

**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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

**1. Name of Property**

**DRAFT**

Historic name: Immanuel Evangelical Lutheran Church of Alameda  
 Other names/site number: Immanuel Lutheran Church; German Evangelical Lutheran Church  
 Name of related multiple property listing: N/A  
 (Enter "N/A" if property is not part of a multiple property listing)

**2. Location**

Street & number: 1420 Lafayette Street  
 City or town: Alameda State: California County: Alameda  
 Not For Publication:  Vicinity:

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,  
 I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
 In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local  
 Applicable National Register Criteria:  
A B C D

_____ <b>Signature of certifying official/Title:</b>	_____ <b>Date</b>
_____ <b>State or Federal agency/bureau or Tribal Government</b>	

In my opinion, the property <u>meets</u> does not meet the National Register criteria.	
_____ <b>Signature of commenting official:</b>	_____ <b>Date</b>
_____ <b>Title: State or Federal agency/bureau or Tribal Government</b>	

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>2</u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>1</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

RELIGION: religious facility

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

**Current Functions**

(Enter categories from instructions.)

RELIGION: religious facility

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

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Carpenter Gothic

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: wood

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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#### Summary Paragraph

Located in the City of Alameda, an island in San Francisco Bay, Immanuel Evangelical Lutheran Church is an increasingly rare example of Carpenter Gothic design. Exhibiting the essential components of the Gothic Revival style, the church has a picturesque, asymmetrical composition with corner tower and steeple; buttresses supporting the exterior walls in imitation of masonry construction; tracery around pointed arch doors and windows; and an open truss ceiling in the sanctuary, all executed in local redwood. The hall church, comprised of the sanctuary, sacristy, former Sunday School room (later Helen Room), and 1906 addition of the parsonage apartment (later kitchen), is generally rectangular in plan and measures approximately 36 by 72 feet. The complete set of stained glass windows is original to the church's 1890-1891 construction. Two noncontributing buildings—the Parish Hall (1955), and Education Building (1970)—were constructed after the period of significance on adjoining parcels. The church retains all aspects of historic integrity.

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#### Narrative Description

Nestled into a mid-block setting on a leafy residential side street in central Alameda stands Immanuel Evangelical Lutheran Church, more commonly known as Immanuel Lutheran Church.

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The Carpenter Gothic style house of worship was built in 1890 of wood frame construction and consecrated in January 1891. Immanuel Lutheran Church is located one half-block from Santa Clara Avenue, one of the city's principal streets, which extends the length of the main island. The church is surrounded by single-family residences and an apartment building, most of which were constructed from the late 1870s to the 1920s. A few later infill houses date from the 1940s and an apartment house from the 1970s (**Figure 2**).

The original lot has a 50-foot frontage on Lafayette Street, extending 108 feet into the center of the block, and was purchased by the congregation for \$1,425 in 1889. This parcel contains the single contributing building. The primary façade is the west elevation on Lafayette Street. The side elevations with regularly spaced buttresses are partly obscured by adjacent buildings (**Photos 1, 2, 3**).

Landscaping of the church complex is minimal. There is a wide sidewalk on the Lafayette Street frontage, and a narrow concrete walkway on the north side, where a narrow passage runs between the church and the apartment building next door (**Photo 3**). The remainder of the complex has a narrow lawn and shrubbery along the north elevation of the Parish Hall. A low fence separates the Parish Hall from the backyard of the former parsonage. There is a lawn/preschool play area on the east of the Education Building and a second play area between the parish hall and the parking lot. Lawns front the Education Building on Santa Clara Avenue.

### **Exterior**

The historic sanctuary—referring to the entire worship space, not just the area around the altar—is a high gable-end building with a steeply pitched roof, of wood-frame construction. The sanctuary is supported by the original brick foundation faced in stucco on the front elevation only. The primary elevation is flanked on the south by a corner tower surmounted by an eight-sided steeple to make an asymmetrical composition. The building is clad in channel rustic siding of native redwood. The front entry is centered on the primary (west) elevation within a shallow gabled porch ornamented with blind tracery and trefoil, engaged colonnettes with capitals, and capped by a foliated finial (**Photo 4**). Five concrete steps lead to the paneled double entry door.

A wide Gothic or pointed-arch window surmounts a heavy belt course above the porch, containing tracery and leaded, colorful quarry glass. This window is also flanked with slender engaged colonnettes with capitals. The top of the gable end is ornamented by five shallow blind niches in pointed-arch shapes, graduated in size to fit the gable end's triangular shape. The primary elevation is visually organized by horizontal string course moldings, which extend to become hood moldings around the pointed windows. The front door is flanked by two pointed-arch windows in a roughly symmetrical arrangement, although the window on the south side is centered on the attached side tower. Buttresses frame the edges of the façade as well as each corner of the tower.

The attached corner tower projects forward of the primary elevation by approximately two feet and has diagonal buttresses at the base. Square in plan, the tower has a large pointed-arch window on the second story on its west and south sides, and above, a pair of small pointed-arch

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louvered vents on the west and south sides, topped by a gallery of blind niches in pointed-arch shape. Surmounting the tower is a spire, octagonal in shape with vertical ribs separating each side to accentuate its verticality; the overall height of the steeple and tower is approximately ninety feet. The spire is clad in plain wood shingles with two bands of fish scale shingles; the gable roof over the sanctuary is clad in composition shingles. The church's primary façade is remarkably intact. The only identifiable alterations are as follows: the concrete front steps were reconstructed with a slightly larger footprint and new railings in 1974, the original signboard (still in the possession of the church) was removed before 1954, and a freestanding sign was installed to the left of the front steps. The earliest known photograph of the church indicates that originally there were pinnacles approximately five to six feet in height, extending vertically from the tops of the buttresses at the corners of the tower and the northwest corner of the primary elevation (**Figure 5**). These tall ornamental pinnacles were removed to the height of the roofline prior to 1938, based on a 1938 photo and general records of church repairs. A wrought iron ornament at the crest of the gable roof and a weathervane at the top of the steeple also appear in the 1895 photo and the earliest photo in church files, dating to 1938 (**Figure 6**); neither the crest ornament nor weathervane survives in place. The original wrought iron weathervane is in the possession of the church. A new steeple cross was added in 1984. The tower never contained a bell. An electric light fixture of compatible Gothic style hangs above the door, probably installed in 1948 based on church accounts.

Along the side elevations, five tall pointed-arch windows alternate with six buttresses (**Photos 3, 5**). Though the buttresses are of wood frame construction and clad in wood siding, they imitate the volume and shape of a true medieval Gothic building of masonry construction. The wooden buttresses are not actually false buttresses because they contain a tilted post that runs from the brick foundation to the tie beam at the top of the walls.<sup>1</sup>

The chancel projects out from the east end of the sanctuary building by eight feet below a lower gable roof; the chancel contains a large pointed-arch window above the altar. A small sacristy is located on the north side next to the chancel. A small shed-roofed addition to the rear wall of the chancel houses the furnaces in a basement level room (**Photo 6**).

Originally, a 14' by 16' room for Sunday School use flanked the chancel at the southeast corner of the sanctuary. An early addition enlarged the Sunday School room, and two rooms were added to the rear to function as an apartment for the pastor's dwelling in 1906. This addition is one story with a hip roof and occupies nearly all the remainder of the original 50-foot-wide parcel.<sup>2</sup> Though the parsonage apartment was intended to be temporary, it continued to be used as the parsonage until 1931, when a freestanding parsonage was constructed at 1906 Santa Clara Avenue. The former parsonage apartment was converted to a Sunday School room and Parish Hall (later the kitchen) after 1931 with no apparent changes to the exterior. The Sunday School

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<sup>1</sup> Ken Gutleben, Sketch with letter report on foundation and building of Immanuel Lutheran Church, n.d. (1990s).

<sup>2</sup> The north wall of the parsonage appears to have been slightly extended about four feet beyond the original parcel boundary onto the adjacent parcel (purchased by the church in 1913). The exterior siding and trim match the 1906 construction exactly. This was most likely done in 1925 after a fire damaged a small portion of the parsonage apartment.

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room was renamed the Helen Room in 1978 in memory of a longtime parishioner. On the south side of the sanctuary, a narrow concrete walkway provided access to the side entrance to the parsonage apartment and Sunday School room at 1416 Lafayette Street. The walkway to the Sunday School room (later Helen Room) was replaced with a wheelchair ramp in 1988-1989. The original parsonage bathroom on the rear (east) wall of the Helen Room was converted to house the hot water heater. Windows and doors in the Helen Room retain their original wood casings. The paired and single double-hung windows were replaced with aluminum window inserts in 1974. Windows in the kitchen (interior remodeled in 1974) have aluminum sliders installed in the original casings.

### **Interior**

Entering the church from Lafayette Street, paneled double entrance doors open into a narthex paneled in dark varnished redwood beadboard. To the left (north) is a cry room, a minor alteration created in 1982 from a former storage room off the narthex by replacing the upper two panels of a four-panel door with glass and adding a sound system. On the opposite side is a door to the tower stairway that leads to the choir/organ loft. A second set of double doors covered in leatherette open to the lofty freespan space of the nave, with the altar at the east end, the traditional orientation for Christian churches. A hall church with a center and side aisles under a single gable roof, the space features a modified hammerbeam ceiling supported by open trusswork (**Photos 7, 8**).

