadjutor of the Diocese of Dubuque.¹⁴⁹ Clement Smyth was previously Prior at New Melleray Abbey and would have likely known John Mullany through Brother Stanislas, Mullany's brother. After Bishop Loras' death, Clement Smyth went on to become the second Bishop of the Diocese of Dubuque.

Mullany's plan for the design of St. Raphael was Gothic Revival. The dimensions were eighty-three feet across and one hundred sixty-three feet deep. The peak of the roof was eighty-five feet high and the spire was to be two hundred forty-three feet tall.¹⁵⁰ In accordance with proper Gothic Revival design, St. Raphael has a nave and a clearly defined chancel that is at least one-third the size of the nave. Shortly after the design of St. Raphael was complete, the Panic of 1857 caused Mullany's plans to be scaled back. The height and depth of the church were trimmed. Construction of the tower and spire was delayed. The spire was never completed.

What Mullany completed shows the definite influence of Augustus Pugin. Several of the histories of St. Raphael have mentioned that Mullany used the chapel at Magdalen College at Oxford (built in the thirteenth century) as the inspiration for the design of the Cathedral. While that may have been true for some of the details, the appearance of St. Raphael (Figure 42) bears a resemblance to St. Mary's Church in Derby, England (Figure 43), a Pugin-designed church that was completed in 1839, shortly before Mullany began working in England. Although, the interior has been completely remodeled several times, Mullany's distinctive designs live on in the design of the chancel screen (designed by Mullany) (Figure 44) and the tracery of the distinctive lancet window on the front of the tower (Figure 45).¹⁵¹

149 Brother Colman Heffern, OCSO, "Clement Smyth, Civil War Bishop," *Citeaux Commentarii Cistercienses*, No. 3 (1968), 200.

150 Rev. William E. Wilkie, "150 years in the Lives of the Cathedrals," *The Witness*, 10 July, 1983.

151 *Clement Smyth, Civil War Bishop*, 201.

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Figure 42. Mullany's St. Raphael Cathedral. Ca. 1930s.
Photographer unknown.¹⁵²



Figure 43. Pugin's St. Mary's, Derby, England. Date unknown.
Photographer unknown.¹⁵³

152 Picture Credit: Archdiocese of Dubuque Archives – St. Raphael File.

153 Picture Credit: http://www.puginfoundation.org/derby_gallery/?item=1051

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Figure 44. St. Raphael Cathedral Chancel Screen - Designed by John Mullany.¹⁵⁴



Figure 45. St. Raphael Cathedral Tower Lancet Window - Designed by John Mullany.¹⁵⁵

154 Picture Credit: Duane Hagerty, October, 2013.

155 Picture Credit: Duane Hagerty, October, 2013.

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Mullany's design for the original wings of the present New Melleray Abbey was begun in 1867, after St. Mary's was substantially complete. Mullany again designed the building in the Gothic Revival style (Figure 46). A newspaper account of the planning of the Abbey stated, ". . . the details of its plan are copied from the order of architecture used by the Cistercians in the 11th century, embracing much of the gothic style. . . ." ¹⁵⁶ Upon review of the plans by the General Chapter of the Cistercian Order in France, the head of the order wrote, "it would be the most perfect institution of the Cistercian Order in the World." ¹⁵⁷

Figure 46. Mullany's New Mellary Abbey, Peosta, Iowa.¹⁵⁸Figure 47. Pugin's Mount St. Bernard Abbey. Leicestershire, England, 1839-1844.¹⁵⁹

New Melleray Historians suggest that the Cistercian Mellifont Abbey in County Louth, Ireland was the model on which Mullany relied for the design. It is most likely, however, that Mullany looked to the designs of Augustus Pugin's Mount St. Bernard Abbey in Leicestershire, England as the basis for his design of New Melleray Abbey (Figure 47). The principal monastery buildings for Mount St. Bernard Abbey were built between 1839 and 1844, roughly the period of Mullany's stay in England.

¹⁵⁶ "Sketch of the Immense Cloister to be Erected at New Melleray," *Dubuque Daily Times*, 28 December, 1867.

¹⁵⁷ *Ibid.*

¹⁵⁸ Picture Credit: Duane Hagerty. October, 2013.

¹⁵⁹ Picture Credit: <http://www.victorianweb.org/art/architecture/pugin/27.html>

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There are many characteristics of the quadrangle design similar to New Melleray. In both instances, the wings of the quadrangle are two-story stone structures. The ends of the wings have gables with a chimney rising up the center of the gable. Corner buttresses support the walls. The designs are similar enough to conclude that Mullany would have been aware of the plans for Mount St. Bernard and used some of the design features of Mount St. Bernard Abbey in his design of New Melleray Abbey. The other intriguing fact is that Mount St. Bernard Abbey in Leicestershire, England and New Melleray Abbey in Iowa share the same mother Abbey in Ireland: Mount Melleray Abbey, the original home of the monks (including John Mullany's brother) who left Ireland in the late 1840s to establish New Melleray Abbey in Iowa. It is quite possible that, with Mullany's Cistercian connections, he worked on the plans for Mount St. Bernard Abbey in England.

D. Mullany's Design for St. Mary's Church, Dubuque, Iowa

Of Mullany's three known surviving Gothic Revival structures, St. Mary's is Mullany's masterwork; his best example of the Gothic Revival style. In 1863, Mullany was awarded the commission to design St. Mary's. The church has a nave and well-defined chancel, although the proportion of the chancel to the nave is less than ideal according to Ecclesiologist gothic principles. The original design as constructed had pinnacles on all of the exterior corners of the church, including the chancel (Figure 48). The tower is multi-tiered with pinnacles on multiple levels, capped by a dramatic, soaring spire accented by gothic tracery and dormers at multiple levels.

