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United States Department of the Interior  
National Park Service

JUL 09 1991  
OHP  
NATIONAL REGISTER

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "X" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name ST. JOHN'S LUTHERAN CHURCH  
other names/site number Same

2. Location

street & number 185 South Center Street\*\*\*  NA not for publication  
city, town Orange  NA vicinity  
state California code CA county Orange code 059 zip code 92666  
\*\*\*mailing address: Roger Busch, Chairman/154 S. Shaffer, Orange, CA 92666

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>One</u>	<u>N/A</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing: N/A  
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.  
Kathryn Swallow  
Signature of certifying official Date 9-4-91  
State or Federal agency and bureau \_\_\_\_\_

In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.  
Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_  
State or Federal agency and bureau \_\_\_\_\_

5. 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): \_\_\_\_\_  
Alonso Beyer Entered in the National Register 10/16/91  
Signature of the Keeper Date of Action

## 6. Function or Use

Historic Functions (enter categories from instructions)

Religion: Church

Current Functions (enter categories from instructions)

Religion: Church

## 7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and Early 20th Century

Revivals: Late Gothic Revival

Materials (enter categories from instructions)

foundation concrete

walls brick

roof asphalt shingles

other glazed terra cotta tile

Describe present and historic physical appearance.

Summary Paragraph:

Strong Gothic architectural elements and vertical massing dominate the imposing exterior facade of the 77-year-old St. John's Lutheran Church. The red brick exterior, accented with light grey terra cotta trim, contrasts with the 3-foot-high light grey scored concrete foundation. The building is in the formal Gothic shape, with a narthex, nave, transept, and apse (chevet). Rib vaults form the interior ceiling. It is similar in form to the Cathedral at Chartes. Delicate spires, placed at two different levels, flank the gabled main entrance section, which incorporates a rose window and trio of entrances topped with Gothic transoms. Brick buttresses, topped with concrete caps, visually support the corners of the towers and wings. Beautifully-crafted stained glass windows, made of imported glass from Germany, add another strong Gothic element to the building. All windows, transoms, doors and openings are original and contribute to the Gothic architectural theme. They exhibit a variety of pointed arched forms. The building retains a large majority of its original integrity. The few changes to the exterior consist of brick repair, using the original bricks, and the pipe railings on the front steps. The building retains its integrity of location, design, setting, materials, workmanship, feeling, and association. It is the finest example of Gothic architecture surviving in Orange County, and one of the few ever constructed in the City of Orange.

Front Facade:

Gothic spires, located at the third and fourth floor levels, crown the square towers at each corner of the front facade of this brick-clad church, built in 1913-14. Modified buttresses form a stairstep pattern at the corner of each tower and wing. The central section, with its front-facing gabled parapet, is centered with a rose window on the second level and features three sets of entry doors and stained glass transoms on the first floor. A three-foot-high cast concrete foundation, decorated with incised scoring, is finished in a rough texture which simulates dressed granite. The light grey color of the foundation and the terra cotta surrounds and window trim contrast beautifully with the rich dark red brick which covers the body of the building.

The tower at the southwest corner is the larger of the two. The six-sided spire at the top is crowned with a cross and accented with arched louvered venting with gable-shaped surrounds. Piers, in the same shape, decorate each corner of the base of the spire. The bell tower, located below the spire, features one of two original clocks, accented with Roman numerals. It is part of a larger louvered opening with Gothic arches at the top and in the narrow louvered sections below the clock. Radiating bricks, a band of terra cotta trim, keystone, and rectangular bases form the surround for the arch. An arcade of five blind arches, decorated with radiating bricks, keystones, and bases, extends across the tower below the louvered openings. A trio of tall, narrow stained glass windows forms the fenestration for the lower half of the tower. Each is topped with a Gothic arch surrounded with a keystone, terra cotta banding and bases with rosettes.

See continuation sheet

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The tower in the northwest corner is topped with a spire that is almost identical to the one at the southwest corner. Buttresses, topped with corner pieces, stairstep down the three exposed corners of the tower. A pair of louvered vents, accented with radiating bricks, terra cotta banding, a keystone, and rosette-decorated bases, is centered in the tower below the spire. Two pairs of tall, narrow stained glass windows, topped by two pairs of double arches, occupy the space below the vents. A pair of doors, clad in vertical wood boards, is located on the first floor of the tower. The Gothic-arched transom above is surrounded with a wide band of terra cotta trim, radiating bricks, and a band of narrow terra cotta molding. Wide cast concrete stairs are located between matching concrete piers.