Tall pointed-arch windows alternate with the trusses along the side walls which are plaster above beadboard wainscoting; the ceiling surface is also beadboard. Early photographs indicate that the trusses and ceiling originally had a dark varnished finish to match the wainscoting. These were painted a light buff color by 1938. Eleven pews are located on each side of the center aisle; additional pews at the rear of the sanctuary and in the choir loft provide seating for up to 250 persons. Floorboards are of fir; the aisles and altar area are carpeted.

At the altar end of the nave, the chancel extends eight feet beyond the east end of the sanctuary, framed by a wide Gothic arch, fourteen feet across. The chancel space is trimmed in dark varnished redwood, ornamented with engaged colonettes, friezeboard, and beadboard wainscoting. The angled chancel walls focus attention on the altar, raised on a semicircular platform.

Symmetrically placed Gothic arched paneled doors lead on the left side of the chancel to the sacristy and on the right to the former Sunday School Room (later the Helen Room). An additional door on the right (south) side wall leads to a small vestibule with a secondary entrance, used as a handicapped entrance.

The focus of the nave is the large pointed-arch window behind the altar (**Photo 9**). Within the pointed arch shape, the tracery is composed as a triptych of three smaller pointed windows below a rose-type round window. Overall, the window is a combination of stained glass with delicately painted details and quarry glass (square or diamond panes). The quarries with stenciled black patterns on colored glass convey the richness of true stained glass at a lower cost: golden yellow,

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red and blue are the predominant colors with additional hues of blue-green, pink, and violet. The three triptych windows portray the three instruments of grace according to Luther: communion, baptism, and the Word, represented by the delicately painted images of the open Bible against a mandorla in the center, a communion cup with wafer on the left and baptismal font on the right. The backgrounds of the flanking triptychs are an Aesthetic style “crazy quilt” pattern of leaded glass in shades of blue, on the left highlighted by tesserae of purple to suggest the wine, symbolic of Jesus’ blood, and the image of the font on the right includes white tesserae to indicate purity.

The large rose window portrays several references to the Old Testament. The rose has six petals, suggesting the creation of the world in six days, according to the creation story in Genesis. Each petal contains a *lulav* (palm, myrtle, and willow branches) bundled together with an *etrog* (citron). The *lulav* and *etrog* are based on a passage from the Old Testament (Leviticus 23:40), used during the Jewish harvest festival of Sukkot in a ritual to symbolize that God can be found in all directions. Elsewhere in the altar window are bunches of three flowers and other tripartite designs, symbolic of the Trinity of God, the Son, and the Holy Spirit. The leading and wooden tracery of the altar window were repaired in 1985, and a clear glazed window was added on the exterior to protect the altar window.

The eight stained glass windows along the sides of the sanctuary are composed each as a pair of tall pointed arches below a roundel containing a finely painted white five-petaled flower against a yellow field; this is an interpretation of the Luther Rose, a coat of arms designed by Martin Luther (**Photo 10**). The remainder of each side window uses quarry glass in rectangular panels and borders in blue, violet, purple, red, and warm yellow overlain with stenciled patterns of grapevines and fleurs-de-lis. The fleur-de-lis pattern, a stylized representation of the lily, is considered a symbol of the purity of Mary as well as a symbol of the Trinity. The pattern of grapevines refers to the relationship between God (the vine) and his people (the grapes) in the Old Testament. Grapevines also recall Christ’s words to his disciples, “I am the vine, you are the branches” (John 15:5), a metaphor expressing one purpose of the Christian life, to spread the good news of faith in Jesus.

Above the narthex at the west end of the sanctuary is the organ/choir loft or balcony, where approximately twenty-five additional seats are located, as well as the organ (**Photo 11**). The large Gothic arched window on the Lafayette Street facade lights the organ loft; here the tracery is composed as a large pointed arch in the center surmounted by a trefoil shape within a roundel, and flanked by a smaller round arch on each side topped by smaller roundel. Made entirely of leaded quarry glass, the window has similar patterns and color combinations as the windows on the sides of the sanctuary. An earlier (perhaps original) organ was located off-center, perpendicular to the west wall. It was replaced with a German Werner Bosch tracker action pipe organ in 1965. Installation of the 1965 organ’s console and pipes partially covered the window. A minor change in the organ loft was the removal of one ornamental knee brace from the truss on the north side of the organ loft to allow more headroom for choir members.



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The sanctuary is lit by three large fixtures hanging from the trusses; these date to 1948 and are in a modified Gothic style. These replaced the original gas chandeliers with etched glass shades. Two original shades have been preserved by the congregation. According to early interior photographs, matching gas double wall sconces were positioned close to the doors to the sacristy and Sunday School room (**Figure 7**). Both sconces have been removed, although the capped gas pipes remain visible. An additional gas fixture with its original etched glass shade in the stairwell to the choir loft remained in use until 1963.

Original church furnishings include the altar and pulpit of wood construction ornamented with small Gothic arches and columns, the pews, and a freestanding marble baptismal font. There is no altar railing, and this is consistent with early interior photographs. The original hymn board was replaced with a simpler one of sympathetic design by the 1930s. The curtain that had covered the area below the altar window was removed and a small relief plaque illustrating the Lord's Supper was installed below the altar window in the early 1970s. Changes in liturgical practice during the same time period resulted in the repositioning of the altar a few feet farther out from the east wall of the chancel so that the pastor could face the congregation during celebration of the Eucharist.

#### **NONCONTRIBUTING RESOURCES**

Over the years, the church facility gradually expanded onto adjacent parcels, creating a roughly L-shaped complex covering much of the Santa Clara Avenue and Chestnut Street frontage at the northeast end of the block.

A Parish Hall was constructed of concrete block in 1955 in the interior of the complex, as an addition to the 1906 parsonage apartment (later the kitchen) at rear of the sanctuary (**Photo 12**). Minimal Traditional in style, it is a one-story building of cement block with a low-pitched gable roof on a slightly raised foundation. Its footprint is approximately 75' x 31.' A gabled porch on two concrete steps provides the primary entrance on the north side. Additional exterior doors of the Parish Hall are on the east and west ends. Although the Parish Hall has a footprint similar in size to that of the sanctuary, the Parish Hall is set approximately 65' back from Lafayette Street in the interior of the block. No significant views of the historic sanctuary are obstructed by the Parish Hall: it is not visible from public right of way on Lafayette Street because the Parish Hall is behind the privately-owned neoclassical Lafayette Apartments (1909) next door at 1428-1438 Lafayette Street.

When the Parish Hall was added onto the north end of the kitchen in 1955, a hyphen or connecting link approximately four feet wide was constructed to join the two buildings (**Photos 13, 14**). An interior double door provides access between the kitchen and the Parish Hall. The hyphen is clad in channel rustic siding with a flat roof, lower than either the kitchen or the Parish Hall, thus creating a visually distinct division of materials and roofline between the original walls of the kitchen/parsonage apartment and the Parish Hall.

The Education Building (1970), a two-story building of concrete block suggestive of adobe construction, is located at 1910 Santa Clara, with a gated round arch providing an entrance to this

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portion of the complex (**Photo 15**). The Education Building is physically attached to the Parish Hall, although there is no interior connection between the buildings (**Photos 12, 16**). A parking lot occupies the northeast corner of the block at Chestnut Street and Santa Clara Avenue. The Education Building was the first effort toward construction of a new sanctuary planned for the location of the parking lot; the planned new sanctuary was never built.

The former parsonage (1931, Period Revival style) located at 1906 Santa Clara Avenue was sold by the church to a private owner in 2021. Neither the 1931 parsonage nor the parking lot is included within the historic property boundary. Both parcels were acquired by the congregation years after the period of significance, both resources were constructed after the period of significance, and neither supports the architectural significance of the church.

### **Condition**

No major changes to the sanctuary have taken place. Some maintenance has been deferred. The small congregation anticipates a future fundraising effort to rehabilitate the exterior of the primary church building, expected to include new roofing, repainting the exterior, and potentially replacing the foundation with a seismically safe foundation to support the church for the future.

### **Integrity**

Immanuel Evangelical Lutheran Church of Alameda retains all aspects of integrity, sufficient to convey its significance. The exterior of the sanctuary has had minimal alterations since 1891. The pinnacles on the sanctuary's front elevation were shortened at some time prior to 1938, and still suggest the verticality of the Gothic Revival style. The interior of the sanctuary preserves its largely unaltered Victorian Carpenter Gothic appearance.

The church retains integrity of *location*, on its original parcel, and *setting* in a residential neighborhood. The sanctuary retains integrity of *design* via all the essential components of the Carpenter Gothic style, and integrity of *materials* in the intact redwood construction so typical of nineteenth century West Coast architecture. Evidence of fine *workmanship*, such as the wood tracery on the exterior, the open truss ceiling, paneling, and stained-glass windows, is remarkably preserved in the church sanctuary. The church continues to convey the *feeling* and *association* of a Victorian Gothic Revival church. The 1906 addition to the rear of the sanctuary is architecturally consistent with the sanctuary. The building and its addition read as one integral unit, and contribute to understanding the historic property during the period of significance.

Although the Parish Hall and Education Building were added to the rear of the original 1891 church, the materials, styles, and rooflines of these later buildings are markedly different from the primary church sanctuary and its 1906 addition. The 1955 Parish Hall and 1970 Education Building do not contribute to the architectural significance of the Carpenter Gothic sanctuary, and are included within the historic property boundary only because they are physically connected to the historic sanctuary. Neither later building diminishes the sanctuary's architectural significance because they are located behind the sanctuary: the Parish Hall in the interior of the complex and the Education Building continuing to the far side of the property, with its address on a parallel street.