Similar to St. Raphael, the interior nave is divided into three aisles. The chancel is five steps elevated from the nave. The ceiling of the central nave of the church is composed of a unique system of plaster fan vaulting, evoking the Perpendicular Style of English Gothic architecture. It is a design that is rarely seen in the United States. As a church for a German congregation, the design is a *Hallenkirche* (hall church) style. There is no clerestory. However, Mullany evoked the illusion of a clerestory by inserting false windows in what would normally be the clerestory level. The exterior roof dormers also gave the illusion of a clerestory.

Early descriptions of Mullany's design for St. Mary's state that the tower of Salisbury Cathedral in England (Figure 39) as his inspiration for the tower of St. Mary's.¹⁶⁰ However, Mullany's direct inspiration was most likely Augustus Pugin's design for St. George Cathedral, the Roman Catholic Cathedral in Southwark, London (Figure 49). Pugin was working on the design for St. George from 1839 through the mid-1840s. Although there is no evidence the Mullany worked on the designs for St. George, it is likely that Mullany was aware of Pugin's designs for St. George. Though on a smaller scale, the design for St. Mary's bears a

160 "Dedication of St. Mary's Church," *Dubuque Daily Herald*, 2 Feb., 1867.

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resemblance to the architect's rendering of the plans for St. George. Because of lack of funds, the tower for St. George was never built.



Figure 48. Rendering for St. Mary's. Date and attribution unknown.¹⁶¹



Figure 49. Pugin's design rendering for St. George, Southward, London.¹⁶²

Fortunately, one of Pugin's lesser-known designs that is based off his plan for the tower of St. George was actually built. Pugin had a close friendship with Scottish architect James Gillespie Graham. In 1842, Graham was constructing Tolbooth St. John's Church in Castlehill, Edinburgh, Scotland. During a visit to Scotland that year, Pugin had "given Graham a design for the spire, a copy of the one he had just made for St. George's, Southwark, where work was still going on slowly for lack of funds."¹⁶³ The similarities between the tower for St. Mary's and the tower on Tolbooth Kirk are many (Figure 50, Figure 51). Though St. Mary's tower is more slender and simple, the design is similar. Both designs have substantial bases

¹⁶¹ Picture Credit: Center for Dubuque History, Loras College – St. Mary File.

¹⁶² Picture Credit: <http://www.victorianweb.org/art/architecture/pugin/11.html>

¹⁶³ *God's Architect*, 273.

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with buttresses at the corners rising three to four stories. A clock adorns the middle of the tower. Above the clock, the tower terminates with pinnacles on four corners flanking louvered dormers. Flying buttresses span from the corner pinnacles to the dormers on both towers (Figure 52, Figure 53). Slender, octagonal spires top both towers. Both towers rise approximately 250 feet.



Figure 50. Mullany's St. Mary's. Ca. 1867.¹⁶⁴



Figure 51. Pugin's/Graham's Tolbooth Kirk, Scotland.¹⁶⁵

164 Picture Credit: Samuel Root Stereograph Collection of Paul Juhl, Iowa City, Iowa.

165 Picture Credit: <http://www.scotcities.com/capital.htm>

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Figure 52. St. Mary's Tower - Details.166

Figure 53. Tolbooth Kirk Tower - Details. Date unknown.
Photographer unknown.167

Mullany's design for St. Mary's departs from Pugin's designs in Mullany's selection of materials for the construction of St. Mary's. Gothic Revival architects preferred the use of solid stone masonry in the construction of their buildings. They would have frowned upon the use of brick as the material for a Gothic Revival structure. However, in the 1860s, building-grade stone was not readily available in the Dubuque vicinity. While there were many limestone quarries in and around Dubuque at the time, the type of limestone in the area was too soft and chalky for above-grade building structures. Therefore, brick was the only financially feasible masonry construction material at the time of St. Mary's construction. Also, German Gothic Revival churches were more likely to use brick as its construction material. Many of St. Mary's Gothic details (the tower pinnacles, tracery on the spire, etc.) are constructed of sheet metal, an innovation that was relatively new in construction of the period. The use of brick and sheet metal allowed the St. Mary's parish to build a large, Gothic Revival church, without the attendant high cost of solid masonry construction.

St. Mary's is John Mullany's Gothic Revival masterpiece and the best example of his known work. It displays an amalgamation of English and German Gothic Revival influences, utilizing building materials

166 Picture Credit: Duane Hagerty. October 2013.

167 Picture Credit: http://upload.wikimedia.org/wikipedia/commons/a/a4/Former_Tolbooth_Church%2C_Castlehill%2C_Edinburgh.JPG

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readily available in the relatively isolated central mid-west United States. His documented connection to Augustus Pugin in England and his emulation of Augustus Pugin's Gothic Revival style make John Mullany a significant Gothic Revival architect of the period.

E. St. Mary's Church – Interior Design/Decoration

St. Mary's Church has retained most of its interior architecture from its original 1867 construction, including the distinctive fan vaulted ceilings of the center aisle of the nave. This contributes to its significance as one of the earliest, finest and most intact high-style Gothic Revival churches in Iowa. Between 1911 and 1913, the St. Mary's parish embarked on a major renovation of the Church. While the renovations altered some of the original architecture of the Church, they did not detract from the original design. In fact, the renovations resulted in the interior decorative scheme that exists today. It is one of the most stunning decorative religious interiors in the State of Iowa and retains a high degree of integrity. The interior of St. Mary's displays exquisite design, artistry and craftsmanship executed by ethnic German artists, artisans and craftsmen in the early 1900s.

