

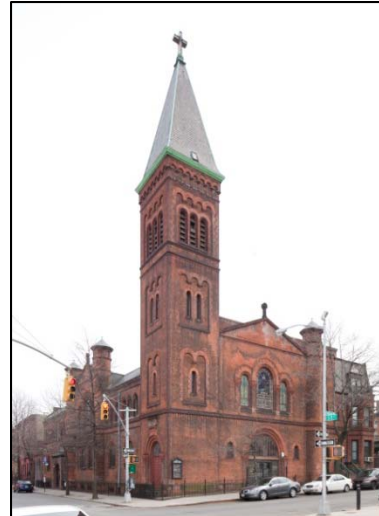
**ST. PAUL'S EVANGELICAL LUTHERAN CHURCH, SUNDAY SCHOOL AND PARSONAGE**, 334 South 5<sup>th</sup> Street (aka 324-334 South 5<sup>th</sup> Street and 306-312 Rodney Street), Brooklyn. Built: 1884-85, Architect: J. C. Cady & Company

Landmark Site: Borough of Brooklyn Tax Map Block 2462, Lot 2

On June 22, 2010 the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the St. Paul's Evangelical Lutheran Church, Sunday School and Parsonage and the proposed designation of the related Landmark Site (Item No.3). The hearing had been duly advertised in accordance with the provisions of law. There were five speakers in favor of designation, including representatives of Councilmember Reyna, and Assemblyman Vito Lopez, the vice president of St. Paul's Church, representatives of the Historic Districts Council, and the Williamsburg Waterfront Preservation Alliance, as well as the pastor for the Presbyterian Resurrection Church and several individuals. There were no speakers opposed to designation.

Summary

St. Paul's Evangelical Lutheran Church, Sunday School and Parsonage, designed by the prominent American architect J. C. Cady in the Romanesque Revival style in 1884-85, is an exceptional example of this important style of architecture. Derived from the German *Rundbogenstil*, the Romanesque Revival style was introduced to this country in the 1840s by journals and immigrant architects from Central Europe. Cady, who was trained by a German émigré architect, used the style throughout his extensive body of work, finding it particularly adaptable to Protestant church designs. This style of architecture was used widely in the United States during the middle to end of the 19<sup>th</sup> century when picturesque, historical revival styles were in great demand. With its German origins the style was especially appropriate for this German Lutheran congregation, one of the earliest Brooklyn churches founded by this large immigrant group. When it was begun in 1852, St. Paul's Evangelical Lutheran Church became the second German Lutheran congregation in Williamsburgh, Brooklyn, which was then evolving into one of the largest and most important communities for this populous group. The church prospered along with its congregants, maintaining religious services in the German language and offering an extensive educational program. As it grew, the congregation needed a larger building and laid the cornerstone for this structure at South Fifth and Rodney streets in 1884. J. C. Cady & Company was a well-known and prolific architectural firm of the period, whose work encompassed institutional and educational buildings and private residences, as well as religious structures. Perhaps Cady's best known works were the Metropolitan Opera House (1881-84, demolished) and the American Museum of Natural History (1891-1908, a designated New York City Landmark). For St. Paul's, Cady designed a substantial church building of brick and terra cotta, highlighted by a prominent corner bell tower. Its many stained-glass windows, round-arched openings and variety of towers and brick moldings enliven its simple red brick facade. Cady created a well-functioning and visually appealing grouping, where the horizontality of the church and school buildings are firmly balanced by the tall bell tower at the corner. The church complex, including the parsonage to the west and the school attached to the east, forms a cohesive group that anchors this residential section of Williamsburg. Originally a dynamic part of the important and influential German community, the church continues to serve a Spanish Lutheran congregation.



## DESCRIPTION AND ANALYSIS

### Williamsburg, Brooklyn<sup>1</sup>

The Williamsburg section of Brooklyn is located in the northwest part of the borough, and was originally part of Bushwick, one of the borough's original five towns. Initially rural and somewhat marshy, the area was sparsely settled by Dutch, French and Scandinavian farmers. In rural areas such as this, through the 1820s, most farmers owned slaves to help them work their land.<sup>2</sup> The earliest signs of development started around 1800 when Richard M. Woodhull, a prosperous Manhattan merchant, purchased thirteen acres in the vicinity of North Second Street. He hired his friend Col. Jonathan Williams to survey the area of his purchase, laying out lots for development and named the area Williamsburgh in his honor. Woodhull also started a ferry across the East River to Corlear's Hook in Manhattan and called it the Williamsburgh Ferry. Growth in the area was slow, however, until Noah Waterbury (sometimes called the "Father of Williamsburgh") established a distillery along the waterfront at South Second Street in 1819 and built himself a house one block inland. In 1827 the Village of Williamsburgh was chartered, and a school census of 1829 listed a population of 1,007, including 72 African Americans.<sup>3</sup> Major growth occurred in the 1840s by which time there were several ferries that linked the area to Manhattan allowing local farmers to bring their goods to the larger Manhattan market. At the same time industrial development began along the waterfront. The population of around 35,000 lived in three distinct areas, Southside, Northside, and Dutchtown in the eastern section of Williamsburgh where a small German settlement began.