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From Lafayette Street, no significant views of the 1891 sanctuary are obstructed by the Parish Hall due to the close proximity of neighboring buildings. Set approximately 65' back from Lafayette Street in the interior of the block, the Parish Hall is not visible from public right of way on Lafayette Street because the Parish Hall is located behind the privately owned neoclassical Lafayette Apartments (1909) next door at 1428-1438 Lafayette Street, outside the nominated boundary. The walkway between the north side of the sanctuary and the Lafayette Apartments next door is used occasionally by church members and the apartment occupants. The walkway is gated and is not public right of way. Although the sanctuary and its 1906 addition are physically attached to the Parish Hall, and the Parish Hall is attached to the Education Building, Immanuel's church sanctuary still reads as an independent building.

Even though the buildings are functionally related, they are independent for the most part. The functional relationship between the buildings mostly supports the independence of the church sanctuary: gas and electric utilities serving the sanctuary, Helen Room, kitchen, and Parish Hall are billed to the historic sanctuary's address at 1420 Lafayette and are routed from Lafayette Street. Water is piped to the kitchen in the 1906 addition to the 1891 church from Education Building at 1910 Santa Clara Avenue. The Education Building could function independently of the Parish Hall and church sanctuary, because water, gas, and electricity are provided to it from Santa Clara Avenue. The Parish Hall and kitchen could not function independently of the sanctuary or the Education Building because its sources of heat (gas) and electricity come from the church sanctuary, while water comes from the Education Building.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

- 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 building
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

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

**Period of Significance**

1891-1906

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

**Significant Dates**

1891

1906

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

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

**Cultural Affiliation**

N/A

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

**Architect/Builder**

Krafft, Julius E.

Herbst, August

McLeod, Daniel (Herbst & MacLeod)

Mallon, John (Pacific Art Glass Works)

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Immanuel Evangelical Lutheran Church of Alameda is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture. The church embodies the distinctive characteristics of the Carpenter Gothic style, possesses high artistic values and craftsmanship, and represents the work of master architect Julius E. Krafft. The redwood church was constructed by builders Herbst and McLeod of Oakland, with stained glass windows attributed to John Mallon, an early and recognized stained glass maker in San Francisco. The period of significance begins in 1891, the year the church construction was completed, and ends in 1906, when an addition to the rear of the church sanctuary added a parsonage apartment. As a property that derives its significance from architectural distinction as evaluated under Criterion C, the building satisfies Criteria Consideration A: Religious Properties.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

Immanuel Evangelical Lutheran Church of Alameda is an excellent representation of the Gothic Revival style, one of the dominant styles of nineteenth-century architecture. The sanctuary is the oldest church building in Alameda and the oldest Lutheran church building on the West Coast.

### **Gothic Revival Style**

In reaction to the vast societal changes caused by the Industrial Revolution and under the influence of the Romantic movement, Americans and Britons looked nostalgically toward the perceived social harmony, religious cohesiveness, and medieval craftsmanship of the Middle Ages. Works of English literature popular on both sides of the Atlantic, such as Sir Walter Scott's Waverly novels, whetted the public's appetite for the medieval past. The design and architectural theories espoused by British architect Augustus Pugin in *The True Principles of Pointed or Christian Architecture* (1841) inspired much public interest in the associations conveyed by the Gothic style. The resurgence of High Church Anglicanism in England, which focused on bringing the Church of England closer to pre-Reformation religious practice, was influential in church design in both Britain and America.

American architect Richard Upjohn's pattern book *Upjohn's Rural Architecture* (1852) provided architects, builders, and congregations across the United States with examples of smaller wooden parish churches readily adaptable to the American setting and building materials. Numerous other architectural pattern books during the nineteenth century widely disseminated the Gothic Revival style and adapted it to the functional requirements of other denominations. The growth of the architectural profession in the US by the end of the nineteenth century resulted both in architectural designs that often were more accurate to medieval European precedents, and free interpretations of the style.

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Though medieval Gothic buildings preceded the Protestant Reformation and were associated with Roman Catholicism, the Gothic Revival style during the mid-nineteenth century became acceptable to a wide range of Protestant denominations. This was in part due to the popular writings of British art critic John Ruskin, a Romantic notion of Gothic architecture's relationship to nature, and a growing taste for more highly ornamented, colorful architecture. The completion of Cologne Cathedral in 1880 and restorations of medieval buildings in the German states and in France further increased the popularity of the Gothic Revival style on the continent, and likely inspired German-speaking congregations in America to build in the style. Lutherans in German-speaking countries had a tradition of continuing to worship in Gothic churches, and in America, they tended to choose historical styles.<sup>3</sup>

In the eclectic range of architectural styles favored in the United States during the nineteenth century, Gothic Revival reached a peak of popularity between approximately 1840 and 1865, used for both residential and religious buildings by trained architects and vernacular builders alike. During the second half of the nineteenth century, other styles for domestic and commercial architecture trended in constant succession. Gothic Revival continued to dominate for the great majority of churches until well into the early twentieth century. Religious architecture in Alameda and the greater San Francisco Bay area paralleled the national trend.

The characteristics of Gothic Revival churches include a steeple or tower (whether centrally located on a gable end, or offset in an asymmetrical, picturesque composition) to accentuate verticality, pointed arch or lancet windows and doors ornamented with tracery, steeply pitched roofs, and on the interior, paneling and ceiling treatments to accentuate the soaring verticality of the building. Carpenter Gothic, a subset of Gothic Revival, refers to these elements executed in wood, along with wood siding. Redwood native to the Pacific coast was perfectly suited to the style. Carpenter Gothic was employed frequently for rural and suburban churches, and the style would have been seen at the time as in harmony with Alameda's suburban setting. A final characteristic of Carpenter Gothic is its tendency to simplify and flatten shapes and decoration to evoke the Gothic style in wood, rather than to provide an accurate rendition of a masonry Gothic building of the medieval period.

### **Gothic Revival Style: Local Context**

In Alameda, all but one of the sanctuaries representing the major denominations during the second half of the nineteenth century were in the Gothic Revival style or variations of that style. Of these, only Immanuel Lutheran's house of worship survives with a high degree of integrity to its original design. First Methodist Church on Park Street at Central Avenue (1877, demolished); St. Joseph Catholic Church at 1109 Chestnut Street (Bryan J. Clinch, 1895, burned); Christ Episcopal Church (1872, replaced); First Presbyterian (1868, replaced); First Congregational

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<sup>3</sup> Michael J. Lewis, *The Gothic Revival* (London: Thames & Hudson, 2002), 76; Ryan K. Smith, *Gothic Arches, Latin Crosses: Anti-Catholicism and American Church Designs in the Nineteenth Century* (Chapel Hill: University of North Carolina Press, 2006), 13, 88, 95, 108, 125; Nigel Yates, *Liturgical Space: Christian Worship and Church Buildings in Western Europe 1500-2000* (Burlington, VT: Ashgate Publishing Company, 2008), 38-39, 131; Thernstrom, 408-411.

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Church's second sanctuary (1883, replaced); First Baptist Church of Alameda (1879, demolished); West End German Lutheran Church (1895, altered).<sup>4</sup>

Considering a wider geographical context of the near East Bay cities and San Francisco, comparable Carpenter Gothic churches with high integrity include Trinity Episcopal/St. Augustine's in Oakland (William Hamilton, 1893). To a lesser extent, Brooklyn Presbyterian Church in East Oakland (1887), a Queen Anne style church with Gothic and Romanesque elements, and the German Methodist Episcopal Church (1891, later Primera Iglesia Bautista) in Oakland. Both the Carpenter Gothic chapel (1860) and sanctuary (Wright & Sanders, 1886) of St. James Episcopal Church, Oakland, have been altered. In Berkeley, Church of the Good Shepherd (Charles Bugbee, 1878) and First Presbyterian Church of West Berkeley (Charles Geddes, 1879) retain integrity. In San Francisco, a number of nineteenth century Gothic Revival churches survive, and most have been altered. St. Johannes German Evangelical Lutheran Church (Martens and Coffey, 1900) is an exuberant Carpenter Gothic design, altered for use as Hua Zang Si Buddhist Temple. The most extraordinary example of San Francisco's Carpenter Gothic churches was St. Paulus Lutheran Church (Krafft, 1894), which survived until 1995.

Tall steeples, steep gable roofs, pointed windows and tracery of Gothic Revival style churches were once a characteristic feature of every American city or town by the late nineteenth century. Many early wood-framed churches were destroyed by fire or were replaced with more permanent materials such as brick or stone and with larger buildings as congregations grew. In larger cities by the mid-twentieth century, congregations often moved out of the center city to the suburbs, following the movement of their members, leaving behind the old sanctuaries which tend not to have survived without alterations. The island of Alameda had no suburbs, so Alameda congregations tended to replace their nineteenth century churches with larger buildings on the original site, or move to new locations on the island. In this context, the Carpenter Gothic sanctuary of Immanuel Lutheran Church appears increasingly rare.