True to its German roots, the St. Mary's parish hired the Erhard Brielmaier & Sons Co. architecture firm in Milwaukee, Wisconsin to plan the interior design for the 1911-1913 renovations. The Brielmaier firm was comprised of a family of German ethnic architects, designers, wood carvers and artists focusing almost exclusively on Catholic church design and decoration. In 1912, the St. Mary's parish commissioned Clothilda Brielmaier, a German American woman artist, to paint the mural of the Assumption of the Blessed Virgin Mary, the central focus of the interior decorative scheme. They subcontracted with Joseph Walter, an Austrian American artist, to paint the remainder of the Brielmaier-designed interior decoration.

1. Assumption of St. Mary Mural – Clothilda Brielmaier, Artist

Clothilda Elizabeth Brielmaier was born in Piqua, Ohio on March 4, 1867, the second daughter of Erhard and Theresa Brielmaier. Erhard Brielmaier moved his family to Milwaukee, Wisconsin in 1873 where he and three of his sons established the architecture firm of Erhard Brielmaier and Sons Co. They are credited with designing over 1,000 churches throughout the United States. Clothilda Brielmaier spent many years in Europe training as a classical artist, mainly in Munich and Rome.¹⁶⁸ When she returned to the United States, she set up an artist studio in downtown Milwaukee. Clothilda Brielmaier is credited with being one of the first women to set up a professional art studio in the United States.¹⁶⁹ She received

¹⁶⁸ Jennifer W. Schumacher, *German Milwaukee*, Arcadia Pub.: Charleston, SC, 2009, p. 83.

¹⁶⁹ *Ibid.*

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many of her commissions through her father's contacts as a prolific church architect. Her brother Alphons was also a noted church decorator, so she also collaborated with him.



Figure 54. Clothilda Brielmaier Advertisement.¹⁷⁰



Figure 55. Photo of Clothilda Brielmaier in her studio. Date unknown. Photographer unknown.¹⁷¹

For the St. Mary's interior decorative design, Clotilda Brielmaier "conceived the thought, that, upon entering St. Mary's, the Assumption of the Blessed Virgin should be the central picture, because the

170 Picture Credit: Milwaukee Catholic Directory.

171 Picture Credit: Dyersville, Iowa Historical Society – St. Francis Xavier Church File.

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church is dedicated to Mary under that title.¹⁷² The 35-foot mural was thought to be the largest mural in a religious building in the State of Iowa at the time. The story of the Assumption is as follows:

The Apostles were preaching the gospel in various parts of the world. When, after the death of the Blessed Virgin, the body of Mary was to be taken into heaven, the Apostles were miraculously brought together, and they gathered about Mary's tomb and saw her taken into heaven. Thomas, however, was not present. He doubted the story of Mary's Assumption into heaven after he arrived. And then the Apostles again opened the tomb; the body of Mary was gone, and lo and behold, beautiful lilies and roses sprung up. Thomas looked up into the heavens; there he beheld the Blessed Virgin slowly going upward. Mary, perceiving the doubting Thomas, dropped her cincture into his hands.¹⁷³

Clothilda Brielmaier's painting depicts the legend as described above. In the lower part of the mural, the Apostles gather around the empty tomb filled with lilies and roses. Thomas is in the center holding the cincture that Mary dropped into his hands from above. The very top of the mural shows Mary being crowned as Queen of Heaven by the Blessed Trinity flanked by adoring angels.

Clothilda Brielmaier is known to have painted murals in churches throughout the country, predominately in the Midwest. In her advertisement, she mentions two Dubuque priests as references for her work, so her work was well known in Dubuque and the surrounding region. Clothilda Brielmaier died on March 29, 1915. Many of her church murals have been destroyed either due to natural disaster or the simplification policy of Catholic churches after Vatican II. The Assumption of the Blessed Virgin Mary mural at St. Mary's is one of Clothilda Brielmaier's largest remaining religious murals.

2. Stencils and Angel Murals - Joseph Walter, Artist

Not much is known about Joseph Walter's commission to execute the interior design plans prepared by the Brielmaier firm. Parish histories state that Joseph Walter was subcontracted to finish the Brielmaier design after the death of one of the Brielmaiers prevented them from completing their work. Minutes of the St. Mary's parish board indicate that Joseph Walter was paid \$4,078.50 in 1912 to paint the murals and stencils.¹⁷⁴ The angel murals on the ceiling of the center aisle of the nave are definitely the original work of Joseph Walter because they are similar in style to paintings Joseph Walter completed on the ceiling of St. Peter and Paul Catholic Church in Petersburg, Iowa. Compare Figure 56 (St. Mary's murals)

¹⁷² "The Assumption," *A Sermon by Father Zeyen*, 1943.

¹⁷³ *Ibid.*

¹⁷⁴ *Parish Board Minutes, May 28, 1912, St. Mary's Archives*, Located at the Pastoral Center, Archdiocese of Dubuque.

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to Figure 57 (Ss. Peter and Paul murals).



Figure 56. St. Mary's Angel Murals - 1912.¹⁷⁵



Figure 57. SS. Peter and Paul Angel Mural. ca 1910.¹⁷⁶

In 1897, Joseph Walter said tearful goodbyes to his friends in the Tyrolean Alpine region of Austria and took off for a new life in America. "Someday, maybe I'll be back," he told his friends.¹⁷⁷ Upon arrival to the United States, Walter made his way to Dubuque where he immediately fell in love with the town and the countryside. "Dubuque, there is no other place in the country quite like it," said Walters.¹⁷⁸ "It is like the Alps here," Walters continued. "When I am away working with my brush for a couple of months, I am glad to come back here to my retreat."¹⁷⁹ Joseph Walter never returned to Austria. He stayed in Dubuque for the rest of his life, leaving a legacy of several hundred paintings of local Iowa landscapes, portraits of influential Iowans and religious murals in close to 200 churches throughout the states of Iowa, Illinois, Wisconsin, Minnesota, Nebraska, North Dakota and South Dakota.¹⁸⁰ During his active period from 1899

175 Picture Credit: Duane Hagerty. April 2014

176 Picture Credit: Duane Hagerty. April 2014

177 "Interesting Personalities: Joseph Walter," *Dubuque Telegraph Herald*, 5 March, 1933.