The gabled section, centered between the two towers, is topped with a brick-clad gable-shaped parapet. The gabled roof behind is set a few feet below the parapet, and mimics its shape. A row of red bricks forms a border at the top of the parapet. A trio of louvered vents, with the largest in the center, is located near the gable peak. Gothic arches, topped with radiating brick trim, keystones, and bases, accent the tops of the vents. An elaborate rose window, with four sets of double-arched tracery in the same section, is framed with radiating brick trim with a keystone at the top, terra cotta bases and banding. A wide sill of terra cotta runs along the bottom of the window and across the facade, ending at the sides of the towers. The matching trio of double entrance doors lead to the narthex and are crowned with wide shaped terra cotta arches. Each arch contains a quatrefoil window at the top and trefoil windows below. Four round terra cotta pilasters, with ornate Gothic capitals, feature a trio of round columns, instead of a single column. The capitals are decorated with volutes and leaves, typical of Gothic architecture. The eighteen-inch-high bases are of the same shape as the columns. A wide open porch, with a concrete floor, leads to the concrete stairs which cover the entire area between the towers. Black iron rails were added to the center and sides of the steps several years ago. Small stained glass casement windows, topped with terra cotta lintels, and underscored with lugsills of the same material, are located in each side wall. Several original matching Gothic-style wrought iron light fixtures light the front and side facades.

**North Facade:**

The north side of the four-story tower, spire and buttresses form the front quarter of the north facade. Two pairs of louvered vents, set in arched frames, are centered below the spires and piers. Radiating bricks, narrow terra cotta trim, keystones and decorated ledges outline the arched sections. Below there are two sets of stained glass windows which are the same width as the louvered vents. The tall narrow stained glass windows feature small arched transoms, set in rectangular frames. A terra cotta lugsill runs below each pair. The ground floor of the tower is centered with a trio of stained glass windows. They are topped with Gothic arches, set in rectangular frames and outlined by terra cotta trim in a label shape.

The north side of the main gabled roof features a trio of steeply-pitched Gothic-style dormers, centered with louvered vents. Stickwork and finials decorate the

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tops of the dormers. A trio of very large stained glass windows fill the center portion of the facade. Each window contains a round window at the top and large Gothic-style windows below. Radiating brick, terra cotta trim, keystones, and ledges form the surround for the arched portion of the windows. Buttresses, topped with small concrete caps at each level, separate the windows. A projecting gabled wing, topped with a gabled parapet and roof, occupies the rear third of the north side. It is centered with an elaborate arched stained glass window with a rose window at the top, two quatrefoil windows on the sides, and a row of four tall narrow Gothic windows in the center of the lower section. Again, radiating bricks, terra cotta trim, keystones, and ledges are used to surround the Gothic-shaped section of the window. A set of steps lead to a single arched door in the west side of the wing. The door is made of wood and trimmed the same as the windows. A red tile patio and free-standing contemporary gazebo/pergola are located on the north side of the building. They are not being counted.

## South Facade:

The south facade faces Almond Street and matches the north facade, with the exception of the tower face. Another original clock, which matches the one on the front facade, is the centerpiece of the large Gothic-style louvered vent. A row of five blind arches, topped with radiating brick keystones and ledges, form an arcade below the clock and vents. A trio of individual arched stained glass windows, with Gothic arches at the top, occupy the area below the arcade, and are trimmed to match the other windows. A trio of tall narrow rectangular stained glass windows, of the same width as the windows directly above, are separated from them by recessed brick panels, accented with decorative brick centers. The first floor features a pair of wooden doors topped with an arched tracery featuring a quatrefoil at the top and trefoils in each corner. The terra cotta trim around the arch is wide and outlined with radiating bricks and narrow terra cotta trim. An original lantern-style light fixture is located at the top of the arch. Concrete steps, flanked by cast concrete piers, lead to the doors.

## East Facade:

The rear of the church, which faces on an alley, is centered with a chevet, flanked with a single-storied wing on the south side and a two-story wing on the north side. The chevet is topped with a ribbed hipped roof. An ornate stained glass window, accented with an arched-shaped tracery, is centered in the larger Gothic arch of the rear wall of the chevet. The single-storied portion to the south features a pair of tall, narrow Gothic windows which face the alley and a single wooden door in the south (Almond Street) side. A wooden door, topped with an arch-shaped transom, is the only opening in the two-story wing to the north of the chevet. This is the location of the organ on the interior.

