

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *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 Zion Lutheran Church

other names B-33

2. Location

street & number 400 East Lexington Street  not for publication

city or town Baltimore  vicinity

state Maryland code MD county Baltimore City code 510 zip code 21202

3. 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. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments).

Elizabeth Holm for Ruby Little 11-10-11  
Signature of certifying official/Title Date

Maryland Historical Trust  
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 certifying official/Title 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 the Keeper Date of Action

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

Zion Lutheran Church (B-33)

Name of Property

Baltimore City, Maryland

County and State

**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 the count)

Contributing	Noncontributing	
6	2	buildings
		sites
		structures
		objects
6	2	Total

**Name of related multiple property listing**

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

N/A

**number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

RELIGION/Religious Facility

RELIGION/Church-related residence

COMMERCE/TRADE/Specialty store

**Current Functions**

(Enter categories from instructions)

RELIGION/Religious Facility

RELIGION/Church-related residence

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

EARLY REPUBLIC/Early Classical Revival

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS/Late Gothic Revival

**Materials**

(Enter categories from instructions)

foundation STONE

walls BRICK

roof ASPHALT/CERAMIC TILE

other

**Narrative Description**

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

Zion Lutheran Church (B-33)  
Name of Property

Baltimore City, Maryland  
County and State

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

#### Criteria Considerations

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

Property is:

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

#### Narrative Statement of Significance

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

#### Area of Significance

(Enter categories from instructions)

ARCHITECTURE

ETHNIC HERITAGE

#### Period of Significance

1808-1922

#### Significant Dates

1808

1840

1913

1922

#### Significant Person

(Complete if Criterion B is marked above)

#### Cultural Affiliation

German - American

#### Architect/Builder

See continuation sheet

### 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 files (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:  
\_\_\_\_\_

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### 10. Geographical Data

Acreage of Property 1.12144 acres Baltimore East, MD USGS quad

#### UTM References

(Place additional UTM references on a continuation sheet)

1	1	8	3	6	1	1	8	6	4	3	5	0	3	7	4
	Zone			Easting			Northing								
2															

3															
	Zone			Easting			Northing								
4															

See continuation sheet

#### Verbal Boundary Description

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

#### Boundary Justification

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

### 11. Form Prepared By

name/title Susan Detherage  
Organization \_\_\_\_\_ date August 31, 2010  
street & number 2034 Maria Court telephone 443-691-7351  
city or town Forest Hill state MD zip code 21050

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

#### Maps

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

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

#### Photographs

Representative **black and white photographs** of the property.

#### Additional Items

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

### Property Owner

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

name \_\_\_\_\_  
street & number \_\_\_\_\_ telephone \_\_\_\_\_  
city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction 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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## National Register of Historic Places Continuation Sheet

Zion Lutheran Church (B-33)

Name of Property

Baltimore City, MD

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Section 7 Page 1

### Description Summary:

Located at the eastern edge of downtown Baltimore, Maryland, near the site of the city's earliest residential communities, Zion Church is a Gothic brick building constructed in 1808 to serve Baltimore's first and oldest German immigrant congregation, established in 1755. The church and related buildings are sited within a walled courtyard. A Parish House and bell tower, built in 1913, are located behind the church; in 1922, a parsonage was added to the south, connected by a loggia. Northeast of the church is a two story Gothic influenced building (1922), with a storefront fronting on North Gay Street and sexton's quarters above. The northern portion of the property serves as a parking lot.

### General Description:

The property occupies most of the southern half of the block bounded by North Holliday Street to the west, East Lexington Street to the south, and North Gay Street to the east. The sanctuary is a two-story, rectangular, brick building with a shallow gable roof. The main entrance, which is found on the eastern gable end, is located a few yards north of E. Lexington Street and faces east on to N. Gay Street. Although the sanctuary's gabled roof and crenellations rise above the brick buildings on either side, its plain brick façade and considerable setback from the wide city sidewalk allow it to effectively blend in with its surroundings. Walk through the wrought iron gate and up the three steps to the small courtyard in front of the church, and one is immediately removed from the busy city street to a more peaceful setting. On the north end of the courtyard, the brick storefront building, also known as the sexton's house, separates the courtyard from the church parking lot, while the south end is separated from E. Lexington Street by Baltimore City's Fire Department Headquarters building and the statue and small garden that mark the northern extent of the Great Baltimore Fire of 1904. Two mid-sized shade trees flank the church's main entrance and add to the relatively serene atmosphere of the courtyard. The trees and a gated, wrought iron fence provide a necessary buffer between the sanctuary and N. Gay Street, a major artery for traffic leaving the downtown area, without creating a barrier to the church itself.