178 "Dubuque Artist Gets Recognition Abroad," *Dubuque Telegraph Herald*, 31 May, 1925.

179 *Ibid.*

180 "Death Claims Joseph Walter," *Dubuque Telegraph Herald*, 19 September, 1946.

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to the 1930s, Joseph Walter is credited with more original wall paintings for churches in those states than any other individual.¹⁸¹

Joseph Walter was born on July 5, 1865 at Landbeck, Tyrol, Austria.¹⁸² At the age of 17, Joseph Walter embarked on his art training by enrolling in a *Meisterklasse* (Master class) at the Academy of Fine Arts in Munich.¹⁸³ He was there from January 1883 through Spring of 1884. The *Meisterklasse* was an intensive art education system revived in the 1820s by the Nazarenes, a group of German medieval revivalist artists who focused on the teacher-student relationship. In his Munich training, Joseph Walter was instructed by a single master, Gabriel von Hackl, a fairly well-known German historicist drawer/painter.¹⁸⁴ During that instruction, he would have learned to master drawing, painting and experimenting with different lighting and composition.



Figure 58. Joseph Walter, Age 18.¹⁸⁵



Figure 59. Joseph Walter, Self Portrait.¹⁸⁶

In the fall of 1885, Joseph Walter enrolled in the Academy of Fine Arts Vienna. He studied painting under

¹⁸¹ *Ibid.*

¹⁸² *Ibid.*

¹⁸³ *Joseph Walter: A Retrospective*, Dubuque Museum of Art, Published for located at the Dubuque Museum of Art between August 24, 2010 through November 7, 2010, p. 4-5.

¹⁸⁴ *Ibid.*, p. 5.

¹⁸⁵ Picture Credit: Dubuque Museum of Art.

¹⁸⁶ Picture Credit: Dubuque Museum of Art.

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Christian Griepenkerl, who was also director of the Academy.¹⁸⁷ Griepenkerl was well known for his portraits and history paintings, but also for his decorative murals and frescoes in public buildings and palaces throughout Germany and Austria. So Walter would have had a strong academic foundation in all facets of artistic painting. In the summer of 1886, Joseph Walter left the Vienna Academy to spend the next 10 years working in Austria and Hungary.¹⁸⁸

In 1897, Joseph Walter came to Dubuque at the urging of Frantz Siemetz, a Luxembourger artist who has spent several years in the early 1890s in Dubuque (Siemetz returned to Luxembourg in the mid 1890s).¹⁸⁹ Frantz Siemetz also studied art at the Munich and Vienna Academies, so it is likely that Walter and Siemetz became familiar through those connections. Walter stated that he came to Dubuque to set up shop as a portrait painter and art teacher. However, he soon became disappointed in the lack of work. He stated, "I came to paint pictures of the American women, but I found most of them painting themselves."¹⁹⁰ He considered leaving Dubuque until he was introduced to several local priests and received his first church mural commission in 1899.¹⁹¹

Though Joseph Walter was trained by historicist academics, many have described Walter's paintings as having "impressionistic qualities." One writer stated, "[h]is Biblical scenes compel and attract. His portraits speak. He takes a bit of charcoal and draws a living hand, a hand that would seem to move if touched."¹⁹²

Joseph Walter is known primarily as a painter of religious murals and paintings. Additionally, his landscape paintings were critically acclaimed both nationally and internationally. He exhibited paintings at the Anderson Gallery in New York City, the Art Institute of Chicago, and in galleries in Paris and other American and European cities. In 1925, Joseph Walter received particular praise from French art critics. A French magazine titled *La du Vrai et du Beau* displayed and commented on four of his works, one of which was Boatyard (a painting of a scene from the Eagle Point Boatyard in Dubuque). The French commenter considered Joseph Walter a "brilliant colorist, possessing refined and personal vision. A more frequent contact with the public will assure him quickly the fame that he deserves in the field of art."¹⁹³

Though Joseph Walter was lauded for his landscape paintings throughout his career, he rarely sold his

187 *Ibid.*

188 *Ibid.*

189 "Austrian Artist Contented Here," *Dubuque Telegraph Herald*, 4 December, 1938.

190 "Interesting Personalities."

191 *Joseph Walter: A Retrospective*, p. 6.

192 "Artist Get Recognition Abroad."

193 *La du Vrai et du Beau*, 25 March, 1925.

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paintings. Walter expressed his frustration at the general public's lack of interest in collecting art. He stated, "[p]eople do not appreciate. They do not see these finer things we are trying to bring out, the effects of light and shade, tone, color, harmony."¹⁹⁴ His frustration did not stop him from painting, however. Joseph Walter painted churches to be able to financially pursue his love of landscape painting. Walter commented, "I decorated churches – that was for bread; I make pictures – that is for myself."¹⁹⁵

Because he was so prolific, a comprehensive list of Joseph Walter's work was never developed. Therefore, it is difficult to determine how much of his work survives, though most has almost certainly been lost through demolition/destruction of buildings and redecoration. In addition to his work at St. Mary's, Walter also painted murals in at least two other churches in Dubuque: St. Patrick and Holy Ghost. Joseph Walter was a member of Holy Ghost Parish. In the 1930s, he painted extensive murals for Holy Ghost. However, Walter's murals in St. Patrick and Holy Ghost have been painted over or destroyed. Holy Ghost has only one mural painted by Joseph Walter remaining on its ceiling. His paintings and stencils at St. Mary's represent one of the most complete ensembles of his original work. While he was not a member of St. Mary's Parish, his Carroll Street home in Dubuque sat on a bluff overlooking Central Avenue, with the St. Mary's tower and spire dominating the skyline. One of Joseph Walter's landscape paintings features the shadow of the St. Mary's spire in the background.