### **Carpenter Gothic Style: Typical Components**

The essential components of the Gothic style include a steeply pitched gable roof, a tower frequently surmounted by a spire, often a picturesque, asymmetrical composition, buttresses along the side walls, tracery around pointed arch doors and windows, and on the interior, often an ornamental ceiling or beams to suggest the verticality of a true Gothic building. Carpenter Gothic characteristics include the use of wood as the primary building material, such as board and batten siding until the 1880s, or later, flush board siding or channel rustic, along with string courses, buttresses, and tracery in imitation of stone construction. Immanuel Lutheran Church retains all of these essential physical features.

### **Julius E. Krafft, architect (1855-1937)**

Krafft was born in 1855 near Stuttgart, Germany, and is thought to have received architectural training in Stuttgart. Immigrating to the US in 1872, Krafft was in New York and Chicago

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<sup>4</sup> Woody Minor, "Historic Houses of Worship." *Alameda Museum Quarterly*, June 2017; George Gunn, *Documentation of Victorian and Post-Victorian Residential and Commercial Buildings: City of Alameda 1854 to 1904* (Alameda: Alameda Historical Museum: 1988)



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briefly before arriving in San Francisco about 1874. From 1874 to 1880, he was variously identified as a carpenter, draftsman, or architect in Oakland and San Francisco directories. Krafft worked as a draftsman in the office of San Francisco architect Thomas J. Welsh for most of the years 1876 to 1888, although during this period he also obtained experience in the architectural offices of John P. Gaynor and of John Bradford Taylor. Welsh, active in San Francisco from 1879 to 1899, was an extremely prolific architect and worked throughout the greater San Francisco Bay area and northern California. Welsh's many commissions included residences, public and institutional buildings, and numerous churches, including sixteen churches in San Francisco alone.

In 1888, Krafft started his own architectural firm in San Francisco. Though he designed a number of commercial buildings and apartment buildings in downtown San Francisco, most were destroyed in the 1906 San Francisco earthquake and fire or subsequent development. His work in San Francisco is represented by a few early Italianate-Stick or Queen Anne style two-story residences in San Francisco and a number of large private residences in the Neoclassical style, of wood-frame construction and masonry, mainly in Pacific Heights. Best examples of these Neoclassical style residences include 2120 Broadway (1900) and 2601 Broadway (1902), San Francisco. Krafft is also known as the architect of the Captain Boudrow House, 1536 Oxford Street, Berkeley (Queen Anne, 1889), a Berkeley city landmark, and in Alameda, the residence at 1617 Central Avenue, (Colonial Revival, 1897). In 1896, Krafft, in association with fellow architects Martens and Coffey, won the commission to design the affiliated colleges (not extant) of the University of California in San Francisco.<sup>5</sup> More than a few of Krafft's early clients have German surnames, suggesting that German Americans may have sought out an architect with a similar ethnic and cultural background.

Krafft's only other known church commission was for the pioneer Lutheran congregation in San Francisco, St. Paulus German Lutheran Church (1894), only a few years after Immanuel was completed. Located at 999 Eddy Street at Gough Street, St. Paulus was a monumental Gothic Revival building entirely of redwood construction, crowned by three spires (100 to 175' tall) and it seated 1000 people. The massive scale of St. Paulus was a vast departure from Immanuel's near-residential scale. St. Paulus was a much more costly (\$65,000) and complex architectural composition than Immanuel. The design of St. Paulus is said to have been based on the west elevation of Chartres Cathedral in France. While it was not an exact copy of Chartres, the design of St. Paulus was more authentic to actual Gothic precedents of the medieval period than the typical Carpenter Gothic church, and Krafft may have been informed by the more scholarly architectural studies just beginning to appear at that time. St. Paulus was designated San Francisco Landmark #116 in 1980, listed on the National Register of Historic Places in 1982, and burned to the ground in 1995.<sup>6</sup>

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<sup>5</sup> David Parry, "Pacific Heights Architects #2: Julius Krafft" *The New Fillmore* July 2004, 14; "Krafft Wins the Prize," *San Francisco Call* 79:82: Feb. 21, 1896, 4; George Gunn, *Documentation of Victorian and Post-Victorian Residential and Commercial Buildings: City of Alameda 1854 to 1904* (Alameda: Alameda Historical Museum: 1988).

<sup>6</sup> National Register of Historic Places, Saint Paulus Lutheran Church, San Francisco, San Francisco County, National Register # 82002251.

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Julius Krafft, joined by his sons Elmer and Alfred in the renamed firm J. E. Krafft & Sons, played a role in the reconstruction of San Francisco after the 1906 earthquake and fire. Julius Krafft died in 1937, and his sons carried on under the firm name until around 1950.

### **Stained Glass Windows**

While longtime church lore asserted that the windows in Immanuel Lutheran Church came from Germany, research for this nomination reveals a strong attribution to an early stained glass manufacturer in San Francisco, John Mallon. According to their account book, the Ladies' Aid Society paid \$489 to *Herr Mallon* in February 1891. The stained glass windows cost approximately ten percent of the church's overall construction cost, a significant purchase for the small congregation. Immanuel is unusual in that it commissioned all the windows at one time, rather than installing clear glass windows and replacing them over time or replacing the simpler side windows of quarry glass with more ornate ones as donors gradually made bequests. While Mallon is recorded as having created figural stained glass windows for other churches,<sup>7</sup> Immanuel's windows are of a simpler style, presumably due to the budget or taste of the congregation.

John Mallon (1828-1897) established the art glass industry in San Francisco in 1858. Born in Ireland, Mallon immigrated to New York as a child. He appears to have received training in glass production in New York. Mallon arrived in San Francisco in 1858 and set up his glass cutting workshop in an example of perfect timing to take advantage of the fortunes accumulating from the Gold Rush and later silver mining. By 1884, Mallon's firm, Pacific Art Glass Works, had supplied over 160 churches on the Pacific Coast with windows. In 1890, his glassworks employed more than forty men. Mallon received several important commissions during the latter decades of the nineteenth century, such as the stained glass in the dome of San Francisco's original City Hall and several churches and synagogues in San Francisco, none of which survived the earthquake and fire of 1906. St. Paul's Episcopal Church in Sacramento has two memorial windows from 1889 and 1890 installed by Mallon's firm (presumably reinstalled in the church completed in 1912).<sup>8</sup> He also produced stained glass windows for residences, hotels, steamships, the California State Bank, and the windows in California's building at the Chicago 1893 World's Columbian Exposition. Mallon won several awards for his work in 1884, 1885, and 1886 at the San Francisco Mechanics' Institute Association's annual exhibitions.

### **Social History: Alameda in San Francisco Bay**

Alameda's story roughly parallels the history of many northern California communities founded soon after the Gold Rush brought the world to California. Founded in 1853, Alameda is a small city located on an island along the east shore of San Francisco Bay, adjacent to the City of Oakland. The main island is approximately 1.5 miles wide and 6 miles long (10.6 square miles). Though the main island was originally a peninsula connected to Oakland at its eastern end,

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<sup>7</sup> "A Piece of Art Work [Galt Catholic Church]," *Sacramento Daily Union* 56:67, Nov. 8, 1886; "St Paul in the Glass [St Mary's Church, San Francisco]," *San Francisco Call* 79:138, Apr. 16, 1896.

<sup>8</sup> "The Crocker and Haymond Windows in St. Paul's Church," *Sacramento Daily Union* 61:52, April 24, 1889; "The Memorial Window" *Daily Alta California* 84:1, Jan. 1, 1891.

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Alameda became an island in 1902 when the connecting isthmus was cut through to create a deep shipping channel linking the Oakland Estuary to San Leandro Bay.

Named for the coast live oak woodlands on which the native Ohlone people subsisted, Alameda occupies a portion of what was the Spanish land grant Rancho San Antonio, granted to Don Luis Peralta in 1820. His son Antonio Maria Peralta sold the flat peninsula of Alameda to two American settlers in 1851. Through the 1850s and 1860s, three small settlements among fruit orchards grew slowly due to complicated land titles and inconvenient transportation to San Francisco. The villages were scattered across the peninsula at the east and west ends; a third settlement was located in the center of the peninsula. The three villages became part of a small city in less than thirty years, linked by three transportation lines that ran the length of Alameda and provided connections to San Francisco to the west, and to Berkeley, Oakland, Hayward, and other communities along east San Francisco Bay.

For a month during 1869 the transcontinental railroad had its terminus in Alameda with a ferry connection to San Francisco before the terminus was relocated to west Oakland. By 1878, two rail lines and a horse car line ran the length of Alameda on Lincoln, Santa Clara, and Encinal Avenues, with small stations along their routes that spurred growth of neighborhoods and made for easy commuting by businessmen to San Francisco or Oakland. Commercial districts developed along Park Street and Webster Street at opposite ends of the then-peninsula. Parks and beaches attracted visitors from surrounding cities. The City of Alameda was incorporated in 1872. Population growth coincided with the subdivision of large parcels by real estate developers from the 1870s through the turn of the century. The earliest settlers were predominantly Anglo Americans who tended to concentrate in the southeast part of the peninsula and near Park Street.<sup>9</sup> A neighborhood close to the south shore in the center of Alameda, later called the Gold Coast, developed with residences for wealthier businessmen and their families. The Gold Coast later became known for its large houses in the Queen Anne and Colonial Revival styles.