The two-story Parish House faces west on to N. Holliday Street and is connected to the sanctuary by a two-story addition that connects to two buildings back to back. The Parish House's main façade has a relatively stark, French Gothic appearance, although the side seen most often is its five-bay southern elevation, which overlooks the low-walled garden at the corner of N. Holliday and E. Lexington Streets. Baltimore's nineteenth-century City Hall shares this intersection with Zion and provides the vantage point for Zion's iconic view across E. Lexington Street, which features the church garden backed by the Parish House, bell tower, and parsonage with connecting loggia, all of which were built within the first quarter of the twentieth century. The steep, green, ceramic tile roofs provide a striking contrast with the red brick of the

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walls; this feature, combined with the buildings' massive appearance and eclectic Gothic Revival detailing, provides a scene markedly different from any other corner lot in the city, as well as a much different picture from that of the sanctuary on N. Gay Street and the Parish House's west façade as seen from N. Holliday Street. Visitors coming from N. Gay Street can access the church garden and N. Holliday/E. Lexington streets by walking between the south elevation of the sanctuary and the gravesites of three eighteenth and nineteenth century pastors of Zion and passing under two broad Gothic arches to reach the arcade overlooking the garden on the west. Access is also available along the north side of the sanctuary and Parish House via a small alley that separates the Parish House from the Peale Museum. The alley ends at a small, two car garage located behind the two-story storefront at 146 N. Gay Street, which also belongs to the church; these buildings are separated from the parking lot by a wall that has one opening in the center of the block. All of the buildings have been well-cared for and are in good condition.

### Sanctuary

Originally built in 1808, the exterior walls of the sanctuary have remained largely intact since that date. A devastating fire in 1840 required the complete reconstruction of the interior, but the effect on the exterior was mainly limited to the loss of the bell tower that once rose above the main entrance on the east (main) façade and the removal of an entrance on the southern elevation. The red brick walls are set below grade on a foundation of roughly-hewn stone; set in a Flemish bond pattern, they rise from a slightly-projecting brick watertable topped by a six inch cap of beveled limestone. The east facade consists of three bays, with the projecting central bay rising above the peak of the gable roof to form a crenellated parapet. The wall of each bay is slightly recessed within a surrounding framework of brick; this detail serves to accentuate the verticality of the facade as well as add dimension to an otherwise plain exterior surface. The central bay holds the main entrance, which is reached by three wide marble steps that extend beyond the width of the entrance. The brick walls of the rounded-arch entryway are covered in wood paneling that mirrors the arrangement of raised panels on the wooden doors. Simple wood trim approximately four inches wide outlines the entryway on the facade; both the wood paneling and trim are painted white. The doors themselves are narrow, three-panel double doors, each topped by an additional fixed panel, with the whole topped by a semi-circular section of woodwork divided into two panels. All but the two panels at the top are painted a medium tan color; the top two panels are painted white. Black wrought iron handrails are mounted on the façade to either side of the entryway. The doorways flanking the main entrance are nearly identical in detail. The main difference is the Gothic arch that tops each side entrance, which is bordered by a radial brick pattern instead of wood trim. The marble steps span only the width of the side entries and there are no handrails. Centered above each door on the second level are stained glass windows set behind storm windows. These windows are nearly as large as the openings below them and are topped by the same Gothic arch with radial brick lintels as on the side entryways. The date of the congregation's inception, "A D 1755," is spelled out in the space

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above the central window on the second level in black wrought iron digits affixed to the brick façade. Above this, a wooden cornice spans the width of the façade, decorated with simple modillions and painted white. The brickwork then continues to the eaves of the gabled end, where a wide cornice with a simple ogee design runs up to the sides of the projecting central façade. The upper central façade is slightly inset within a surrounding framework of brick similar to the façade of the first two levels, with a smaller, Gothic, stained glass window in the center. The top of this section, which rises several feet above the roof's peak, has a crenellated design underlined by a small lip over widely-spaced brick dentils. This upper section serves both as an architectural nod to the bell tower that was lost in the fire of 1840 and to heighten the overall medieval aspect of the building, as do the square piers topped by crenellations rising from both the north and south ends of the main façade.

The north and south elevations of the church are essentially identical, with six bays on both the first and second level, all composed of large Gothic windows similar to those found on the main façade. The inset brick pattern on the walls is also used on the sides, although the effect is less noticeable as the inset takes place only at the extreme east and west ends of the façade and along the top above the second level windows. A single row of simple brick corbelling runs above the inset row and is topped by a copper gutter. The west elevation is largely hidden from view by additions made in the early- to mid-twentieth century. The top of the gable end, which is just visible from the ground, has the same cornice arrangement as the east façade without the interruption of the projecting central bay.

Upon entering the church, visitors cross through the narthex, which was enclosed during renovations made to the church during the 1950s. The entry doors are also presumed to have been replaced at that time. On the north and south walls of the narthex are just two of the many stained glass windows in the sanctuary, all of which were installed between the latter half of the nineteenth century and the early twentieth century. The windows in the narthex overlook matching staircases that curve gracefully up to the choir loft and balcony seating. Storage space occupies the enclosed areas under the stairwells, which are accessed through narrow wooden doors that are curved to fit the curve of the wall and stairs above. The main body of the sanctuary is light and open, reflecting the simplicity of the rationalist spirit that governed the congregation of the time. The boxed pews, which were installed in 1840 following the fire, are divided by a central aisle and two side aisles, and painted brown. Some of the boxes still bear metal plates with the names of the families who rented them. The large central pulpit also dates from 1840, while the reredos behind it was created in 1930. Both are of dark wood carved with a repeating-lancet pattern highlighted in gold, hearkening back to the German tradition. The balconies over the north and south aisles are supported by square wooden posts topped by square capitals. Inside of the wood posts still stand the original cast iron columns that were installed when the church was reconstructed in 1840; the two cast iron columns that flank the altar were left uncovered and are round with a simple fluted pattern.