3. F.X. Zettler Stained Glass Windows

In 1913 the St. Mary's Parish replaced all of the original 1867 windows with stained glass windows from the F.X. Zettler Company in Munich, Germany. F.X. Zettler Company was known for their "Munich" style of stained glass. It was a revival and a perfection of the medieval method of stained glass construction and design. The religious scenes were painted on larger sheets of glass and then fused to the glass through firing in intense heat. This allowed for blending of colors not attainable by the old medieval style. The Munich style allows for extremely detailed depiction of subjects. The scenes typically depicted in F.X. Zettler windows were heavily influenced by the emotion and sentimentality of the nineteenth century European Romantic style of painting.

St. Mary's twelve nave windows from F.X. Zettler depict scenes from the life of Mary, starting in her childhood years with her presentation at the temple by her parents and ending with her "dormition," or "falling asleep". Neal Vogel, stained glass expert, has examined the physical condition of the St. Mary's windows and has stated that he knows of no other church in Iowa that has an ensemble of Munich style

194 "Artist Gets Recognition Abroad."

195 "Austrian Artist Contented Here."

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stained glass windows that are finer or tell such a complete story.¹⁹⁶ He also stated that they are exemplary for being largely in their original condition. Some of them still have the small grease pen markings and signatures from the original fabricators at the F.X. Zettler Munich factory.

F. German Gothic Revival Churches in Eastern Iowa

To date there has been no survey of historic Gothic Revival architecture in Iowa. As the area of the State of Iowa first settled by German immigrants and the seat of the first Catholic diocese in Iowa, eastern Iowa contains many examples of Gothic Revival churches constructed by German Catholic immigrant congregations. As mentioned previously, Gothic Revival architecture was favored as the "national style" of German Catholics. Germans put their own mark on Gothic Revival design, including the routine use of brick and the use of the hall church plan. St. Mary's is one of the oldest existing Gothic Revival Churches built by German immigrants in Eastern Iowa and continues to be one of the finest in its exterior and interior design.

The rural German Catholic parishes of Festina, Iowa and Lattnerville, Iowa built small, plain Gothic Revival rock churches in the 1860s (see Figure 60 for the Lattnerville Church), a design that was quite common in the early period of German settlement. When the German immigrants of Dubuque built St. Mary's Church in 1867, it was larger and more decorated in style than any other German Catholic Church in Iowa. By the late 1870s and into the 1880s, German communities in eastern Iowa were maturing and gaining more wealth. Ethnic German architects like Fridolin Heer and Guido Beck immigrated to the Dubuque area and began designing larger and more "high style" Gothic Revival churches for German communities in Eastern Iowa. Many of the Gothic Revival designs for German Catholic parishes of the 1870s and into the early 1900s emulated the design of St. Mary's church, with its center tower and soaring 250 feet high tower.

Based on the precedent of St. Mary's in Dubuque, many German parishes competed with one another to build larger and more elaborate churches with soaring architecture, stunning windows and highly decorated interiors. In the late 1880s, Fridolin Heer designed a stone Gothic Revival church for the German St. Boniface parish in New Vienna, whose tower is very similar to the St. Mary's tower (Figure 61). Not to be outdone, the neighboring German Catholic community of Dyersville hired Mr. Heer to build a brick Gothic Revival church in 1889 with twin towers soaring over 250 feet. Again, the design of the towers is very similar to St. Mary's (Figure 62). When the German community of Petersburg, just west of Dyersville built their new church in the 1904, they bested both New Vienna and Dyersville by building a stone Gothic Revival church with *three* towers (Figure 63). By 1910, many of the Gothic Revival churches

¹⁹⁶ Interview with Neal Vogel.

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meant to emulate St. Marys surpassed St. Mary's in terms of elaborate interior decoration. In an effort to "compete" with newer churches and regain its footing as the "finest church west of the Mississippi," St. Mary's embarked on a redecoration plan that resulted in the interior design scheme that still exists at St. Marys today.

Based upon St. Mary's architecture, interior decoration, its stunning stained glass windows and its status as the first of the high style Gothic Revival Roman Catholic for a German parish in Iowa, St. Mary's church is statewide significant under Criterion C. Its interior and exterior, including most of its Gothic Revival ornament remains largely in tact and in good condition. It is an all-encompassing Gothic Revival design, incorporating the work of German ethnic artists and craftsmen. In addition to the St. Mary's Church, the other contributing buildings in the St. Mary's Catholic Church Historic District are also largely in tact and are good examples of their architectural styles. Because the Gothic Revival St. Mary's Church dominates the district, the St. Mary's Catholic Church Historic District qualifies as historically significant statewide under Criterion C as an excellent example of the Gothic Revival style of architecture.



Figure 60. St. Mary's Church, Lattnerville, Iowa.197



Figure 61. St. Boniface Church, New Vienna, Iowa.198

197 Picture Credit: Duane P. Hagerty, August, 2014.

198 Picture Credit: Duane P. Hagerty, June, 2014.

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Figure 62. St. Francis Xavier Basilica, Dyersville, Iowa¹⁹⁹



Figure 63. Ss. Peter and Paul, Petersburg, Iowa²⁰⁰

G. St. Mary's Catholic Church Historic District – Current Use and Future Plans

The St. Mary's Parish closed in May, 2010. Both the Church and the Jackson Street School are vacant. Opening Doors, Inc. purchased the Convent. in 2012. The Convent is now the Maria House, a transitional residence for women with children under the age of 18. The Rectory is currently being used to house a few men from the Dubuque Rescue Mission.

There is an overall plan for all of the buildings in the St. Mary's Catholic Church Historic District. The Convent is already transferred to long-term ownership and will continue its operation as the Maria House. For the remaining buildings, a new Iowa nonprofit corporation called the Friends of St. Mary's has been formed to plan for their reuse.