### **Germans in Alameda**

Disillusioned by the 1848 revolutionary uncertainties, hoping to avoid military conscription in Prussia, and seeking relative political freedom and economic promise, Germans emigrated to the United States in waves throughout the nineteenth century, with emigration numbers at their highest in the 1880s. While a high proportion of skilled workers and laborers remained in east coast cities or farmed in the midwestern states, Germans also arrived in California, attracted by the Gold Rush and economic opportunities during the second half of the nineteenth century. The German-born population of San Francisco peaked in the 1890s, and Alameda was similar. In 1890, half of Alameda's population was foreign-born, and most of those were German. Census records indicate that by 1890, many German residents of Alameda had relocated from other cities in the Midwest and East.<sup>10</sup>

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<sup>9</sup> Imelda Merlin, *Alameda: A Geographical History* (Alameda: Friends of the Alameda Free Library, 1977), 31-44.

<sup>10</sup> Stephan Thernstrom, ed., *Harvard Encyclopedia of American Ethnic Groups* (Cambridge: Harvard University Press, 1980), 408-420, Table 4; Wilna Lucie Edsen, "Early German Churches of San Francisco" (M. A. thesis, University of California at Berkeley), August 1929, 17; Merlin, 68-71.

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In Alameda, Germans tended to settle in central Alameda, closer to Webster Street in the west end in a range of modest to more prosperous middle-class houses. German American Alamedans tended to be businessmen or shopkeepers in Alameda or San Francisco. Though there were no dense ethnic neighborhoods as in eastern and midwestern cities, Alameda had a thriving German community with commercial businesses such as bakeries, groceries, butchers, dry goods stores, a German-English school (1874), as well as social halls, singing societies, dancing pavilions, and saloons. Beer gardens attracted German families, both residents of Alameda and from across the bay, to enjoy Alameda's salubrious climate. Many German businesses were concentrated along Webster Street in Alameda's west end, and there were German merchants on Park Street, the primary commercial thoroughfare, as well.

The growth of industries in Alameda by the turn of the century, such as breweries, shipping, shipbuilding, home to an Alaska fishing fleet, pottery works, food processing, a petroleum refinery, and a borax refinery, provided employment to Alamedans. The work force during the late nineteenth century was increased by Americans from the East and Midwest as well as immigrants from many countries, notably Italy and later, China. Refugees who had lost their homes in the San Francisco earthquake and fire of 1906 resettled in East Bay cities, including Alameda. The main island of Alameda was largely built out by the 1920s.

### **Immanuel Lutheran Church Developmental History**

Immanuel Lutheran Church began as a mission of St. Paulus Lutheran Church in San Francisco. The pastor of St. Paulus, the Reverend Jacob M. Buehler (1844-1901), arrived in San Francisco in 1859 from St. Louis, a graduate of Concordia seminary of the German Evangelical Lutheran Synod of Missouri, Ohio, and Other States (later called the Lutheran Church-Missouri Synod). Often referred to as the "father of Lutheranism on the Pacific coast," Buehler fostered Lutheran congregations and Sunday schools in San Francisco (1860), Sacramento (1861), Oakland (1882), Stockton (1882), and elsewhere along the west coast, from the 1860s to the turn of the century.<sup>11</sup>

German-speaking Lutherans in Alameda had attended church in San Francisco or Oakland prior to the early 1880s.<sup>12</sup> A small group of German-American Lutherans began worshipping together in Alameda in 1883 under the guidance of Reverend J. H. Theiss of neighboring Zion Lutheran Church in Oakland. They met in members' homes during the early years, and by 1886, held services at the Congregational Church on the corner of Central Avenue and Chestnut Street. On October 14, 1888 the congregation organized as the *Deutschen Lutherischen Immanueln Gemeinde zu Alameda* (German Lutheran Immanuel Congregation of Alameda), with the intent to build a church within four years. Immanuel's instrumental *Frauenverein*, or Ladies' Aid Society, raised funds through coffee socials and sauerkraut suppers since its founding in 1884.

The new congregation acquired two different lots in central Alameda in 1885 and 1888 and sold them in 1887 and 1890 respectively as they continued looking for a suitable location to build a

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<sup>11</sup> Richard Du Brau, *The Romance of Lutheranism in California: Compiled in Commemoration of the Centennial of the Lutheran Church- Missouri Synod on the Pacific Coast* (Oakland: California Concordia College, 1959), 15ff-52, 271.

<sup>12</sup> *Alameda Times-Star*, "The Churches of Alameda" Feb. 10, 1910, 2.

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church. To build up the congregation, members of the Ladies' Aid Society were encouraged to "get their men" to join the nascent congregation in 1889. In 1890, gifts of \$50 from St. Paulus in San Francisco and \$100 from Zion Lutheran in Oakland were made to Immanuel's building fund and were gratefully received by the Immanuel congregation. Ladies' Aid offered the contents of its treasury, \$1288, to the Immanuel Board of Trustees to purchase land for a church site. A parcel (50' x 108') at 1420 Lafayette Street was purchased in 1890 for \$1425.<sup>13</sup>

According to the Board of Trustees minutes, in early 1890, a *Baukommittee*, or building committee, was elected. Charter members Louis Meyer, Lorentz Foard (Fjord), and Christian Radziwill took on this responsibility. By early June, the building committee met with *Herr Krafft* (architect Julius E. Krafft of San Francisco) to discuss plans for designing a church. Krafft's plans were approved by the committee the following month, and bids from contractors were reviewed on 29 July 1890. Krafft was paid \$100 for his plans, plus two point five percent for supervising construction. *Baumeister Herbst* (master builder August Herbst of Oakland) was awarded the construction contract of \$5199 on 3 August 1890, and began work the same month. The firm of Herbst & McLeod is reported as the contractors in building trade journals, consistent with church records. Meanwhile, the congregation agreed on a plan to borrow \$2000 for construction, most of which was personally guaranteed by the three members of the building committee. Not included in the construction contract were the windows, handled separately by the building committee and the Ladies' Aid Society. Construction was nearly complete by early November 1890. While the congregation hoped to hold the church's consecration service on the last Sunday in Advent before Christmas, installation of the stained glass windows delayed the dedicatory service until January 1891. The overall cost of the building, including windows, amounted to \$9274.69.<sup>14</sup>

The church was dedicated on Sunday, January 4, 1891, with two services, the first service in German and an evening service in English. Despite the pouring rain, a festive procession of the church president and board, the acting pastor, and the congregation, walked from their temporary meeting location at the Congregational Church one and a half blocks away to the new sanctuary. There they were met by the contractor Herbst, who handed the key to the head of the Building Committee. A large crowd of visitors from Oakland and San Francisco filled the church to overflowing.<sup>15</sup> The congregation resolved to join the California and Oregon district of the Missouri Synod.

The year 1900 saw the debt for church construction paid off and installation of a pipe organ. During the early years, a succession of three pastors served Immanuel for several years each, followed by two pastors with very long tenures: Carl F. Bauer (served 1906-1931) and Carl R. March (served 1932-1960).

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<sup>13</sup> "Immanuel Lutheran Church: Celebrating 100 Years of "God With Us 1888-1988"; Immanuel Lutheran Church Ladies Aid minutes, 1884-1891.

<sup>14</sup> Immanuel Lutheran Church, Account books and minutes 1890-1891; *California Architect and Building News*, [building contract] Vol XI:9, 103, September 20, 1890.

<sup>15</sup> "A Temple of God" *The Argus* Jan. 7, 1891, 3; "Die Neue Kirche in Alameda und ihre feierliche Einweihung am 4 Januar 1891," *Der Lutherische Botschafter: Ein Blatt für Kirche, Schule und Haus*, Jan. 15, 1891, 5-6.

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The 1906 San Francisco earthquake caused no known damage to the church building. The subsequent housing shortage in East Bay cities meant that no rental housing could be found for Pastor Bauer when he arrived in September 1906 to serve Immanuel's congregation. A 1906 addition enlarged the Sunday School room and added two rooms to the rear of the sanctuary for use as a parsonage apartment—intended to be temporary and used until 1931 when a freestanding parsonage was constructed on a nearby parcel purchased in 1913.

At Immanuel, the transition from a German culture was a gradual one, which varied among different areas of church life. The congregation's efforts to straddle this cultural and generational transition during the World War I period are indicated by the actions of the Ladies' Aid Society, which purchased a \$50 US Liberty Bond in 1918, while during the following two years, the church made gifts to at least five charitable relief organizations in war-ravaged Germany, Austria, and Poland. Pastor March played a leading role in the congregation's change to the English language, as the bridge from a primarily German-speaking congregation to a church assimilated within American society. In addition to German-language services, services in English were offered regularly from at least 1920 on.

In 1933, Immanuel's constitution was revised and translated into English, and a resolution was passed to conduct meetings in English. In February 1942, the congregation voted eight to one in favor of a complete shift over to the English language for services and all other areas of church life. Church minutes record that the German name of the church was changed legally to "Immanuel Evangelical Lutheran Church of Alameda" later in 1942. Pastor March, followed by pastors Wahl (served 1961-1964) and Nahnsen (served 1964-1989), completed the transition, with many clubs and societies involved in community life, and continued to expand Immanuel's reputation of community outreach.