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A solid balustrade encloses the choir loft and balcony seating, and is carved with a repeating lancet pattern, all painted white. The choir loft, located on the balcony at the east wall, is flanked by two enclosed areas that separate the loft from the stairwells and storage areas. The walls of the enclosed areas are angled so that the loft space widens out from the east wall, and the upper walls of the enclosures are constructed of open wood screens with a quatrefoil design. The loft itself is a series of wide wooden steps with no fixed seating; the organ itself is situated in the front of the loft so that the organist sits with his back to the altar. The balustrade spanning the choir loft is topped by a cast iron railing that outlines the curve from the choir loft to the balcony areas along the south and north walls. These balconies contain four tiers of narrow pews painted a light gray and decorated with a simple, raised-panel design. Candelabra are affixed to the top of each of the four square posts of the railing. The lighting in the church comes largely from the stained glass windows and hanging pendant lights; a medieval, single-tier candelabra hangs in the center of the sanctuary. The ceiling itself is high, flat, and encircled with simple crown molding. The walls, ceiling, and most of the wood trim are painted white. Behind the pulpit in the center of the reredos is a doorway connecting the sanctuary to the rest of the church complex.

### Parish House and Bell Tower

The Parish House, constructed in 1913, is similar in massing to the sanctuary although narrower with a more steeply-pitched gable roof. Also similar to the Sanctuary are the red brick walls laid in a Flemish bond pattern and the distinct Gothic windows. The Parish House has many more decorative features than the sanctuary, however, and is clearly the design of a different era. The main façade on the west is the simplest of the three visible elevations and the most imposing. Divided into three bays, the central bay protrudes markedly from the façade with decorative elements composed of brick and brownstone. The main entrance is high above the street level and accessed by two sets of stairs that run parallel to the façade. Entry is by way of double, wooden-plank doors painted brick red and crossed by elaborate, black, iron strap hinges. The door surround and narrow overhang are made of carved brownstone. Above the entryway, a pointed arch is fashioned from rows of brick headers reminiscent of an archivolt; the arch rests on a band of finished brownstone flanking the door overhang, giving it the appearance of a drip mold, common in Gothic architecture. A design in brick of a sun cross on a herring-bone field decorates the center of the arch. Above the arch, the central bay rises to a crenelated parapet that extends approximately seven feet above the peak of the roof. A pair of slit windows with protruding brownstone sills and decorative jack arches is the only feature interrupting the façade between the arched doorway and the parapet. Flanking the main entrance are blind arches with brownstone sills. Above each blind arch is a double-lancet Gothic window with a sign of the zodiac portrayed in the spandrel below the pointed arch. There are twelve sets of windows in this style – two on the west façade, and five on both the north and south elevations - with all twelve signs of the zodiac portrayed. The lancet windows themselves are diamond-paned and portray

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the crests in stained glass of twenty-two German city-states, the State of Maryland, and the City of Baltimore. At each corner of the building is a brick pier resembling a buttress, which adds to the overall feel of weight and mass in the structure.

The south elevation has a lighter appearance, due in part to the lower roof line of green ceramic tiles and decorative brickwork used to highlight the five bays on this side. The first level is raised slightly above ground to accommodate a basement level and is accessed by a projecting entryway located in the central bay. The doors of this entrance are similar to those on the west façade and sit six steps above grade. Between the top of the entrance and its crenelated roofline is the brownstone sculpture of an American bald eagle with the symbol of the German Kaiser on its breast which caused a dispute with the local American Legion during World War I. The four bays flanking the entrance on the first level are each occupied by double leaded windows topped by transoms and set within a rowlock-arched opening with brownstone sill, similar to the blind arches on the west façade. Each of the five bays are separated by shallow, stepped buttresses and topped by narrow rows of brick corbelling. The windows of both the first and second levels are inset within a blind arch that rises from the ground up to the second level windows and traces the Gothic outline of the upper windows. These windows are the same double-lancet windows topped by zodiac signs that are described on the west facade. Clearly visible from the south elevation is the steeply-pitched roof of green ceramic tiles. The north elevation overlooking the alley between Zion and the historic Peale Museum is essentially the same as the south elevation. The only difference is that, instead of an entrance to the second level, it has a set of double doors at the bottom of a short stairwell providing entry to the basement level of the building.

Inside of the Parish House, the basement level contains a long, tiled room used for meetings and refreshments after Sunday morning services. The first level was remodeled in the 1950s to hold space for Sunday school classes, administrative offices, and rooms for meetings and storage. Some of these materials are also stored in a vault in the basement and contain original deeds and other documents going back to the mid-eighteenth century. The second level of the Parish House is taken up by the Adlersaal (Eagle's Hall), a large hall floored with natural wood and a stage that is actually set in an extension to the east wall: on the exterior, this extension is obscured from all but aerial views due to the two-story addition connecting the Parish House, sanctuary, and loggia. In the hall, the crests of German cities can be seen in glowing color on the leaded, double-lancet windows, which are mounted in natural wood frames and topped by a stylized "Z" painted in the spandrels. The west wall features wooden steps climbing to a gallery for musicians projecting from the arched embrasure formed by the projecting central bay of the west façade. The cathedral ceiling features finished, king-post trusses with decorative supporting braces and purlins.