In 1852, the City of Williamsburgh was established, due to the huge growth that was taking place in the area. The waterfront expanded with new factories, bolstered by the deep water piers allowing for easy shipping of raw materials, the availability of land, and the growing population that provided cheap labor. Inexpensive housing for the workers was widely available, while at the same time large mansions for wealthy businessmen and industrialists were springing up along Kent Avenue (originally First Street).

By 1855 Williamsburgh was consolidated into the new City of Brooklyn (dropping the final h in its name). This area, along with Greenpoint to the north and Bushwick to the east became known as "The Eastern District." Williamsburg's population at this time was about 50,000, including a large percentage of people of German origin.

### German Community<sup>4</sup>

Although the Irish were the largest ethnic group in Williamsburgh in the 1830s, by the 1840s and 50s, this title had been taken by the Germans. New immigrants were joined by those who moved here from the large German neighborhood of *Kleindeutscheland* in Manhattan in search of easier accommodation. In 1855 *Kleindeutscheland*, an area on the Lower East Side of Manhattan, (generally east of the Bowery and north of Division Street up to 18<sup>th</sup> Street) had become home to the fourth-largest concentration of German-speakers in the world. Most of these people came to the US between 1840 and 1860 in a "mass transatlantic migration [that] brought another hundred thousand Germans fleeing land shortages, unemployment, famine, and political and religious oppression." These immigrants tended to settle in areas with a high concentration of their fellow countrymen, making it easier to maintain their culture and customs, including German-speaking churches and synagogues, German newspapers, social clubs, and beer gardens.

As *Kleindeutscheland* became more crowded, other German neighborhoods grew up in different parts of Manhattan (such as Yorkville) as well as in other parts of New York and New

Jersey. One of the largest was Brooklyn's Eastern District, where the same patterns of life that people were used to could be maintained. Many were attracted here by the jobs available in German-owned businesses and industries, such as sugar refining and breweries, where notices were often posted only in German. In the 1870s and 1880s, the dislocations caused by the growth of the German Empire brought more new immigrants to the US while thousands of American-born children of German immigrants established their own homes, further increasing their numbers in all these neighborhoods.

In Williamsburg, by the mid 19<sup>th</sup> century, the German neighborhood centered on Meserole and Scholes streets, and on Montrose Avenue. Here was established a *Turnverein* (gymnastic club), a *Saenger Bund* (singing troop), and a German Masonic newspaper called the *Triangel* (that eventually became part of *The Long Islander*). The local Williamsburgh Savings Bank was established in 1853 and the German Savings Bank in 1866, both having many German businessmen on their boards.

### St. Paul's Evangelical Lutheran Church<sup>5</sup>

The first Lutheran church in New Amsterdam was organized in 1750 as the Christ German Lutheran Church. Although the immigrants were Germanic, what was known as Germany was really a loose confederacy of 38 states, rather than a united country. Differences between northern and southern German customs and beliefs were carried to the new world. Once here, disagreements developed as to whether to hold services in German or English. These differences were often resolved by the formation of a new church and a number of these were founded to serve the growing German population in the 19<sup>th</sup> century.

When the German Lutheran industrialists and their workers first moved to Brooklyn, there was no German Lutheran church to serve them and on Sundays they had to travel to St. Matthew's, the German-speaking Lutheran church on Walker Street in Manhattan. The first German-language church organized in Brooklyn for the newcomers was the German Evangelical Church, consisting of both Lutherans and German Reformed congregants who first held their services at the Brooklyn Institute in 1844.<sup>6</sup> Doctrinal differences with the reformers led to the founding of St. John's (St. Johannes) Evangelical Lutheran Church at Graham and Ten Eyck Street, organized in 1847, the first purely German Lutheran church in Brooklyn.

As the population expanded, more churches were required, and early in 1852 the second German Lutheran church, St. Paul's German Evangelical Lutheran Church was started with a provisional board of 14 members. Immediately, they began to organize to find lots for a building and to search for a pastor to lead them. On June 2, 1852, several lots were purchased at the southeast corner of South First Street and Rodney Street (originally Ninth Street).<sup>7</sup> A simple building was begun immediately, and "By Christmas the building was under cover and the interior equipment were gradually put in place..."<sup>8</sup> A Sunday School was organized first and shortly thereafter a parochial school was also started, both to give the children a fuller religious training, as well as to teach them the German language, "the language of the congregation."<sup>9</sup> Both the Sunday School and the parochial school met in the basement of the church. In August, 1853, the congregation officially joined the synod of the Ministerium of New York.<sup>10</sup>

The congregation thrived and quickly outgrew its facilities. A building fund for a new building was started in 1871 and in 1873 the congregation purchased several lots on and near the corner of South Fifth and Ninth (later Rodney) streets from Henry Bovers, John Dracke, George Burckell, and William Kohlmeier. The resultant property was 156 feet facing South Fifth Street and 87 feet facing Ninth Street, for a total purchase price of \$11,600.00.<sup>11</sup> Although they needed

to expand, the congregation decided to wait for the construction of their new building until they had raised sufficient money for the project.