During the mid-twentieth century, Immanuel's congregation continued to grow, with the Parish Hall built in 1955 to accommodate larger Sunday School classes and church functions. Additional lots were purchased in 1952 and 1957 that fronted Santa Clara Avenue. A large new church was planned for the location of the parking lot at the corner of Santa Clara Avenue at Chestnut Street, with an adjoining two-story Education Building at 1910 Santa Clara. Walter R. Hagedohm, AIA, was the architect of these planned additions to Immanuel; he designed a number of Lutheran churches in California during the later 1960s. The Education Building was built and dedicated in 1970. Church members could not agree to demolish the existing church, and eventually, the plans for the new church were shelved.<sup>16</sup>

Membership reached a high in the early years (115 members with families in 1902), and experienced a decline as the first generation of members died off. A service was held in 1914 in memory of a number of early Ladies Aid Society members who had passed away. Similar to the trend nationwide of Lutheran church membership, church membership reached a second high in the late 1960s, leading to plans to build a new sanctuary and education facilities. A gradual

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<sup>16</sup> Immanuel Lutheran Church Archives, Council and Voter's Assembly minutes, 1985-1990; Interview (via email correspondence) between Rev. Roger Bauer and Terry O'Connor, May 15, 2015.

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decline in attendance since that time parallels the waning of mainline Protestantism overall in the United States. During the 1960s and 1970s, several moderate groups split off from the Lutheran Church-Missouri Synod (LCMS) to form new synods. Immanuel went through this change as well, leaving LCMS in 1977 and joining the Evangelical Lutheran Church in America (ELCA) in 1988, soon after ELCA was formed.

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Hope, Andrew. "Historic Religious Buildings of Oakland, California: A Photographic Survey." (By the author, 2012). Copy on file, Oakland History Room of the Oakland Public Library.

"Immanuel Lutheran Church: Celebrating 100 Years of "God With Us 1888-1988."

Lutheran Church-Missouri Synod: California-Nevada-Hawaii District archives, Livermore, CA. Files on Immanuel Lutheran Church; Alameda County Lutheran churches; and St. Paulus Lutheran Church, San Francisco.

Parry, David. "Pacific Heights Architects #2- Julius E. Krafft." Accessed November 20, 2014 <https://www.classicsfproperties.com/>.

San Francisco Heritage: Architect files on Krafft, Welsh, Gaynor.

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**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 # \_\_\_\_\_

\_\_\_ recorded by Historic American Landscape Survey # \_\_\_\_\_

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**Primary location of additional data:**

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

Name of repository: Immanuel Lutheran Church

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acres of Property** less than one acre

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. Latitude: 37.769502

Longitude: -122.253042

**Verbal Boundary Description** (Describe the boundaries of the property.)

Alameda County Assessor's Parcel Numbers 71-264-16-4 (contributing church sanctuary with 1906 addition); and 71-264-3-1 (L-shaped, contains the noncontributing 1955 Parish Hall and 1970 noncontributing Education Building).

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary contains the single contributing resource, the church sanctuary with 1906 addition, plus the noncontributing Parish Hall and Education Building because they are attached to the rear of the church sanctuary. Neither the 1931 freestanding parsonage nor the parking lot is included within the historic property boundary because neither supports the architectural significance of the historic property. The parking lot at the corner of Santa Clara Avenue and Chestnut Street (71-264-4) is also excluded because it includes no resources, does not contribute to the property's significance, and is separated by a chain-link fence from the rest of the property. The parcels of both the former parsonage and the parking lot were acquired well after the historic property's 1891 to 1906 period of significance.

In 2021, when the former parsonage was sold to a private owner, several of the church-owned parcels were reconfigured to separate the parsonage from the parcels that contained the Sanctuary, Parish Hall, and Education Building. Parcel 71-264-16-4 is the original parcel containing only the 1891 church sanctuary with 1906 addition. Parcel 71-264-3-1 (L-shaped) contains the Parish Hall and the Education Building. Parcel 71-264-2-1 was created, which contains only the former parsonage and is separated from the Education Building by a 10' wide easement for a shared passageway between the two buildings; this parcel is outside the historic property boundary.

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## 11. Form Prepared By

name/title: Elizabeth Krase Greene  
organization: (on behalf of) Immanuel Evangelical Lutheran Church  
street & number: 2520 Chester Street  
city or town: Alameda state: CA zip code: 94501  
e-mail: [ekg777@sbcglobal.net](mailto:ekg777@sbcglobal.net)  
telephone: (510) 814-9431  
date: December 2019; Revised February 2023

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## Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

## Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

## Photo Log

Name of Property: Immanuel Evangelical Lutheran Church of Alameda  
City or Vicinity: Alameda  
County: Alameda County  
State: California  
Photographer: Paula A. Perretty  
Date Photographed: October 23-24, 2018; December 28, 2022 (Photo 15 only)

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 16 West façade of sanctuary at 1420 Lafayette Street, camera facing southeast
- 2 of 16 West façade and partial south side elevation, camera facing east

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- 3 of 16 North elevation of sanctuary showing buttresses (right); kitchen at rear, camera facing east; boundary (parcel line) between the church property and Lafayette Apartments is the paving seam in the center of the walkway
- 4 of 16 West façade detail of sanctuary, camera facing east
- 5 of 16 South side partial elevation (left) of sanctuary and 1416 Lafayette entrance with wheelchair ramp, camera facing east
- 6 of 16 West elevation of kitchen (at extreme left), furnace room at center with Helen Room north wall at rear, east end elevation of sanctuary showing chancel window and door to sacristy (right), camera facing south
- 7 of 16 Sanctuary interior view, camera facing east
- 8 of 16 Sanctuary interior view from organ/choir loft, camera facing southeast
- 9 of 16 Sanctuary interior view of window in chancel, camera facing east
- 10 of 16 Sanctuary interior view, typical side window, camera facing south
- 11 of 16 Sanctuary interior view showing organ/choir loft above entrance door from narthex and cry room door, camera facing west
- 12 of 16 North façade of noncontributing Parish Hall from courtyard; camera facing southeast; partial view of north wall of sanctuary behind Parish Hall at extreme right, partial view of Education Building at extreme left
- 13 of 16 South elevation (at left) of Parish Hall side entrance, hyphen and kitchen west wall (at center); north side partial elevation of sanctuary (right), camera facing east
- 14 of 16 East elevation of kitchen (left) and hyphen (center), south elevation of Parish Hall (right), camera facing west (looking over fence); sanctuary roof at rear left, Lafayette Apartments roof at rear right
- 15 of 16 North façade of noncontributing Education Building, 1910 Santa Clara Avenue, camera facing southwest; partial view of parking lot at left, partial view of former parsonage at right
- 16 of 16 East side elevation of Education Building, Parish Hall at far left; sanctuary roof and steeple at rear left center, camera facing west

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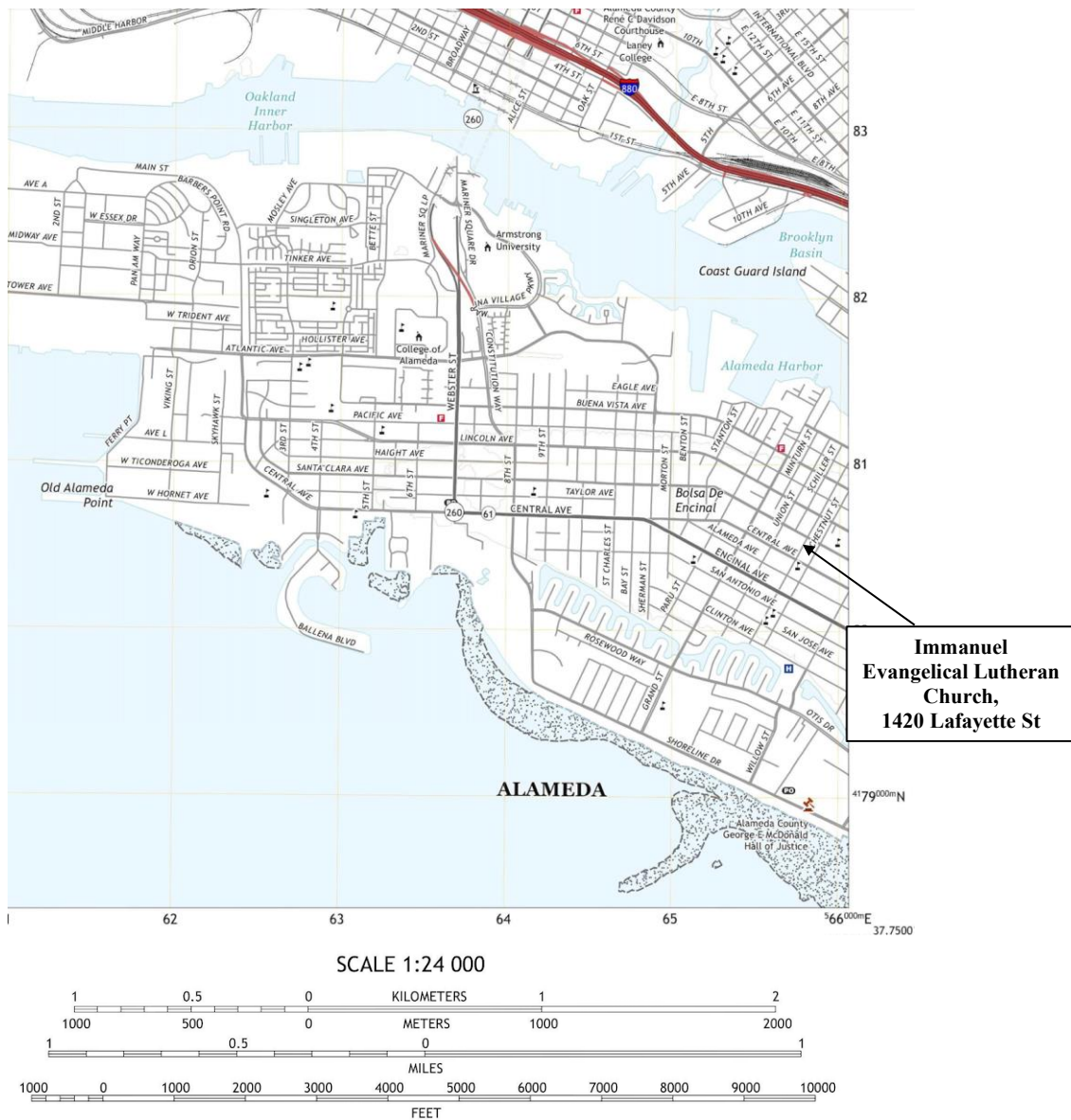
Alameda, CA  
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### Figure 1 Location Map