## Alterations:

There are few apparent alterations on the exterior of the church. After the 1933 earthquake the bricks of the front gable had to be reinstalled and repointed. Traces of the reinstallation of the brick on the lower part of the chevet are barely visible. The reason for this reinstallation seems to be lost in time. The pipe rails on the

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front steps were added many years ago.

The narthex of the building has not been changed. However, the restrooms on each side have been modernized. Most of the Sanctuary retains its 1914 appearance. The S-shaped balcony and pews are all original. The pews and alter area on the first floor have not been changed. The stained glass window behind the main alter, at the rear of the apse, has been covered over, but remains in place. The alter and its surrounding architectural elements have not been altered. The choir loft and organ are the sections to the north of the alter. They have been rearranged, but are compatible with the original. The floors have been refinished to retain their original appearance, and rose-colored carpeting has been installed.

The St. John's Lutheran Church building has several similarities to the Cathedral at Chartes in France:

The spires are of two different heights, although reversed.

There are stepped buttresses at the corners of the towers

The front facades consist of a pair of square towers with a gabled entrance section in the center.

The basic shape of buildings is identical.

A rose window is used in the front facade and in the wings facing north and south.

There are three arched entrances between the towers of the front facade.

Wings extend to the sides of the transept.

A semi-circular chevet is located in the center of the rear facade.

The interior features rib vaults.

All windows and doors feature Gothic arches of various types.

There are blind arches below the clock tower.

St. John's Lutheran Church is a simplified version of Gothic architecture and is constructed of brick instead of stone. However, the similarities are quite evident.

Interior:

The large Sanctuary is strongly Gothic in character, but is also cheerful and warm. It occupies 90 % of the building, with the narthex, stairwells, and restrooms occupying the remaining 10%. The Sanctuary is constructed with rib vaults, visible as part of the ceiling ornamentation. Light bulbs line the ribs and were considered a rare and exciting feature when the church was built in 1914. The apse is centered in the east wall, flanked by the organ pipes on the north and a matching blind arch on the south. The apse is also constructed with rib vaults and accented by blind arches which fill the upper two-thirds of each section. The original paneling, accented with arches, occupies the lower third. An alter rail with Gothic arched panels curves from each side of the apse. The elaborate alter is original and shaped like a miniature cathedral, with a high spire in the center and shorter twin spires on the sides. It is made of wood and features delicate Gothic tracery. A life-size statue of Jesus, in subdued colors, is the centerpiece of the alter. Arched Gothic panels and a carved version of the Last Supper adorn the front of the alter. A matching baptismal font is located to the north of the alter rail, and a beautifully-

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crafted pulpit has been placed on the south side. The choir loft, situated to the north, is bordered by a high rail with Gothic arches. This was the original location of the organ, now located to the west of the old organ. The wainscoting of natural wood paneling covers the lower five feet of the perimeter walls. Gothic panels form a pattern on the wainscot. The original four-inch-wide floor boards, stained and varnished, are visible in some areas and covered with rose-colored carpeting in others. Several original sconces and lights, with original globes, can be seen along the sides of the Sanctuary. A balcony, which covers the rear third of the Sanctuary, is shaped in a dramatic S-curve. The railing is the original stained and varnished Gothic style balustrade.

Both the exterior and interior of the church are in excellent condition, a result of a regular maintenance program and the sensitive attention to proper restoration. The building meets the criteria for integrity of location, setting, design, materials, workmanship, feeling, and association.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period of Significance

1914  
\_\_\_\_\_  
\_\_\_\_\_

Significant Dates

NA  
\_\_\_\_\_  
\_\_\_\_\_

Cultural Affiliation

N/A  
\_\_\_\_\_  
\_\_\_\_\_

Significant Person

N/A  
\_\_\_\_\_

Architect/Builder

Eley, Frederick (architect)  
Duker, Miller and Loesher Company  
(builders)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Summary Paragraph:

St. John's Lutheran Church, constructed in 1913-14, is significant to the city of Orange on the basis of its unusually fine architecture and its associations with Frederick Eley, considered Orange County's finest and most prolific early architect. The design of the building is a simplified version of the Cathedral at Chartres in France. The only brick Gothic style building in this early agricultural community, St. John's Lutheran Church retains its original integrity of location, setting, design, materials, workmanship, feeling and association.