A committee worked throughout 1884 to raise subscriptions for the new building and another group was selected to hire an architect for the design. They settled upon J.C. Cady & Co. and the cornerstone for the new building was laid on October 12, 1884. During the following year, the parsonage was completed in June, the schools took possession of their new building in September, and the church itself was dedicated on October 11, 1885 with a grand ceremony.<sup>12</sup>

### J.C. Cady<sup>13</sup>

Josiah Cleaveland Cady (1837-1919) was born in Rhode Island and spent one year (1857) of formal study at Trinity College in Connecticut. After this year Cady followed the path of most American architects at this time and apprenticed himself to practicing architects. Cady's first mentor was an unidentified "professor of architecture of a German university, who, exiled for political reasons, was spending some time in this country."<sup>14</sup> Cady then proceeded to study watercolor and worked as a draftsman in the office of the well-known Greek Revival architects Town & Davis. He is listed in directories from 1864 until 1881 in the Trinity Building, starting his own practice in 1868 (under the name of J.C. Cady & Co.). The Trinity Building (111 Broadway, demolished) served as a "kind of unorganized atelier for the dozens of architects populating the various offices there,"<sup>15</sup> so it is likely that Cady interacted with and was influenced by some of the most well-known architects practicing at that period. In 1871, he was joined by Milton See (1854-1920) and in 1873 by Louis DeCoppet Berg (1856-1913) to form the firm of Cady, Berg & See. Both of these men were proficient technical designers, especially Berg who had been educated in technical schools in Prussia and Germany before emigrating to the United States.<sup>16</sup>

Cady's first large commission was for the Brooklyn Art Association building on Montague Street in Brooklyn (1869, demolished). This building, along with a series of other public buildings in the fashionable High Victorian Gothic style, helped create a "monumental thoroughfare" in the European manner, such as London's Regent Street or Munich's Ludwigstrasse.<sup>17</sup> During the 1870s, as Cady's career was growing, he designed numerous buildings in New England. The first of these was for the North Sheffield School in 1872-3. Its simple massing displayed fine brickwork and its arcuated corbelling at the cornice and sharp corners showed a similarity to Rundbogenstil buildings in Munich, such as Von Gartner's State Library. Cady also designed several other structures for Yale as well as the Othniel Marsh House in New Haven in this round-arched style.

Cady went on design a large number of buildings of many types, including institutional (such as the Presbyterian Hospital), gymnasia at various schools, public baths, and private homes. Perhaps his most well-known designs were for the Metropolitan Opera House (1881-84, demolished) and the American Museum of Natural History (1891-1908, a designated New York City Landmark). Probably due to his early training, as well as to having a partner who was trained in Germany, Cady's designs show a strong influence from the German *Rundbogenstil*.

Cady was quite proud of his large body of ecclesiastical work, and in his monograph on the architect Montgomery Schuyler thought these buildings were the "most serious and successful" designs of the firm.<sup>18</sup> His ecclesiastical work included three distinct types, including small, rural churches such as the Church of the Holy Communion (1886-8) in Norwood, NJ, a picturesquely-sited, Gothic style building executed in random ashlar stone. Another type included those set in the center of small towns, such as the South Presbyterian Church in

Morristown, NJ. Its composition is typical, with a large, semicircular apse annexed to a bulky bell tower, in combination with porches and arcaded passageways, arranged with an especial concern for how the space would be used. Cady's most complex ecclesiastical designs were for his urban churches, mostly built in Manhattan and Brooklyn. Although there were some small churches, such as the Gustavus Adolphus Swedish Lutheran Church on East 22<sup>nd</sup> Street (1887), many were complex assemblages of spaces, including a series of related structures, such as parish houses and schools in addition to the main church building. Churches in the late 19<sup>th</sup> century served many functions: they were major places of assembly, but often needed secondary structures for auxiliary uses. Cady successfully incorporated the various needs of a congregation into a coherent composition that functioned exceptionally well in the contemporary context. Cady was able to find a design system that worked for many groups and was able to tailor it to the specific needs of the group and the location.

### Romanesque Revival Style and the *Rundbogenstil*<sup>19</sup>

One of the most frequently used of the picturesque revival styles popular in the mid to late 19<sup>th</sup> century was the Romanesque Revival style. This style had been employed in Germany since the 1820s. In Munich, Frederick von Gartner first used what was called the *Rundbogenstil* (or round-arched style) on his *Ludwigskirche* (1829-44) and his *Staatsbibliothek* (1831-1842) in what he saw as a synthesis of Greek and Gothic forms. Shortly thereafter Karl Frederick Schinkel also introduced the round-arched style in Berlin. It was then picked up by many other German architects, primarily between the late 1820s to the 1860s, partly based on the theory that it was a "more progressive and authentically German way for architects to build."<sup>20</sup> As German culture and ideas held a place of high regard in America, this work was readily assimilated by American architects.<sup>21</sup> It was brought to the United States by the numerous immigrants who arrived on these shores from the 1840s onward, as well as by the plentiful number of books and journals that traveled across the Atlantic.