The bell tower adjoins the Parish House at the southeast corner of the building. The south elevation of the tower itself provides a wall for the loggia, which connects the parsonage to the rest of the church complex on the second level. A wide, full-light door covered with an elaborate, black, cast iron grill opens from the bell tower onto the arcade under the loggia. A sidelight to

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the right of the door is also protected by a grill and has a large mail slot at waist height; all of the woodwork on the entry is painted brick red. Parallel insets shaped in a lancet pattern extend up the four sides of the tower and are topped by a brick and brownstone drip mold design similar to the one surrounding the main entrance. Small lancet windows are located at intervals on the tower walls. Above the inset arches on the south and north elevations are small leaded windows topped by a band of brownstone running the width of the wall. At the same height on the west and east elevations are side-by-side doorways opening on to narrow brick balconies that command a magnificent view of the surrounding city. Directly above this level is where the bells are housed, which are indicated on the outside by tall, louvered openings. The three bells were cast in Bochum, Germany, in 1913 and are graduated in size, with the smallest bell measuring one-and-a-half times the size of the Liberty Bell. The walls above the balconies rise to stepped parapets, while the south and north sides show the steeply-pitched, green-tiled roof.

### Parsonage, loggia, and connecting areas

The small, two-story parsonage of Zion, constructed in 1922, adjoins the west end of the Fire Department Headquarters and overlooks E. Lexington Street to the south, although its main façade faces the church garden to the west. Its main entrance is accessed from the garden by three cement steps flanked by low brick walls capped with brownstone slabs; a tall, cast iron gate is located at this point in the garden wall to provide convenient access to East Lexington Street. The doorway is topped by a rowlock arch and covered by a tiled shed roof supported by heavy double wooden brackets that reach down to within two feet of the level of the top step; the roof itself extends nearly the entire width of the building and is flanked by shallow, decorative buttresses. The full-view wooden door is similar to that found on the south elevation of the bell tower without the sidelight. The second level has two six-over-six windows protected by aluminum storm windows. A pair of slit windows are centered in the top of the façade between the second level windows and the stepped peak of the parapeted roofline. The south façade has a large, rowlock-arch opening on the first level that holds four narrow windows topped by transoms, all with leaded windows in a unique circle-in-square design. The two second-level windows are the same as those found on the main façade. Above the windows is a cornice of brick dentils topped by the eaves of the steep, green-tiled roof. A door on the north elevation opens onto the arcade under the loggia, providing covered access from the parsonage to the main church complex.

The loggia, constructed at the same time as the parsonage, bridges the façade of the parsonage and the south elevation of the Parish House/bell tower. Its function is to supply additional living space for the pastor's residence; the parsonage itself is only large enough to hold the pastor's study on the first level and a living room on the second. The west elevation features an open arcade spanned by two Gothic arches supported in the center by a short, massive, brownstone column. The arcade features many unique decorative features, from the dark-stained wood ceiling with painted detailing to the Moravian tilework found on the wall

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adjoining the west end of the Fire Department building. The enclosed upper level features a row of six, six-over-six windows similar to those found on the parsonage. The tiled roof and brick and stone detailing are similar to those found on the parsonage. The eastern half of the loggia is somewhat different in design from the western side. The east elevation stretches from the northern elevation of the Fire Department building to the southwest corner of the sanctuary building and has a longer span from the ridge of the roof to the eaves, giving a shallower pitch to the roof. Visitors from the sanctuary grounds on N. Gay Street pass under the east half of the loggia by way of two broad Gothic arches to reach the arcade overlooking the garden on the west. Between these two arches is an open space with the same decorative wood-beamed ceiling as in the arcade and gated access to a tiny outdoor courtyard between the bell tower and church library, whose three stained glass windows overlook the space. Three four-over-four windows are centered above the arch on the east elevation of the loggia, and a smaller oval window is located in the corner next to the sanctuary wall.

The area that connects the sanctuary, Parish House, bell tower, and parsonage/loggia all together is a warren of connecting hallways, rooms for activities/offices, the church library, and restrooms. With the exception of the library, to which many of the treasures from the Lanvale Street parsonage were transferred in the early 1920s, changes have been made to door and window openings and stairwells at various times throughout the twentieth century to accommodate contemporary needs. No major renovations have been made to the central area since the 1950s, however, with the exception of the addition of an elevator shaft to the north elevation in 2007.