Architect:

Frederick Eley, Santa Ana's first registered architect, is also considered the finest architect in Orange County from 1911 to 1937. His career in the area was long and prolific and is represented by a variety of architectural styles. Some of his major buildings included Lathrop Jr. High in Santa Ana, Santa Ana High School, the Anaheim Masonic Temple, the Truxau-Gervais, Phillip Stanton, Fiscus and Kellenberger homes in Anaheim, the Berkenstock Mansion in Placentia, the Crookshank Mansion in Lemon Heights, the Santa Ana Ebell Club, the imposing A. H. Hein and Borchard residences in Santa Ana, Santa Ana Fire Station Headquarters No. 1, and the Santa Ana YMCA. In addition he designed many smaller homes and buildings in Orange County. He designed over 30 schools in the County. Most of the schools have been demolished and replaced by modern structures. He designed homes and buildings in a wide range of styles, including Moderne, Italian Renaissance Revival, Craftsman, Mission Revival, Spanish Colonial Revival, Colonial Revival, Neo-Classical Revival, and Tudor Revival. The St. John's Lutheran Church was his only Gothic Revival and one of his finest buildings. He was a member of the Royal Architectural Institute of Canada, the Royal Society of Architects (London, England), and the Royal Societies Club. Mr. Eley had an undeniable impact on Orange County's built environment and we are fortunate that many of his outstanding homes and buildings still survive today.

The Founding of the Church:

Founded on May 14, 1882, by thirteen families, St. John's Lutheran Church is one of the few remaining congregations in Orange County which date from the pioneer days of the 1880's. Founded by a group of German immigrants, many of whom became prominent Orange civic and business leaders, the church remained true to its German origins through the 1930's by providing services in German as well as English.

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The Building of the Present Church:

Some of Orange's most successful businessmen were responsible for the building of the new church in 1913-14. The building committee consisted of Henry Grote, Henry Fitchen, George Dierker, Louis Gunther, Adolph Dittmer, William Batterman, and Reverend Kogler. Reverend Kogler, the founding Pastor of the Church, was known for his preaching skills. He and the St. John's congregation also founded mission churches in Anaheim and Olive. In 1912 six lots for the new church were purchased for \$3500. Frederick Eley designed a grand building which must have impressed the entire county because of its brick facade and its resemblance to a European Cathedral. The construction contract for \$25,674 went to the firm of Duker, Miller, and Loescher. The finished church, including furnishings, cost \$51,250. The stained glass windows, ordered from Ford Brothers Glass Company in Minneapolis, were made from glass imported from Germany. This particular glass was sent on one of the last shipments allowed before Britain closed the Atlantic shipping lanes to commercial ships. Several of the windows still contain the names of the families who gave them as memorials.

On July 15, 1914, when the church was dedicated, several thousand people attended the ceremonies. A representative from almost every Lutheran Church in Southern California attended. The crowd was said to have been the largest ever to attend a religious service in Orange. Richard T. DuBrau said, in his book Romance of Lutheranism in California, "A few weeks before the brittle peace of the world was shattered for a long time to come, the new church stood finished, firm as a rock, ready to weather many a storm."

Before W. W. I the church offered services in both German and English. The Board meetings were conducted in German until 1930, and Sunday School was conducted in both languages for several years after the war. Many of the families still had strong ties to Germany and had relatives and friends there. To be a German in rural conservative Orange County during W. W. I usually resulted in prejudicial treatment and ostracism. This was a particularly emotional time for the congregation, but the members conducted themselves with dignity and did their share to aid the American War Effort. Several young men from the church served in the Armed Forces and the people of St. John's were among the largest purchasers of liberty bonds in the county.

In 1926 the church housed the largest Lutheran congregation on the Pacific Coast and served 3500 members. A new parsonage was built in 1921, Walker Hall in 1927, and a new brick school in 1929. St. John's runs the oldest private school in Orange County. It was begun in 1883 and is still in operation.

Context:

St. John's Lutheran Church derives its primary significance from its architectural importance to the community of Orange. It represents a unique interpretation of Gothic architecture. It has the architectural characteristics that make it a good representative of the classic forms used in churches for centuries, and possesses the major components of Gothic architecture. It is the perfect style of architecture for a church building and evokes a feeling and association with the great Gothic churches of the past.