¹⁹⁹ Picture Credit: Duane P. Hagerty, June, 2014.

²⁰⁰ Picture Credit: Duane P. Hagerty, June, 2014.

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The Jackson Street School will be converted to twelve (12) residential apartments. The apartments will be a mix of market rate and low income apartments, some of which will be used as permanent supportive housing for women who have successfully completed the Maria House programming.

The Church will be used as a multi-purpose community/events center. The sanctuary of the Church will be used for events, receptions, conferences and performances. The basement of the Church will be converted to classroom, office and daycare space. The plans for the St. Mary's Church have already attracted substantial funding from private donors. The National Trust for Historic Preservation through the Cynthia Woods Mitchell Fund for Historic Interiors has recognized the historic significance of St. Mary's Church and its historic interior and has awarded the Friends of St. Mary's a \$10,000 matching grant to do an interior finishes assessment. The Friends of St. Mary's is also working with the Jeffris Family Foundation and hopes to obtain a large Challenge Grant to fund some of the bricks and mortar restoration of the church.

The Rectory will be converted to office space for nonprofits and start-up businesses.

The Friends of St. Mary's anticipates utilizing Federal and State of Iowa Historic Rehabilitation Tax Credits to assist with the financing of the redevelopment projects, so all work on the Church, Rectory and Jackson Street School will comply with the Secretary of Interior Standards for Rehabilitation.

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10. Geographical Data

See Figure 1 for the Vicinity Map

See Figure 64 for the boundaries of the District with Contributing Buildings identified. Figure 72 also includes the Bounding Coordinates for the District. The bounding coordinates are in decimal degrees based on a World Geodetic System Datum (WGS84).

Verbal Boundary Description

The boundary of the St. Mary's Catholic Church Historic District begins at the northeast corner of White Street and E. 15th Street and continues east along E. 15th Street to Jackson Street then north on Jackson Street to E. 16th Street, then west on E. 16th Street to White Street, then south on White Street to E. 15th Street where the boundary closes.

The St. Mary's Catholic Church Historic District includes all of City Lot 48 and Lots 1, 2 and 3 of City Lot 493 in the City of Dubuque, Iowa, according to the Map of the Town of Dubuque, Iowa.

Boundary Justification

The boundary includes the Church, Rectory, Convent and Jackson Street School that were historically part of the St. Mary's Church, Dubuque, Iowa parish and that have retained their historic integrity.

Property Ownership

105 E. 15th Street (Church)
1584 White Street (Rectory)
1501 Jackson Street (Jackson Street School)

St. Mary's Church, Dubuque, Iowa, Inc.
c/o Archdiocese of Dubuque
1229 Mt. Loretta Ave.
Dubuque, Iowa 52003
Telephone: (563) 556-2580

1561 Jackson Street (Convent)

Opening Doors, Inc.
1561 Jackson St.
Dubuque, Iowa 52001
Telephone: (563) 582-7480

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County and State Dubuque, Iowa

Mail Merge Table

Property Owner	Name and Address
St. Mary's Church, Dubuque, Iowa, Inc.	St. Mary's Church, Dubuque, Iowa, Inc. c/o Archdiocese of Dubuque Rev. Monsignor Thomas E. Toale, Vice President 1229 Mt. Loretta Ave. Dubuque, Iowa 52003
Opening Doors, Incl	Opening Doors, Inc. Michelle Brown, Executive Director 1561 Jackson St. Dubuque, Iowa 52001

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Resources

1. Church
2. Rectory
3. Jackson Street School
4. Convent

Figure 64. St. Mary's Catholic Church Historic District – District Boundary Map

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County and State Dubuque, Iowa