Named variously Byzantine, Lombard, Norman or Italian Villa style, the Romanesque Revival style conflated many different traditions. In America, where architects were less highly trained and took a less theoretical approach than in Europe, the use of the style was part of the stylistic pluralism of the time.<sup>22</sup> It was more design-oriented and included a variety of strong, horizontal, arcuated courses, round-arched openings, smooth surfaces, and strong geometric forms, combining these elements in a new way that was technologically appropriate for the 19<sup>th</sup> century.<sup>23</sup> Its most important aspect however, was that this style was highly adaptable to whatever conditions and requirements a building might have and could be used for a variety of building types. The first instance of this style in the United States was on Richard Upjohn's Church of the Pilgrims in Brooklyn (1844-46). In 1846, James Renwick used this style on both the Church of the Puritans (1846, demolished) on Union Square and on his Smithsonian building in Washington, DC. The style was promoted by several architects who came from or were trained in German countries, including Charles (Otto) Blesch, Leopold Eidlitz, Henry Engelbert and Alexander Saeltzer, while others assimilated the ideas from written material.

This style was particularly well adapted to designs for Protestant churches where an open sanctuary design was desired, rather than a long nave surrounded by aisles and chapels, in order to allow everyone to see and hear the person at the pulpit. On the exterior, the style was picturesque in its irregularity, but also flexible so that a church could be either basilican or cruciform, with auxiliary spaces such as Sunday school rooms, offices, or meeting rooms placed wherever they fit, in the transept, or on a lower floor under the sanctuary (which was a popular

solution).<sup>24</sup> These rooms could also be added laterally at various intersections, which helped increase the asymmetrical aspect of the design. Additionally, the style was often executed in economical materials such as brick and allowed for a considerable amount and variety of fenestration. While the style displayed a horizontal emphasis, it was often juxtaposed with a tall tower or spire, giving the building an even more picturesque aspect.

### Design of St. Paul's Evangelical Lutheran Church

The entire complex of St. Paul's consists of: the church with its two large facades extending along each street, the main entrance in a gable-fronted section facing Rodney Street, with its tall, slate-topped tower at the corner, including another entrance in the tower base; the three-story parsonage to the south of the church, with a raised entrance, an angled bow and a slate-covered mansard roof; and a school and chapel building attached to the east of the church with an enclosed entrance porch.

In keeping with the frugality of the congregation, St. Paul's Evangelical Lutheran Church was built of plain Holland and Philadelphia brick, with small amounts of terra-cotta and stone trim. However, its overall size and tall corner tower provide a focal point and a sense of solidity for its surrounding neighborhood. Its picturesque Romanesque Revival style is evident in the assortment of round arches that enliven the facade, as well as the brick and terra-cotta moldings that provide texture and contrast with the otherwise flat brick walls. Entrance arches are prominent and accentuated by a variety of moldings and foliate terra-cotta trim, and rounded engaged towers add another note of visual variety as they project from the wall as well as from the roofline. Additional interest is provided by the variety of ways the brick is laid to give different types of decorative detailing, such as the projecting brick courses with dentils beneath them, the quoining at corners and at the sides of window openings, and the stretcher brick headings for the arches. The facades are quite lively, with a gable-fronted section facing Rodney Street, set off by the bell tower on one side and a smaller, rounded engaged tower on the other side. This section, which leads to the main sanctuary, houses the primary entrance arch with a tripartite stained-glass window at the second story. It is echoed on the other facade by a similar, gable-fronted section flanked by two rounded towers with a tri-partite window grouping that indicates the chapel inside.

Cady's strength lay in his ability to take an urban church complex, as seen in this design for St. Paul's, and integrate the contemporary needs of a Protestant congregation with traditional church forms. Here we see the incorporation of an assembly hall into traditional forms and the use of small engaged towers to visually subdivide the facades while also providing ventilation to the interior. He was also quite adept at arranging a variety of shapes into a coherent whole composition and balancing the horizontal elements with a very tall, emphatic tower. Here the school section, facing Fifth Street, looks like a continuation of the church itself, but is marked by a separate entrance porch. The long expanse of this part of the building is interrupted by and made more interesting by an arched and towered pavilion, similar to that of the main facade. Another large archway at the far eastern end of the lot continues the design and rhythm while also providing carriage access to the rear yard of the building.

The size and powerful design of this church complex makes a strong statement in this residential section of Williamsburg. It was clearly constructed by an organization that figured prominently in the lives of the people who lived nearby and it continues to provide a visual anchor for the community.

### Subsequent History

The changes that occurred in Brooklyn throughout the rest of the 19<sup>th</sup> and 20<sup>th</sup> centuries affected the German community of Williamsburg as well. Consolidation with the City of New York in 1898 and the opening of the Williamsburg Bridge in 1903 provided easier and direct access into Manhattan and ended the small-town feel that had existed in this pocket of Brooklyn. At this time many poor Eastern European Jews moved into the area, with the development of separate enclaves of people from Lithuania, Poland and Russia. In 1917, Williamsburg was home to a number of the most densely populated blocks in the city. During the 1930s, many more Jews came trying to escape the growing unease in Europe, and a large Hasidic community was established. After the war, these people were joined by many Puerto Ricans who settled here because of the large number of manufacturing jobs nearby. Today, St. Paul's Lutheran Church serves a mostly Hispanic congregation.