Latitude: 37.769502

Longitude: -122.253042

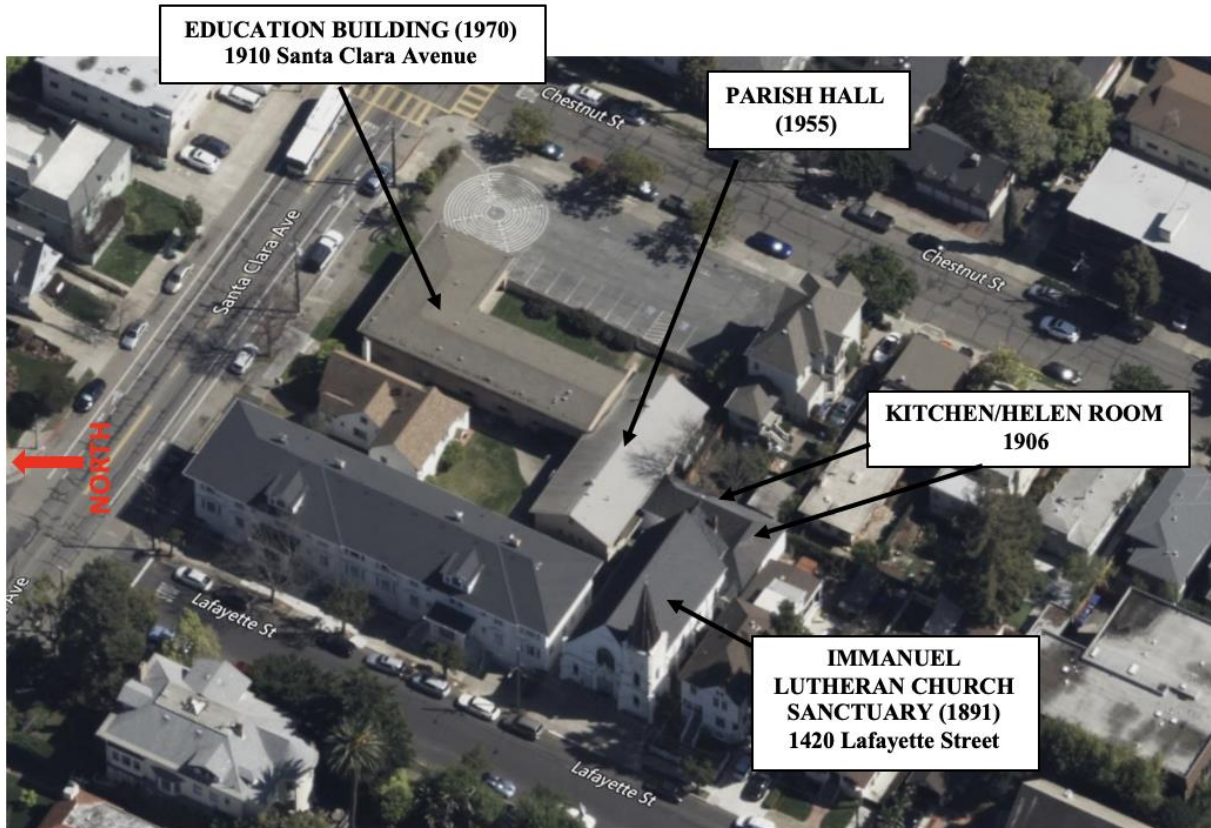
USGS Oakland West 7.5 minute series, 2021



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**Figure 2 Vicinity Map**



———— = 50 ft.

Bird's Eye View looking east. Courtesy Microsoft Bing Maps

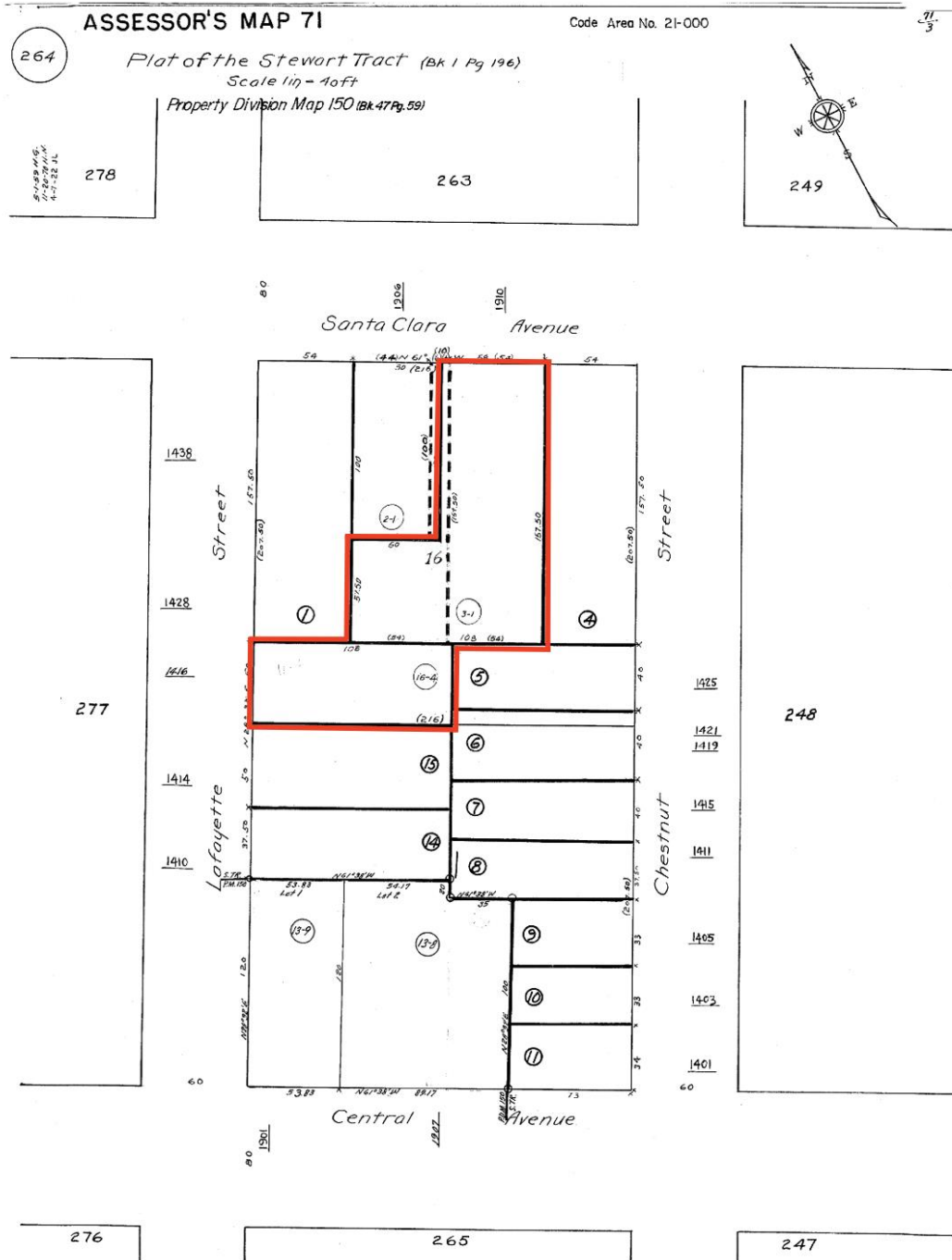


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Figure 3 Assessor's Parcel Map