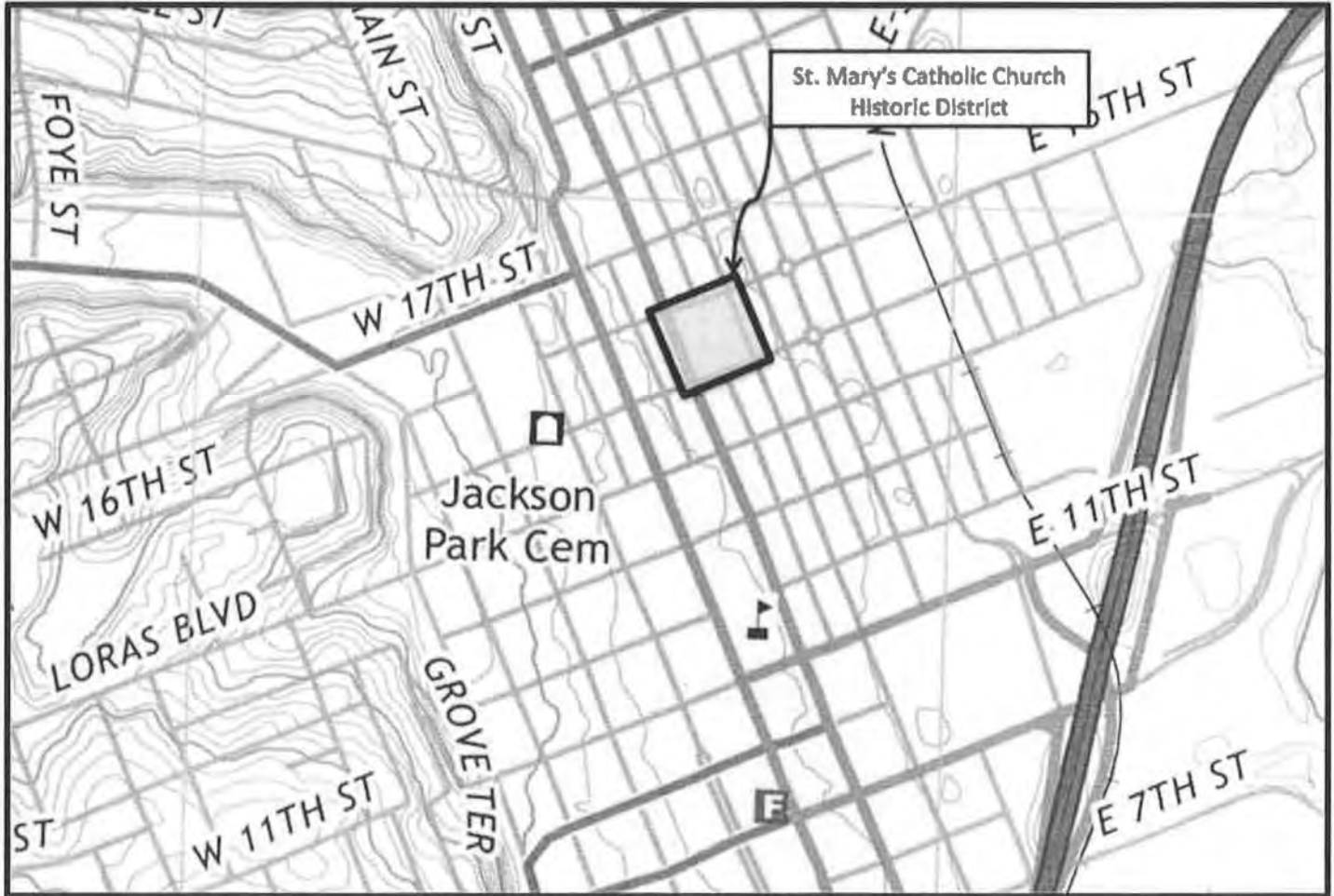


Figure 65. St. Mary's Catholic Church Historic District USGS Map

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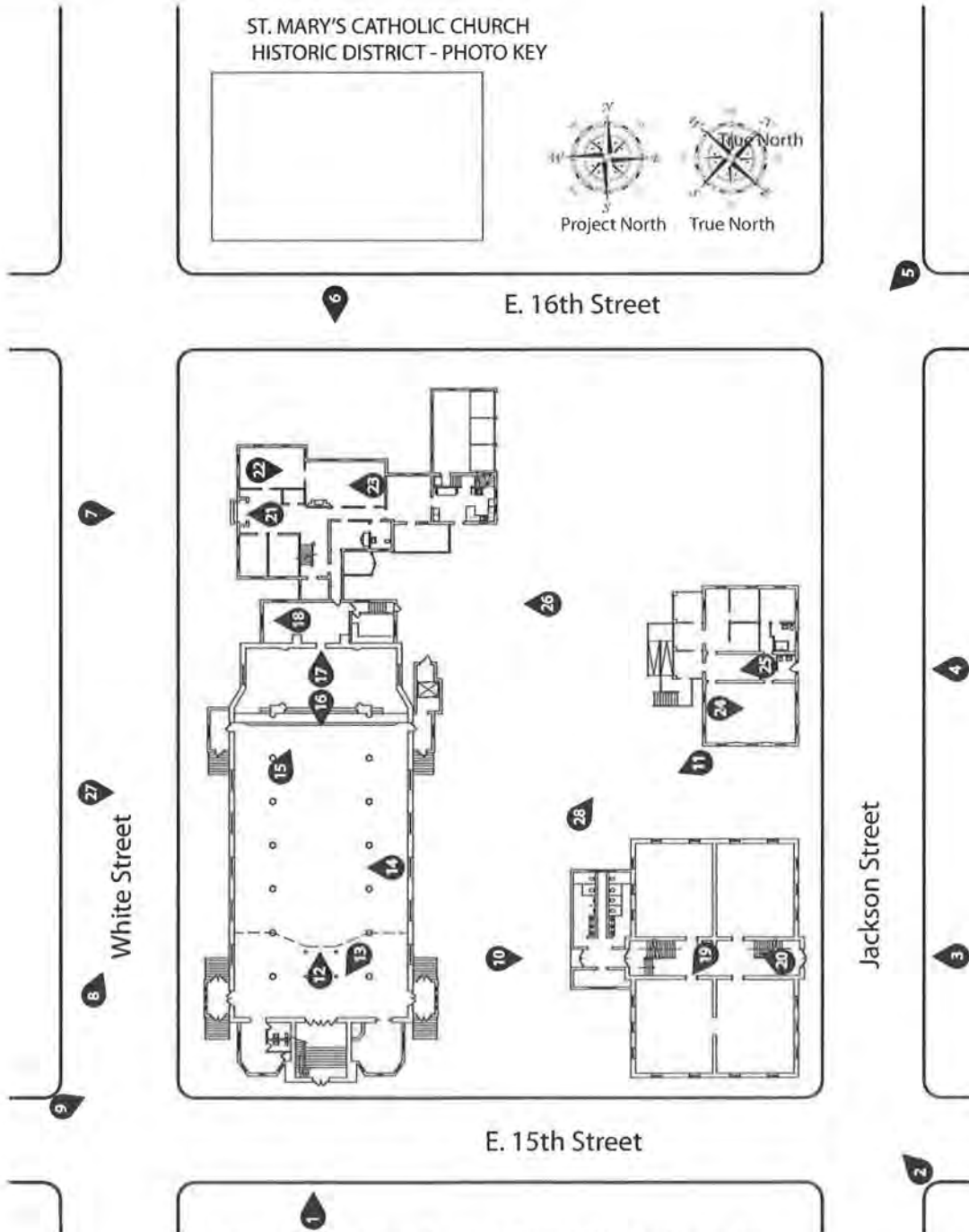


Figure 66. St. Mary's Catholic Church District Photo Key.