### Storefront

The brick, two-story storefront at 146 N. Gay Street, constructed in 1922, separates the courtyard in front of the sanctuary from the church parking lot to the north. The storefront on the east façade is framed by a broad, low, Gothic arch and is composed of a plate glass display window and a recessed entrance located on the southern end. The door of the entrance is constructed of wood with a full-view plate glass window protected by a black metal grill. The entrance and display window are topped by a three-part wood-frame design that features two Gothic arches framing a rectangular central bay; the windows within the frame are composed of multiple rectangular clear glass panes within wood muntins. Three double sash, six-over-six windows occupy the second level; the flat roof is hidden behind parapeted eaves. The Flemish bond brickwork of the façade is decorated by a beltcourse of vertical stretchers topped by slightly protruding headers. Rows of brick headers also extend the line of the sills and tops of the second level windows, which are crowned by jack arches. The south elevation is eight bays wide: the first level contains six bays of single-sash, single-pane windows, while the westernmost two bays are taken up by a door under a shed-roofed overhang covered with slate. The second level holds eight bays of double-sash, single-pane windows. The rear (west) elevation has a pair of similar but taller windows on the first level, while the two windows on the second level are identical to those on the second level of the south elevation. A stairwell leading down to the basement level has been covered

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with metal storm cellar doors. The northern elevation of the building is blank and covered with a coat of concrete: this side was once joined to a short row of storefront buildings that were razed in the 1930s.

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### Significance Summary:

The Zion Church complex is significant under Criterion C, for its representative example of types and styles of architecture designed to serve Baltimore's immigrant German community in the nineteenth and early twentieth centuries. The sanctuary represents one of the earliest church buildings surviving in Baltimore, and the early twentieth century buildings incorporate design motifs celebrating the heritage of the congregation. The property derives additional significance under Criterion A for its association with the history of immigration in Baltimore.

The period of significance, 1808-1922, embraces the construction dates of the major buildings which contribute to the complex.

### Resource History and Historic Context:

#### Architect/Builder

Sanctuary - George Rohrback and Johann Machenheimer, builders  
Parish House, parsonage, and loggia - Designed by Pastor Julius Hofmann; Theodore W. Pietsch, architect

#### Sanctuary

Originally constructed in 1808, the building was gutted by a fire in 1840 which left only the outer walls intact. The only major changes to the exterior during reconstruction were the removal of a south-facing entrance and the decision to not replace the square bell tower over the main (east) entrance. The pointed arches of Zion's windows were distinctive for the time period, as most late eighteenth- and early nineteenth-century churches used the rounded windows of the early Classical Revival style. It is likely that the pointed Gothic Revival windows of Zion were copied from St. Mary's Chapel, designed by Maximilien Godefroy, which was also completed in 1808. As the authors of The Architecture of Baltimore noted, "St. Mary's Chapel was copied even before its completion...elders of the first German congregation in Baltimore...took measurements of the chapel while planning Zion Lutheran Church (Hayward, pp. 74-75)." Zion elders also hired two builders from the St. Mary's project, George Rohrback and Johann Machenheimer, for the construction of the church. Overall, however, Zion's appearance more closely resembled a less-stylized version of the old First German Reformed Church, built in 1796 and no longer standing. In place of the pilasters that defined the three bays on First German's façade, the three bays on Zion's façade are defined by vertical and horizontal bands of brickwork. These bands produce recessed wall surfaces that somewhat relieved the austerity of the façade, but were more likely designed as a means to cut the cost of materials without sacrificing wall strength, a typical practice of brick masons at the time. Zion also shares with

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First German its pedimented front gable broken by the slightly projecting central bay that originally rose to the bell tower. The pediment is an element of the early Classical Revival style of the late eighteenth and early nineteenth centuries, as is the main entrance of Zion. The wood paneling, narrow double doors, and rounded arch of the main entrance, in fact, is an exact duplicate of the entrances provided for St. Peter's Protestant Episcopal Church on German Street, which was built in 1803. The crenellated piers rising from each corner of the front façade and the crenellations on the central parapet, all constructed after the fire in 1840, are reminiscent of the Romanticism in vogue during the later period. The interior of the church was also slightly modified after the fire by the addition of galleries along the north and south walls. The pews in the main sanctuary are original to 1840, as are the slender, cast iron columns supporting the galleries, most of which have been covered with square wooden posts. Altogether, the building clearly embodies the architectural stylings of the early nineteenth century and remains in excellent condition.

### Parish House complex

The Parish House complex, which includes the Parish House and bell tower, both constructed in 1913, and the loggia and parsonage, constructed in 1922, is an unusual example of early twentieth century eclecticism in architecture. The buildings incorporate architectural motifs from Norman and Teutonic tradition, celebrating the heritage of the immigrant congregation. Conceived as one design, these structures form the north and east walls of the church's public garden, which is enclosed on the remaining two sides by a chest-high brick wall topped by a cast iron fence. Located at the corner of N. Holliday and E. Lexington streets, this view of Zion's property has made the corner opposite City Hall a landmark image in the history and culture of Baltimore.