### Description

Romanesque Revival style church complex, occupies corner lot; two-story main church facade faces Rodney Street; raised basement with small basement story windows; 3-story parsonage to west, on Rodney Street; school attached to church on east, facing South Fifth Street; arched entrance to courtyard and garage at eastern end of lot; red brick facade with brick and terra-cotta trim; and stone lintels and water table; iron fence around entire complex.

**Church:** Four-story bell tower with slate and copper roof; stone cornerstone faces both streets; stone name plate with raised letters over wood-paneled door; steps up to door in tower, facing South Fifth Street; large, round-arched entry with brick and terra-cotta moldings, capitals; ornate iron columns near entry; multiple, thin, wood-framed transom windows; wood-framed windows, all with stained-glass sash; gable-fronted parapet topped by stone Greek cross with engaged tower on western side; similar, gable-fronted pavilion with tri-partite window framed by engaged columns near mid-point of facade on South Fifth Street; slate shingles on roof, with copper finish.

*Alterations:* Main entry doors changed to metal and glass; lowest window on western side of church closed by paneled, wooden shutters; some pointing redone; sections of iron fence replaced; copper downspouts encased in modern metal; ridgeline of roof covered by asphalt.

**School:** Two-story building with same fenestration pattern of round-arched, wood-framed stained-glass windows, singly at first story and grouped on continuous stone sill at second story; enclosed, hipped-roof porch, projecting from main building for school entrance; brick wall with large arched opening topped by blind arch and brick moldings continues from eastern end of building; eastern facade of building mostly plain with several segmentally-arched doors and windows; two basement entrances; secondary entrance door with stoop, original paneled door, and original stoop railing near lot line; small, independent garage (brick with wooden doors) adjacent to neighboring building on far eastern side of lot; fire escape from second story, across lot and down far eastern side of lot.

*Alterations:* Replacement school entrance within entrance arch; entrance porch roof resurfaced with asphalt shingles; new pointing and spalling on entrance porch; lower sash replaced with plain glass on several second-story windows; large rear arched opening covered by metal gate; metal roof over fire escape.

**Parsonage:** Two stories with raised basement and high, slate-covered mansard roof; two bays wide; angled, projecting oriel on two stories, topped by historic iron railing in westernmost bay;

historic iron railing on stoop; open areaway; arched opening under stoop leading to door; copper downspout; western facade plain brick except for single window at 1<sup>st</sup> story level.

*Alterations:* Windows and door replaced with metal; metal grilles over 1<sup>st</sup> story bay windows and basement windows; dormer windows encased in sheet metal; painted stone sills and watertable; stoop covered with concrete; graffiti on brick western wall.

Report researched and written by  
Virginia Kurshan  
Research Department

#### NOTES

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<sup>1</sup> Information in this section comes from the following sources: Harry W. Havemeyer, *Merchants of Williamsburgh, Frederick C. Havemeyer, Jr., William Dick, John Mollenhauer, Henry O. Havemeyer*, (New York: Harry W. Havemeyer, 1989); "Williamsburg(h)," in *The Encyclopedia of New York*, Thomas Jackson, ed. (New Haven: Yale Univ. Press, 1995), 1263-4; Samuel Reynolds, *A History of Williamsburgh* (Williamsburg, NY: 1852); and Eugene L. Armbruster, *Brooklyn's Eastern District* (Brooklyn, NY: 1942).

<sup>2</sup> Graham Russell Hodges, *Root & Branch, African Americans in New York & East Jersey 1613-1863* (Chapel Hill: Univ. of North Carolina Press, 1999), 164. In addition, census records for 1800 show many slaves owned by people in Bushwick, although their numbers are considerably reduced by the 1810 census.

<sup>3</sup> Henry R. Stiles, *History of Kings County and the City of Brooklyn*, I (Brooklyn: W.W. Munsell & Co., 1884), 295.

<sup>4</sup> The information in this section was compiled from the following sources: Landmarks Preservation Commission, *Germania Fire Insurance Company Bowery Building Designation Report* (LP-2354) (New York: City of New York, 2010) report by Michael D. Caratzas, LPC, *William Ulmer Brewery Designation Report* (LP-2280) (NY: City Of NY, 2010) report by Tara Harrison; Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford Univ. Press, 1999), 744-746; Stanley Nadel, *Little Germany: Ethnicity, Religion, and Class in New York City, 1845- 80* (Urbana: Univ. of Illinois Press, 1990); Jay P. Dolan, *The Immigrant Church, New York's Irish and German Catholics, 1815-1865* (1997, Rpt. Notre Dame, Univ of Notre Dame, 1983), *Brooklyn USA*, Rita Seiden Miller, ed. (New York: Brooklyn College Press, 1979), 24-37.

<sup>5</sup> Much of the information in this section is from Rev. Hugo W. Hoffman, *History of St. Paul's Evangelical Lutheran Church* (Mt. Vernon, NY: Wartburg Printing House, 1903), supplemented by information from Henry Reed Stiles, *History of Kings County, including the City of Brooklyn, NY* (Brooklyn: W.W. Munsell & Co., 1884), Vol. II, 1083-1086.

<sup>6</sup> There is a difference of dates for the various churches between Stiles, 1083, and the official history of the church, 20-23.

<sup>7</sup> *History of St. Paul's*, 30-32.