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St. Mary's Catholic Church Historic District
National Register Nomination Photograph Log

Name of Property: St. Mary's Catholic Church Historic District
City or Vicinity: Dubuque
County: Dubuque County
State: Iowa
Name of Photographer: Duane P. Hagerty
Date of Photographs: Photos 0001 - 0007, 0009 - 0018: March 22, 2014
Photo 0008: June 9, 2014
Photos 0019 - 0020: June 17, 2013
Photos 0021 - 0023: December 28, 2011
Photos 0024 - 0025: December 27, 2013
Photo 0026-27: March 9, 2014
Photo 0028: June 9, 2014

Photo #1: IA_Dubuque County_St. Mary's Catholic Church Historic District_0001.TIF
South elevation of Church. Camera facing north.

Photo #2: IA_Dubuque County_St. Mary's Catholic Church Historic District_0002.TIF
Streetscape - Southeast boundary of District, showing Church (left), Jackson Street School (center) and Convent (right). Camera facing northwest.

Photo #3: IA_Dubuque County_St. Mary's Catholic Church Historic District_0003.TIF
East elevation of Jackson Street School. Camera facing west.

Photo #4: IA_Dubuque County_St. Mary's Catholic Church Historic District_0004.TIF
East elevation of Convent. Camera facing west.

Photo #5: IA_Dubuque County_St. Mary's Catholic Church Historic District_0005.TIF
Streetscape - Northeast boundary of District showing east and north elevations of Jackson Street School (far left) Convent (left), north and east elevations of Rectory (right) and north and east elevations of Church (center). Camera facing southwest.

Photo #6: IA_Dubuque County_St. Mary's Catholic Church Historic District_0006.TIF
North elevation of Rectory. Camera facing south.

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Photo #7: IA_Dubuque County_St. Mary's Catholic Church Historic District_0007.TIF
West elevation of Rectory (left) and North and West elevations of Church (right). Camera facing east.

Photo #8: IA_Dubuque County_St. Mary's Catholic Church Historic District_0008.TIF
Streetscape - West boundary of District. West façade of Rectory (center) and west façade of Church (right). Camera facing northeast.

Photo #9: IA_Dubuque County_St. Mary's Catholic Church Historic District_0009.TIF
West elevation of Church. Camera facing east.

Photo #10: IA_Dubuque County_St. Mary's Catholic Church Historic District_0010.TIF
West elevation of Jackson Street School. Camera facing east.

Photo #11: IA_Dubuque County_St. Mary's Catholic Church Historic District_0011.TIF
East elevation of Church. Camera facing west.

Photo #12: IA_Dubuque County_St. Mary's Catholic Church Historic District_0012.TIF
Interior of Church from Choir loft. Camera facing north.

Photo #13: IA_Dubuque County_St. Mary's Catholic Church Historic District_0013.TIF
Interior of Church. Pipe organ and vaulting in choir loft. Camera facing southwest.

Photo #14: IA_Dubuque County_St. Mary's Catholic Church Historic District_0014.TIF
Interior of Church. West wall, colonnettes and vaulting. Camera facing west.

Photo #15: IA_Dubuque County_St. Mary's Catholic Church Historic District_0015.TIF
Interior of Church. Chancel arch, Assumption mural and vaulting. Camera facing northeast.

Photo #16: IA_Dubuque County_St. Mary's Catholic Church Historic District_0016.TIF
Interior of Church. Camera facing south.

Photo #17: IA_Dubuque County_St. Mary's Catholic Church Historic District_0017.TIF

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Interior of Church. Assumption mural and chancel. Camera facing north.

Photo #18: IA_Dubuque County_St. Mary's Catholic Church Historic District_0018.TIF
Interior of Church. West sacristy window. Camera facing west.

Photo #19: IA_Dubuque County_St. Mary's Catholic Church Historic District_0019.TIF
Interior of Jackson Street School. First floor, southwest classroom. Camera facing southwest.

Photo #20: IA_Dubuque County_St. Mary's Catholic Church Historic District_0020.TIF
Interior of Jackson Street School. First floor hallway. Camera facing west

Photo #21: IA_Dubuque County_St. Mary's Catholic Church Historic District_0021.TIF
Interior of Rectory. First floor. Main doors. Camera facing west.

Photo #22: Photo IA_Dubuque County_St. Mary's Catholic Church Historic District_0022.TIF
Interior of Rectory. First floor. Northwest parlor. Camera facing east.

Photo #23: IA_Dubuque County_St. Mary's Catholic Church Historic District_0023.TIF
Interior of Rectory. First floor. North parlor. Camera facing west.

Photo #24: IA_Dubuque County_St. Mary's Catholic Church Historic District_0024.TIF
Interior of Convent. First floor. South parlor. Camera facing east.

Photo #25: IA_Dubuque County_St. Mary's Catholic Church Historic District_0025.TIF
Interior of Convent. First floor. Staircase. Camera facing west.

Photo #26: IA_Dubuque County_St. Mary's Catholic Church Historic District_0026.TIF
East Façade of Church./Rectory. Camera facing west.

Photo #27: IA_Dubuque County_St. Mary's Catholic Church Historic District_0027.TIF
West Façade of Church. Camera facing east.

Photo #28: IA_Dubuque County_St. Mary's Catholic Church Historic District_0028.TIF
South and West Façade of Convent. Camera facing northeast.







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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: St. Mary's Catholic Church Historic District

MULTIPLE
NAME:

STATE & COUNTY: IOWA, Dubuque

DATE RECEIVED: 6/05/15 DATE OF PENDING LIST: 7/07/15
DATE OF 16TH DAY: 7/22/15 DATE OF 45TH DAY: 7/21/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000436

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT RETURN REJECT 7/21/2015 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA Accept A, B & C
REVIEWER Patrick Andrus DISCIPLINE Historian
TELEPHONE _____ DATE 7/21/2015

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

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