Orange was a small agricultural community in 1913-14 when this building was constructed. The use of brick as a building material for a church was unique in the community and added visual strength and presence to the building. The only brick buildings in Orange were the one and two-story commercial buildings that formed the core of the downtown commercial district. None were Gothic in style.



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St. John's Lutheran Church exhibits an attention to detail that is unrivaled in any historic building in the city of Orange. The stained glass windows, which could no longer be duplicated, the intricate terra cotta trim, the spires, clocks, and Gothic-arched doors illustrate this attention to detail.

Orange was a sleepy agricultural community surrounded by orange groves until the late 1950's. There are a few historic churches in Orange, including two that are pre-1900. A large Spanish Colonial church represents the 1920's. The only other brick church was built in the 1960's. The St. John's Lutheran Church building is the finest example of Gothic architecture in Orange and illustrates an important style of church architecture.

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## Frederick Harry Eley:

Frederick Harry Eley, Orange County's first registered architect, was born in London on January 30, 1884. He was the son of Aaron Harry and Clara Eley. He received his early education at English Public Schools and graduated from Polytechnic Institute and Berkbeck College (London University). Soon after he graduated in 1904, he emigrated to Canada, where he first practiced as an architect. He moved to Los Angeles in 1907 and to Orange County in 1911. He opened his own office in Santa Ana soon after arriving in the city. On January 30, 1912, his twenty-eighth birthday, he married Bessie Qualls. He practiced architecture in Orange County until 1937, when he moved to Salem, Oregon. After having his own practice in that city, he retired in 1952. He lived to be in his 90's.

He was a member of the Royal Society of Architects, London England; Royal Architectural Institute of Canada; Royal Societies Club, St. James Street, London, England; and the Santa Ana Chamber of Commerce. He and his family lived on a ranch four miles to the west of Santa Ana for six years before moving to a Craftsman Bungalow he designed and built in North Santa Ana.

One of Mr. Eley's chief talents was his diversity. Some of his early buildings include a large Mission Revival house in Anaheim, a Neo-classical Revival mansion in Anaheim, and the Gothic St. John's Lutheran Church in Orange. Although noted for building upscale bungalows during his early years, he also assisted with some fairly modest bungalows for the Pendleton Lumber Company. By 1920 he was branching out into school design, and has to his credit more than thirty schools throughout the county. During these later years he tended toward Spanish Colonial architecture. The Santa Ana Y.M.C.A., Phillip Stanton Mansion, Santa Ana Ebell Club, Santa Ana Fire Station Headquarters No. 1, and several schools were among those of Spanish Colonial design. The Crookshank Mansion in Lemon Heights and the Berkenstock Mansion in Placentia were Italian Renaissance Revival in character. One of the last buildings on which he worked was the Moderne-style Anaheim Post Office. Many of the homes and buildings designed by Mr. Eley are still standing today.

Men of California, 1925-26 Edition, Page 126

Withey, Biographical Dictionary of American Architects Deceased

Santa Ana Register October 12, 1967

Santa Ana Register October 30, 1911

Santa Ana Historic Survey 1979

**9. Major Bibliographical References**

St. John's Lutheran Church: One Hundredth Anniversary Booklet 1882-1982  
Self-published in Orange, CA 1982

St. John's Lutheran Church Financial Report 1935

Church Bulletins and Newsletters from files at the Orange Public Library

The Centennial Organ Self-published September 27, 1981

Historic Resources Survey Sheet of the City of Orange Survey June 1983

Armor, Samuel The History of Orange County, California 1911 Los Angeles, CA

Men of California 1925-1926 (P. 126)

Whithy, Biographical Dictionary of American Architects Deceased

Glass hand-colored slides of the original plans for the church 1913 Frederick Eley

See continuation sheet

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

Specify repository:

Orange Public Library

**10. Geographical Data**

Acreage of property Less than one

UTM References

A 11 421420 3738580  
Zone Easting Northing

B \_\_\_\_\_  
Zone Easting Northing

C \_\_\_\_\_

D \_\_\_\_\_

See continuation sheet

Verbal Boundary Description

The boundary consists of the boundary of the church property on the west, south, and east sides and a sidewalk on the north side. The boundaries on the west and south can be seen in the change of the sidewalk pattern. The east boundary goes to the center of the alley. The north boundary is contiguous to the red-tiled patio owned by the church. The congregation purchased 6 lots in 1912 and the church sits on the southernmost two lots. Starting at the center line of  See continuation sheet

Boundary Justification

The boundaries of this application coincide on the west, south, and east sides with the boundaries of the church property. The north boundary constitutes the line of the red tile patio and the grass section on the north. The church originally bought six lots on this corner and uses the lot directly to the north of the building for a patio, grass area, and pergola.