<sup>8</sup> *History of St. Paul's*, 32.



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<sup>9</sup> *History of St. Paul's*, 45.

<sup>10</sup> *History of St. Paul's*, 46.

<sup>11</sup> *History of St. Paul's*, 89-90.

<sup>12</sup> *History of St. Paul's*, 119-125; "A New Church," *Brooklyn Eagle* (Oct. 13, 1884),1; "St. Paul's Lutheran Chapel," *Brooklyn Eagle* (Sept. 14, 1885; "Dedication," *Brooklyn Eagle* (Oct. 12, 1885),1.

<sup>13</sup> Information about J.C. Cady was derived from the following sources: Kathleen Curran, *A Forgotten Architect of the Gilded Age: Josiah Cleaveland Cady's Legacy*, Exhibition Catalogue of an exhibit at Watkinson Library (Hartford, CN: Trinity College, 1993); Montgomery Schuyler, "The Works of Cady, Berg & See," *American Architect & Building News* 6 (Apr-June, 1897), 517-553; Henry F. Whitney and Elsie Rathburn Whitney, "Cady, J. Cleveland," in *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, Inc., 1970), 104; and "Cady, J.C.," in *Macmillan Encyclopedia of Architects*, Adolf K. Placzek, ed., I (New York: The Free Press, 1982), 364.

<sup>14</sup> Schuyler, 517.

<sup>15</sup> Curran, 3. Some of the architects who maintained offices in this building included Richard Upjohn, Richard Morris Hunt, Charles Gambrell, Emlen Littell and for a time, H.H. Richardson.

<sup>16</sup> Curran, 4-5.

<sup>17</sup> Curran, 9

<sup>18</sup> Curran, 25, quoting Montgomery Schuyler, 542-43.

<sup>19</sup> Information in this section comes primarily from the following sources: Carroll L.V. Meeks, "Romanesque Before Richardson in the United States," in *The Art Bulletin* IIIIV (Mar., 1953), 17-33; Kathleen Curran, "The German *Rundbogenstil* and Reflections on the American Round-Arched Style," *Journal of the Society of Architectural Historians* VII (Dec., 1988) 351-373.

<sup>20</sup> Curran, "The German *Rundbogenstil*," 354.

<sup>21</sup> Meeks, 21.

<sup>22</sup> Curran, "The German *Rundbogenstil*," 366.

<sup>23</sup> Curran, "The German *Rundbogenstil*," 371.

<sup>24</sup> Curran, *A Forgotten Architect*, 29-30.

## FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the St. Paul's Evangelical Lutheran Church, Sunday School and Parsonage has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, the St. Paul's Evangelical Lutheran Church, Sunday School and Parsonage were built for the fast-growing German Lutheran community of Williamsburg, Brooklyn which was one of the largest German-speaking neighborhoods outside of Germany in the mid 19<sup>th</sup> century; that St. Paul's Evangelical Lutheran Church, organized in Brooklyn in 1852, was the second German Lutheran congregation established in the area; that this building complex, designed by the prominent and prolific architectural firm J.C. Cady & Co. in 1884, was the second structure built for this large and growing congregation; that this church complex is a particularly fine example of the highly picturesque Romanesque Revival style, derived from the German *Rundbogenstil* and extremely popular in the United States at that time; that in the design for St. Paul's Evangelical Lutheran Church, Cady fully integrated several types of buildings necessary to meet the contemporary needs of the congregation into a coherent group that used traditional Romanesque forms in a manner appropriate for the 19<sup>th</sup> century; that the buildings, consisting of two and three-story structures with horizontal emphasis are balanced by a tall corner bell tower to form a vital and picturesque grouping on a large corner lot in Williamsburg; that the building's brick facades are enlivened by a variety of brick and terra-cotta moldings and round-arched openings, including windows filled with stained glass, as well as an irregular roofline consisting of towers, gables and a tall bell tower; that this large complex serves as an important anchor in the changing neighborhood of Williamsburg, Brooklyn.