Designed by Zion's Pastor Julius Hofmann, the actual plans were drawn up by Theodore W. Pietsch, a Baltimore architect of German descent whose firm designed such notable Baltimore buildings as the old Fish Market (now Port Discovery) and the Maryland Casualty Company. Beyond the red brick walls in the Flemish bond pattern and pointed arch window openings, the Parish House shares few design features with the older sanctuary. Instead, the main (west) façade has early French Gothic elements reminiscent of its Norman origins. Blind arches on the lower level, a largely unadorned expanse of stone rising to a parapet, and an overall sense of massiveness reflect the simpler Norman design, while pointed lancet windows, corner piers, and a projecting central bay lend a verticality more in keeping with the later Gothic period. The bell tower also carries a mixture of these styles, with its largely unadorned square mass rising to a stepped parapet rather than a spire and narrow windows on each level with larger openings at the top, pointed in the Gothic style. Elements of other styles are also present: the diamond-paned windows found on the Parish House itself are a distinctly medieval touch while a massive Roman column supports the loggia's two pointed arches. The parsonage and loggia, while displaying the same materials and design elements of the Parish House, have six-over-six

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windows, a clear departure from the older, more romantic forms and an indication of the domestic use of those spaces.

It is difficult to find similar forms in Baltimore, even in church architecture, partly because the design was the product of a Lutheran minister rather than a trained architect and partly because the main building was constructed to house the social activities of a specific culture, that of German-speaking immigrants. Gothic elements on public buildings were more likely to be found on churches, which also tended to be more elaborately decorated, while the Gothic tradition in residential building was most often expressed in single, wood-frame houses with a wide range of wall surfaces and decorative elements. The eclectic styles of commercial and industrial buildings of the time were mainly in the Second Empire and Richardsonian-Romanesque styles, which share few decorative elements with French Gothic. While these factors make the Parish House complex difficult to compare with its contemporaries, it also marks it as representative of its time; that is, a time when older architectural styles were being revived for use on modern social, commercial, and industrial structures that often did not exist prior to the industrial revolution. The design of the Parish House was intended to make recent immigrants from the former German Empire feel at home in their new country, to give them a place to gather that felt familiar and comfortable as well as provide a venue for German social events, which still take place there today. Zion's ability to erect such a structure owed much to the prevailing eclecticism in architectural styles of the day, and continues to provide an example of that period in the architectural history of Baltimore.

### Storefront at 146 North Gay Street

This structure is significant as the last remaining storefront along a street once lined with similar small commercial structures. An 1880 Sanborn map of N. Gay Street shows rows of commercial buildings lining both sides of the street from West Fayette to the Jones Falls, with many identified as "Hard Wood Store," "Paints," "Picture Frames," et al. The commercial corridor along N. Gay Street continued on the northeast side of the Jones Falls, where several blocks of these small-scale commercial buildings still survive. These buildings exemplify the type of commercial development that took place along transportation corridors providing access to Baltimore's port and core business district. While the storefront at 146 N. Gay was not constructed until after World War I, it did share in the commercial activity of the adjoining businesses for nearly a decade, and continued to provide space for smaller enterprises while the surrounding commercial district disappeared in order to provide space for parking and modern office buildings.

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### Verbal Boundary Description:

The nominated property comprises two lots, designated among the Land Records of Baltimore City, Maryland, as Section 12, Block 1303A, Lots 1 and 3.

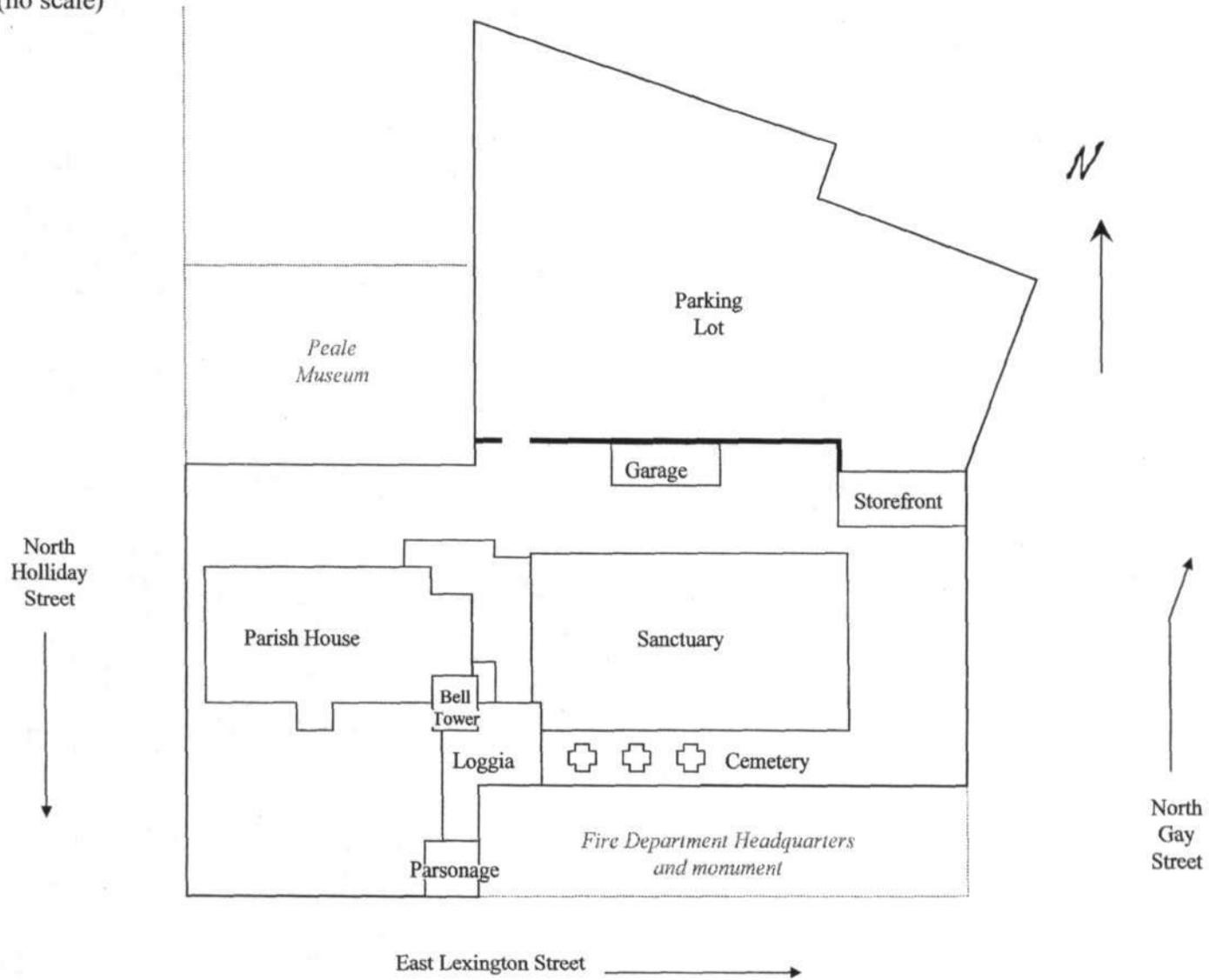
### Boundary Justification:

The two lots referenced above encompass the property purchased by Zion Church between 1758 and 1844 and still held by the church today.

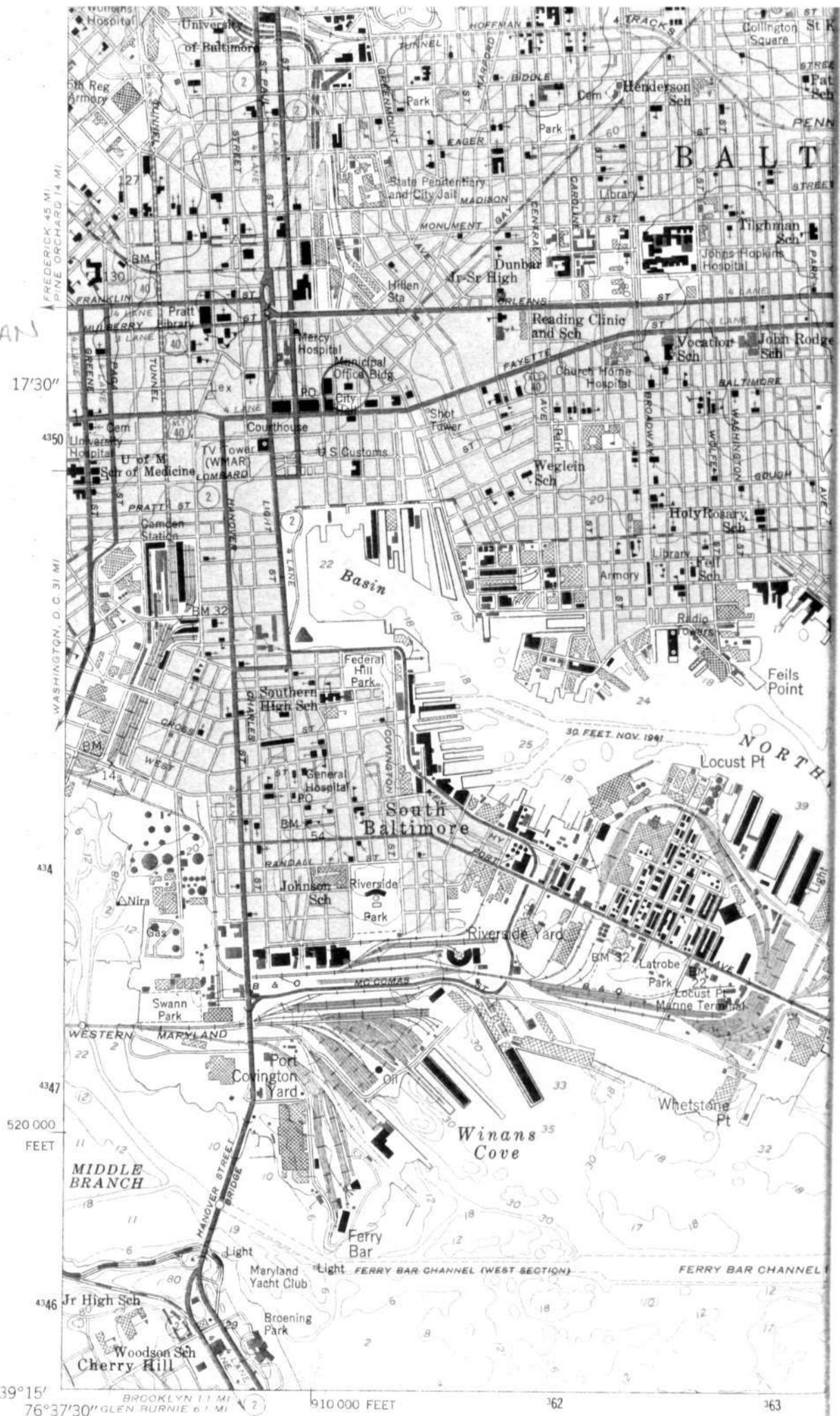
D-33

Zion Lutheran Church  
Baltimore City, Maryland

Zion Church of the City of Baltimore  
Site Plan (no scale)