See continuation sheet

**11. Form Prepared By**

name/title Diann Marsh

organization \_\_\_\_\_  
street & number 321 East Eighth Street  
city or town Santa Ana,

date March 10, 1990 (Revised June 19  
telephone 714/541-2441  
state CA zip code 92701

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

# **National Register of Historic Places**

## **Continuation Sheet**

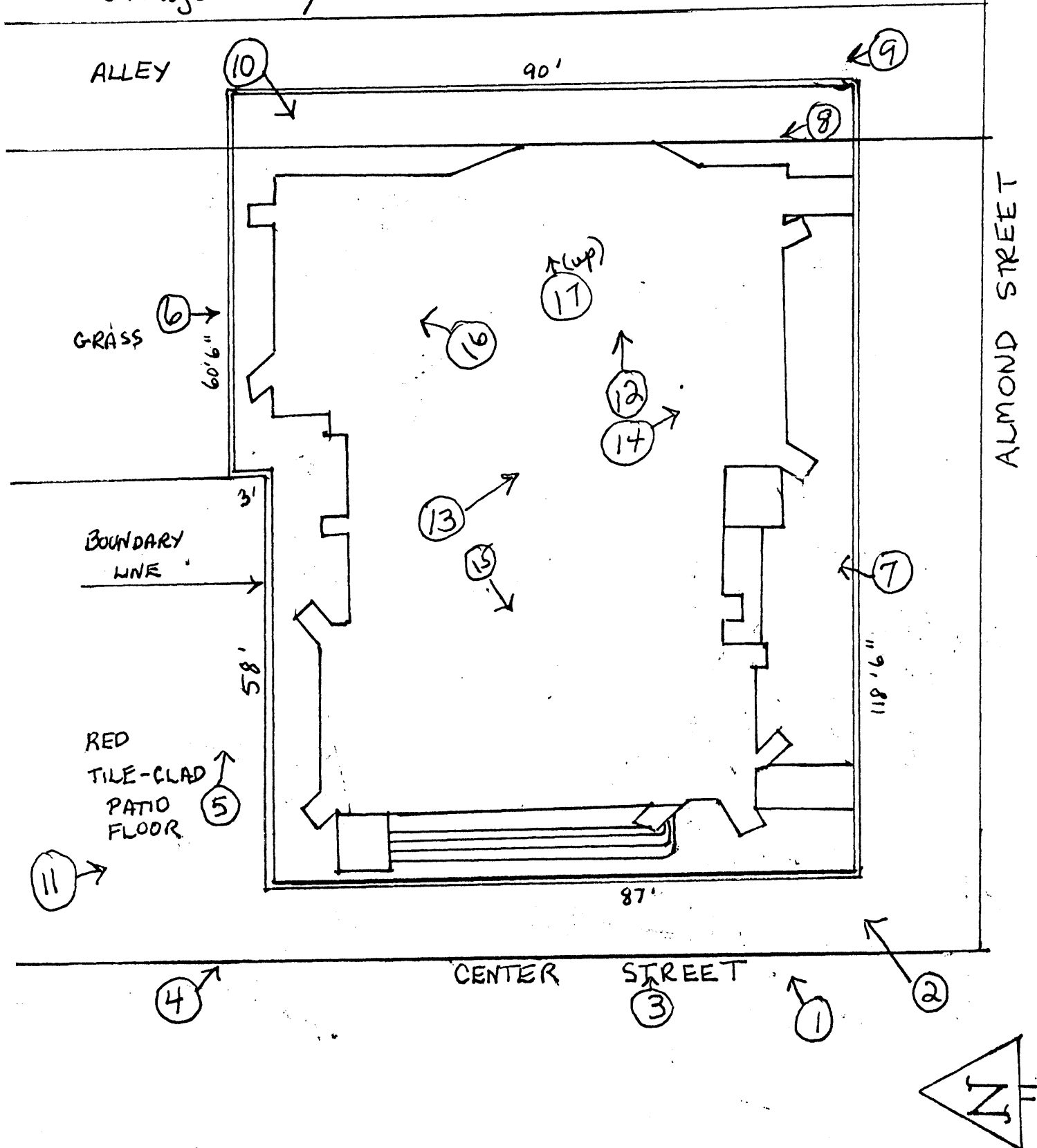
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Center Street, go east for 41 feet to the southwest corner of the church property. Go north for 87', turn east and proceed east for 58 feet; turn left (north) for 3'; turn right (east) for 60' 6". At the center of the alley, turn right (south) for 90'. Turn right (west) and go 118'6" to the point of beginning, the southwest corner of the church property.