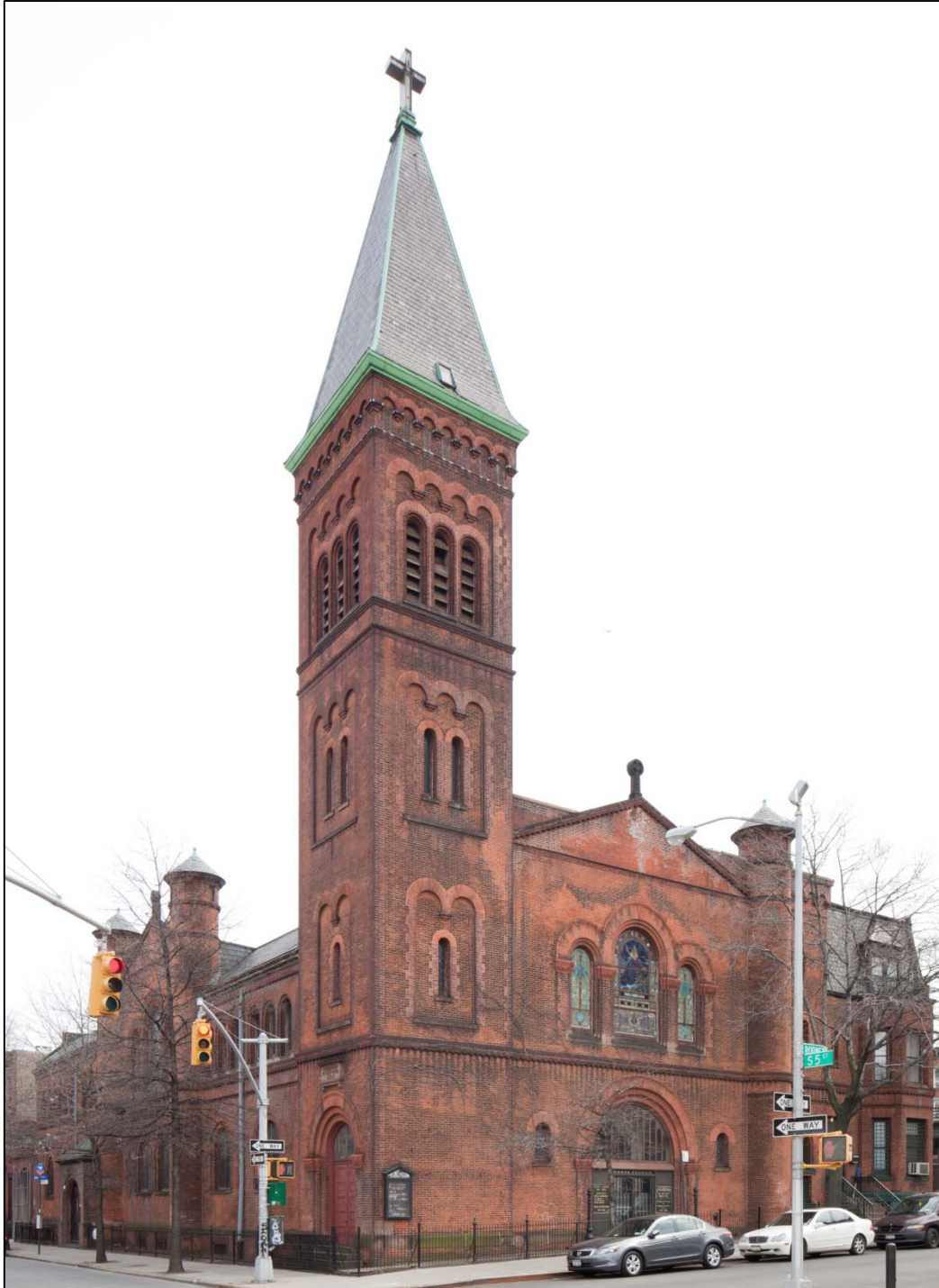
Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the St. Paul's Evangelical Lutheran Church, Sunday School and Parsonage, 334 South 5<sup>th</sup> Street (aka 324-334 South 5<sup>th</sup> Street and 306-312 Rodney street), Brooklyn, and designates as its Landmark Site Borough of Brooklyn Tax Map Block 2462, Lot 2.

Robert B. Tierney, Chair

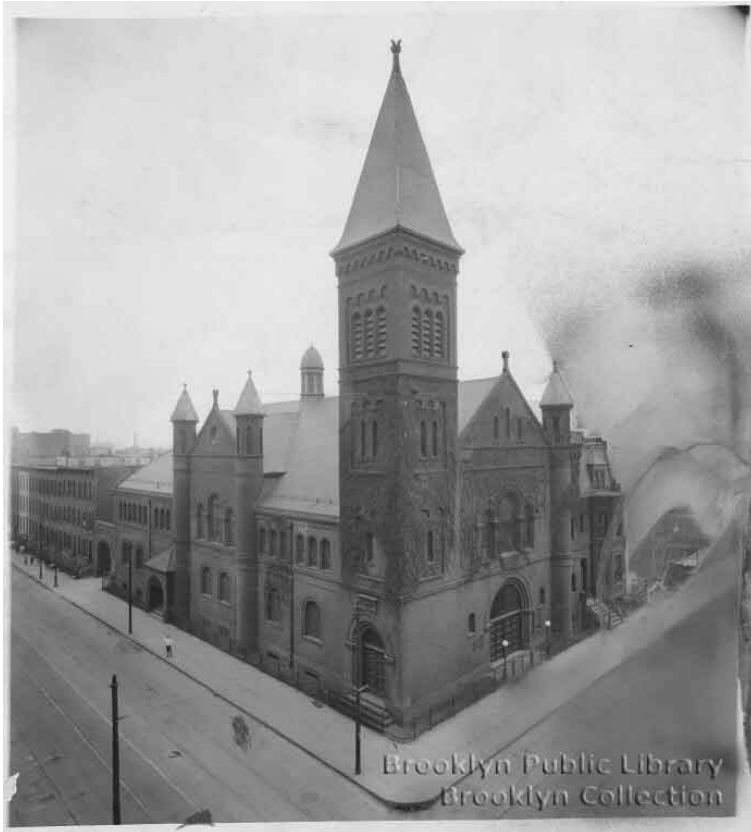
Pablo E. Vengoechea, Vice-Chair

Frederick Bland, Michael Devonshire, Joan Gerner,

Michael Goldblum, Christopher Moore, Elizabeth Ryan, Commissioners



St. Paul's Evangelical Lutheran Church, Sunday School and Parsonage  
334 South 5<sup>th</sup> Street (aka 324-334 South 5<sup>th</sup> Street and 306-312 Rodney Street) Brooklyn  
Block 2462, Lot 2  
*Photo: Christopher D. Brazee, 2011*