B-33  
ZION LUTHERAN  
CHURCH  
BALTIMORE  
CITY, MD  
8-361186-  
4350374



39°15'  
76°37'30" GLEN BURNIE 6 1 MI  
910 000 FEET  
62  
63  
Mapped by the Army Map Service

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### Index to Photographs

The following information applies to all photographs which accompany this documentation:

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Zion Lutheran Church  
Baltimore City, Maryland  
Sue Detherage  
Date taken: (see below)  
Location of original digital files: MD SHPO

### Photo captions:

MD\_BaltimoreCity\_ZionLutheranChurch\_0001.tif  
Sanctuary's east façade overlooking N. Gay Street; storefront on right, Fire Department Headquarters on left. (1/20/09)

MD\_BaltimoreCity\_ZionLutheranChurch\_0002.tif  
South elevation of sanctuary (on right) as seen from N. Gay Street. (9/2/10)

MD\_BaltimoreCity\_ZionLutheranChurch\_0003.tif  
North elevation of sanctuary looking east toward N. Gay Street. (7/5/07)

MD\_BaltimoreCity\_ZionLutheranChurch\_0004.tif  
Interior of sanctuary facing west towards altar. (9/2/10)

MD\_BaltimoreCity\_ZionLutheranChurch\_0005.tif  
Interior of sanctuary facing east towards N. Gay Street; note cast iron column supporting balcony on right. Most of the other columns are encased in square wooden shells. (9/2/10)

MD\_BaltimoreCity\_ZionLutheranChurch\_0006.tif  
Most common image of Zion; taken from in front of Baltimore's City Hall at the southwest corner of N. Holliday and E. Lexington streets. (1/20/09)

MD\_BaltimoreCity\_ZionLutheranChurch\_0007.tif

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West façade of Parish House overlooking N. Holliday Street; bell tower visible in the background. (1/20/09)

MD\_BaltimoreCity\_ZionLutheranChurch\_0008.tif

Alley along north elevation of Parish House; the brick projection beyond the parked car is the shaft for the elevator added to the central section in 2007. (8/21/08)

MD\_BaltimoreCity\_ZionLutheranChurch\_0009.tif

Interior of Parish House on the Adlersaal (second) level facing the stage on the east wall; photo taken from the musicians' gallery. (9/2/10)

MD\_BaltimoreCity\_ZionLutheranChurch\_0010.tif

Interior of Parish House in Adlersaal; facing west towards N. Holliday Street. (9/2/10)

MD\_BaltimoreCity\_ZionLutheranChurch\_0011.tif

Detail of bracket supporting king-post truss; arched timbers measure six inches in width. (9/2/10)

MD\_BaltimoreCity\_ZionLutheranChurch\_0012.tif

West and south elevations of the top three levels of the bell tower; doors providing access from the middle level are hidden from this angle by the brick and brownstone balcony. (8/21/08)

MD\_BaltimoreCity\_ZionLutheranChurch\_0013.tif

Interior detail of a lancet window in the bell tower. (9/2/10)

MD\_BaltimoreCity\_ZionLutheranChurch\_0014.tif

View of parsonage from across E. Lexington Street; note that the building adjoins Fire Department Headquarters to the east (1/20/09)

MD\_BaltimoreCity\_ZionLutheranChurch\_0015.tif

West façade of parsonage; main entrance from the church garden. (1/20/09)

MD\_BaltimoreCity\_ZionLutheranChurch\_0016.tif

West elevation of loggia connecting the parsonage to the main block of the church complex on the second level. (1/20/09)

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MD\_BaltimoreCity\_ZionLutheranChurch\_0017.tif  
East elevation of loggia. (8/21/08)

MD\_BaltimoreCity\_ZionLutheranChurch\_0018.tif  
Gravesites of three of Zion's ministers and various family members backed by the north elevation of Fire Department Headquarters. (8/21/08)

MD\_BaltimoreCity\_ZionLutheranChurch\_0019.tif  
East façade and south elevation of storefront; also known as sexton's house. (1/20/09)

MD\_BaltimoreCity\_ZionLutheranChurch\_0020.tif  
East façade and north elevation of storefront; a row of other commercial buildings once adjoined the storefront on this side, which accounts for the lack of windows and cement coating. (9/2/10)

MD\_BaltimoreCity\_ZionLutheranChurch\_0021.tif  
A view of the northern elevation of the church complex taken from the northeast boundary of the church's parking lot; the ivy covers a brick wall and small (non-contributing) garage that separate the main church complex from the lot. (9/2/10)