SITE PLAN  
PHOTOGRAPHY PLAN

ST. JOHN'S LUTHERAN CHURCH  
185 S. CENTER ST.  
ORANGE, CA  
Orange County



SCALE: 1"=20'

PHOTOGRAPHS

St. John's Lutheran Church  
185 South Center Street  
Orange, CA 92666

Photographer: Diann Marsh  
Negatives: 321 East Eighth Street  
Santa Ana, CA 92701

Date: February 1990

Front (west) Facade: Taken from west (No. 1)

Situated on the corner of Center and Almond, the church features twin spires, located at different heights, two square corner towers, and a gabled center section featuring a rose window and a trio of double doors topped with Gothic-style transoms.

Southwest Corner: Taken from southwest (No. 2)

The tower on the southwest corner features two original clocks. Note: All of the streetside stained glass windows are covered with a protective panel of glass and do not show up in photographs

Front (west) Facade: Taken from the west (No. 3)

The rose window above the doors is covered with protective glass panels set in wood frames. All of the architectural elements shown in this photo are original except the glass panels. The trio of Gothic-style transoms feature both quatrefoil and trefoil stained glass windows.

North and West Facades: Taken from the northwest (No. 4)

This photograph shows the majority of the north facade. Protective glass covers several of the front windows. Note the dormers on the gabled roof, buttresses at the corners and between windows and the trio of stained glass windows in the center section of the north side.

North Facade: Taken from the northwest (No. 5)

The windows in the center section are part of the very large sanctuary. Gothic style dormers are located on each side of the gabled roof. A new pergola is located to the north of the building (one corner is visible on the left).

North Facade: Taken from north (No. 6)

This window is centered in the wing that projects from the easternmost end of the north facade. It is also part of the sanctuary. The windows on the north side are not covered with protective glass. All of the windows in the church have stained glass panels. All are original, although a few have had to be repaired.

South Facade: Taken from southwest (No. 7)

The south facade faces Almond Street and is very similar to the north facade.

Rear (east) Facade: Taken from southeast (No. 8)

The door on the left leads to the pastor's study and entrance, located to the south of the apse and the east of the sanctuary. The chevet (apse) is located in the center of the rear facade and is centered with a stained glass window.

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United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

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ST. JOHN'S LUTHERAN CHURCH  
185 South Center Street  
Orange, CA 92666

Photographer: Diann Marsh  
June 1991

9. Rear, East Facade: The east facade faces the alley. All of the windows and doors are original. A section of the lower wall of the chevet has been repaired, using the original brick. View is from southeast.
10. Rear, East Facade: This photograph was taken from the northeast (alley).
11. North Facade: View of the north facade of the church also includes a section of the free-standing gazebo in the courtyard next door. View taken from the northwest. The pipes, planter, and sign in the foreground are new.
12. Interior of Sanctuary: The alter is shaped like a miniature cathedral and centered in the apse. A stained glass window behind the alter has been covered over because of the effect of the light to the parishoners. The baptismal font and pulpit.
13. South wall, interior: Three original stained glass windows and the original pews are shown here. The lights on the rib vaults are original and quite unusual in 1914 when the church was built.
14. Interior, south wall: A detail of the largest stained glass window on the east side. All stained glass is original.
15. Interior, west wall: The stained glass window at the top of the balcony faces west. The pews from the original church were moved to this sanctuary when this church was built in 1914.
16. Interior, north wall: The stained glass window in the front section of the north wall (eastern end) matches the size and shape of the one in the south wall shown in photo 14. Original wall sconces are located on each side. The organ, which is not the original, is located to the right of the window, in the east wall.
17. Interior, ceiling: The original rib vaults are lighted by rows of light bulbs on a reostat. This lighting system was very unusual for 1914 and was pointed out in a newspaper article of the time. The hanging box is part of the public address system and is not original. An effort was made to make it as unobtrusive as possible.