*Photos courtesy of Brooklyn Public Library*

c.1920

c. 1949







Entrance, South 5<sup>th</sup> Street

South Rodney Street facade



*Photos: Christopher D. Brazee, 2011*





School wing



*Photos: Christopher D. Brazee, 2011*





St. Paul's Parsonage  
*Photo: Christopher D. Brazee, 2011*



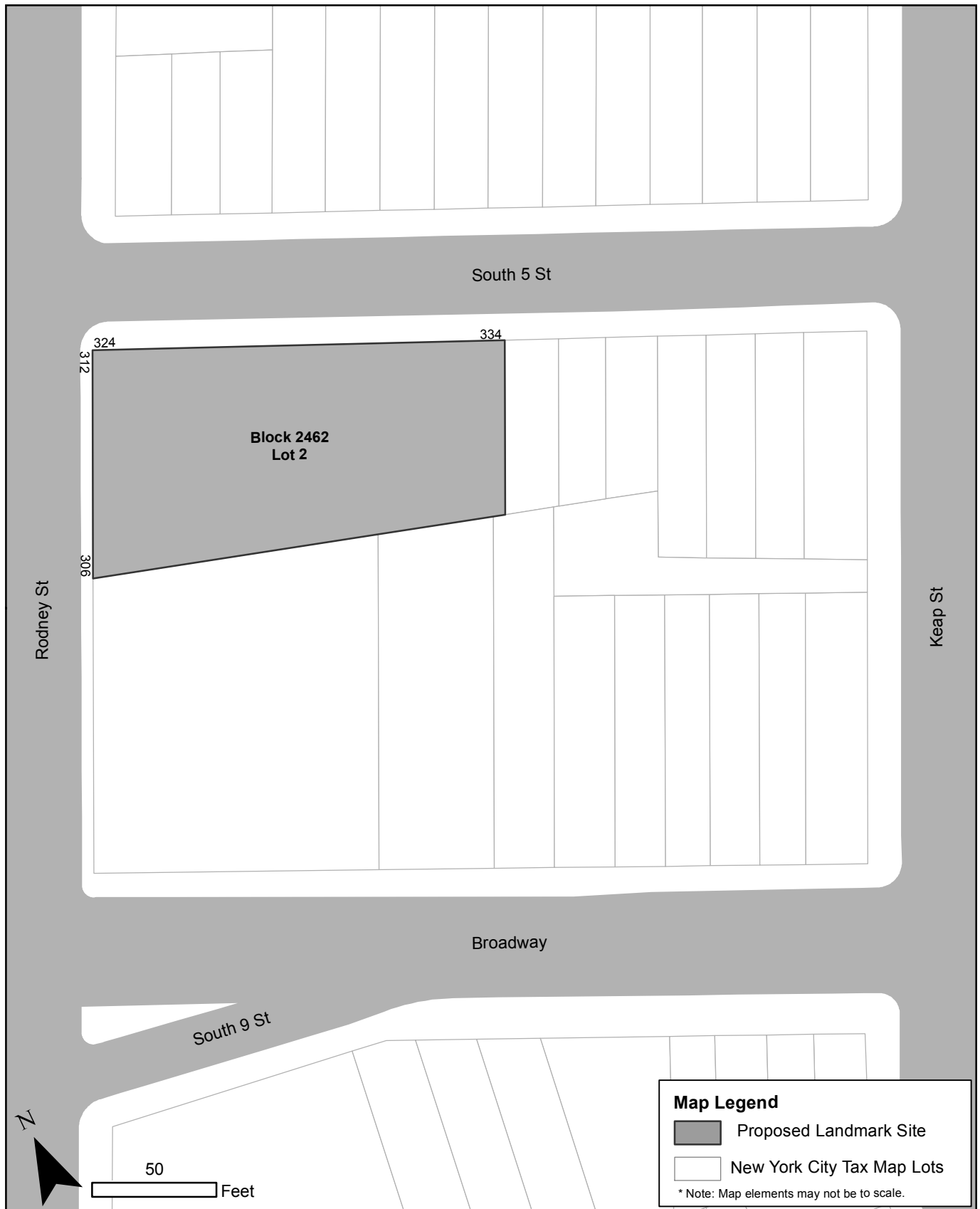


Door at base of bell tower  
*Photo: Christopher D. Brazee, 2011*



Transept on Rodney Street facade, and bell tower  
*Photo: Christopher D. Brazee, 2011*





ST. PAUL'S EVANGELICAL LUTHERAN CHURCH, SUNDAY SCHOOL AND PARSONAGE (LP-2418),  
 334 South 5th Street (aka 324-334 South 5th Street, 306-312 Rodney Street)  
 Landmark Site: Borough of Brooklyn, Tax Map Block 2462, Lot 2

Designated: April 12, 2011