For Assessment Use Only

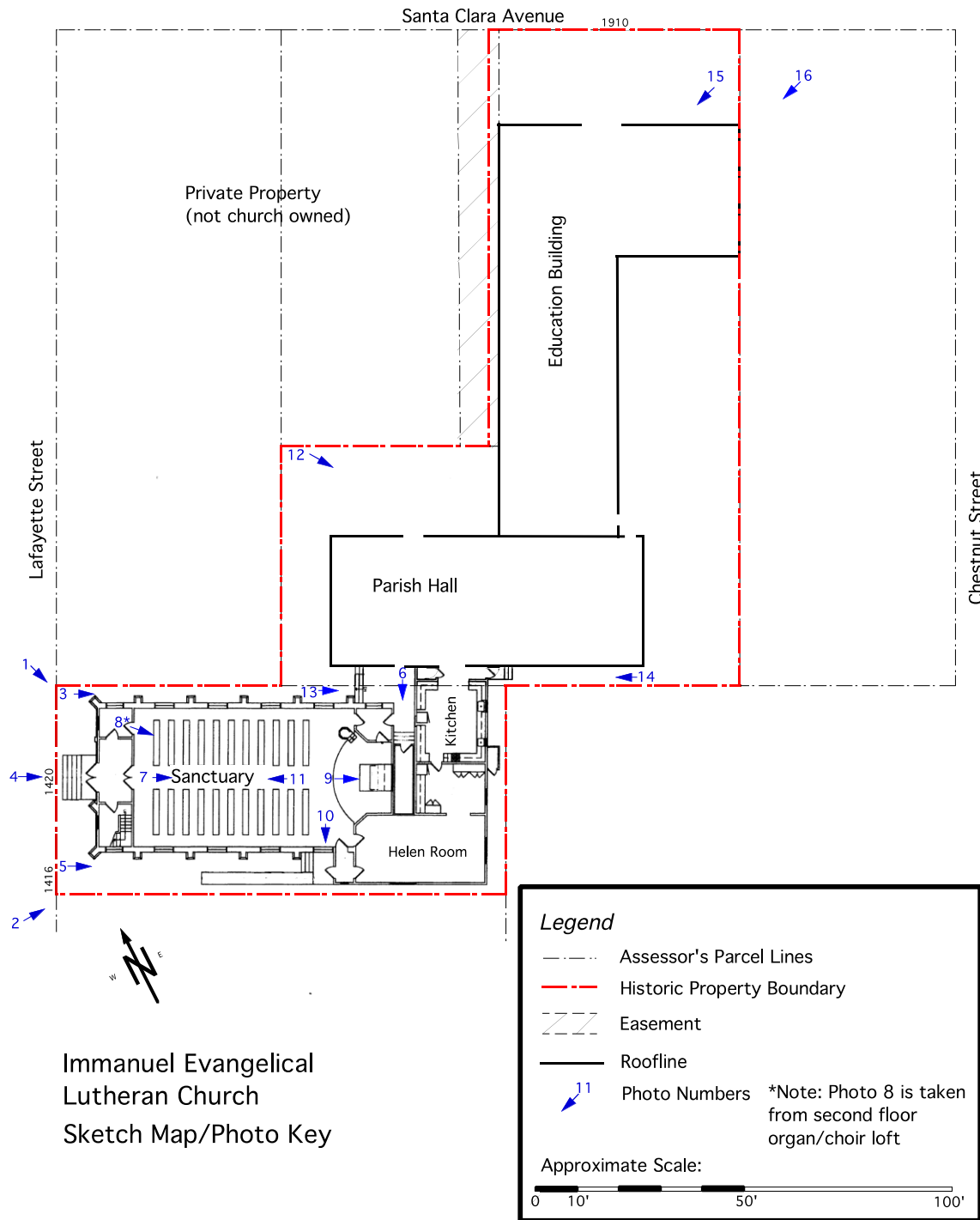




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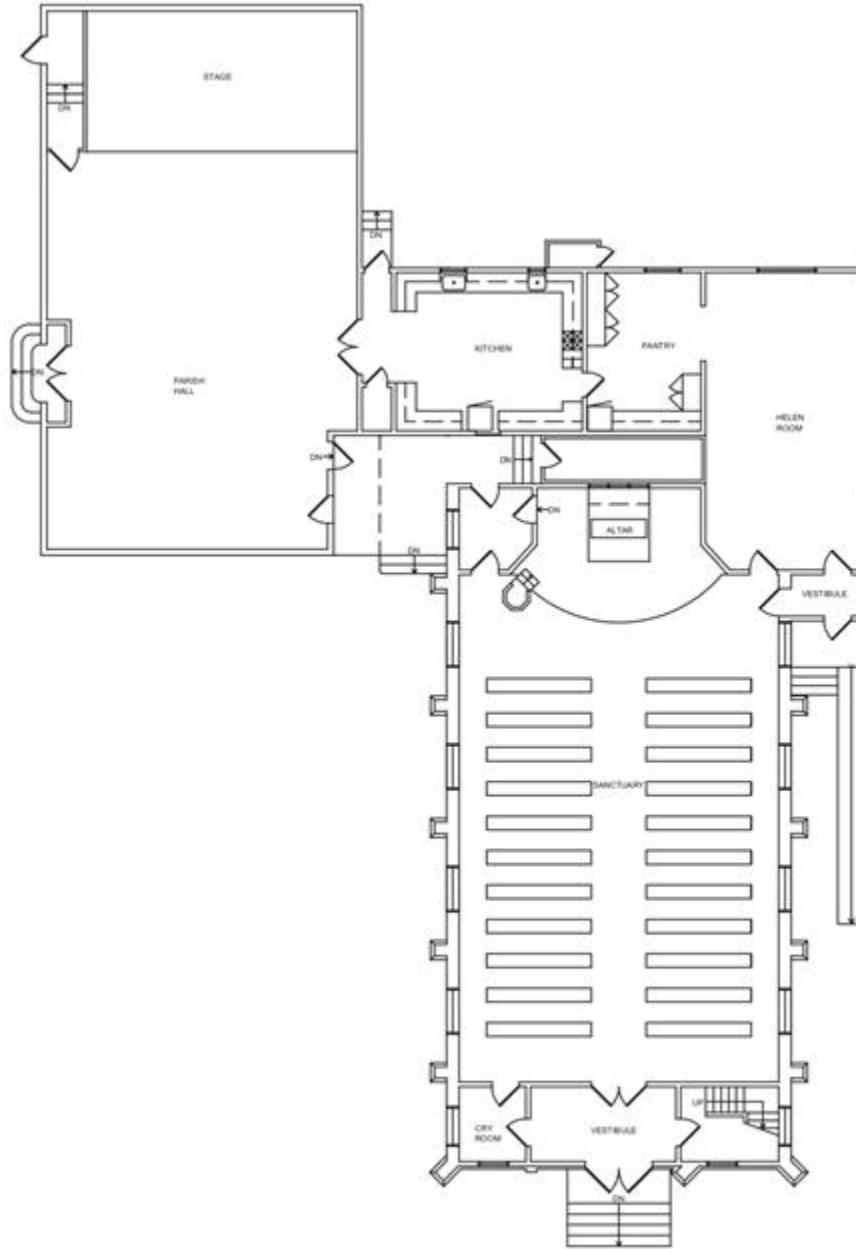
**Figure 4 Sketch Map/Photo Key**



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**Figure 5 Floor Plan—Ground Floor, drawn by Hannah Arthur**



**FLOOR PLAN**

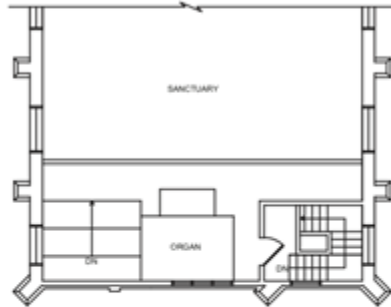
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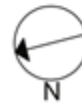
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**Figure 6 Floor Plan—Balcony (organ/choir loft), drawn by Hannah Arthur**



**BALCONY FLOOR PLAN**

SCALE: 1/16" = 1'-0"



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**Figure 7** Sanctuary, west façade, *The Alameda Daily Argus*, December 12, 1895, photographer unknown



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**Figure 8** Sanctuary, west façade, 1938, photographer unknown; Source: Immanuel Lutheran Church





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**Figure 9** Sanctuary interior, looking southeast from choir loft, circa 1891, photographer unknown; Source: Immanuel Lutheran Church



**Paperwork Reduction Act Statement:** This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

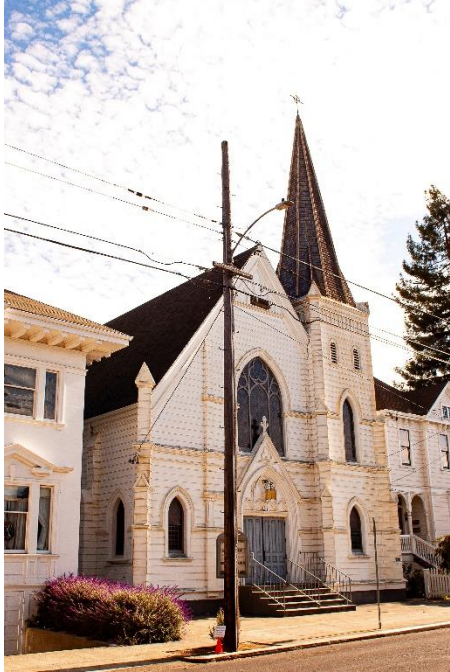
- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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**Photo 1** West façade of sanctuary at 1420 Lafayette Street, camera facing southeast



**Photo 2** West façade and partial south side elevation, camera facing east



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**Photo 3** North elevation of sanctuary showing buttresses (right); kitchen at rear, camera facing east; boundary (parcel line) between the church property and Lafayette Apartments is the paving seam in the center of the walkway



**Photo 4** West façade detail of sanctuary, camera facing east





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**Photo 5** South side partial elevation (left) of sanctuary and 1416 Lafayette entrance with wheelchair ramp, camera facing east



**Photo 6** West elevation of kitchen (at extreme left), furnace room at center with Helen Room north wall at rear, east end elevation of sanctuary showing chancel window and door to sacristy (right), camera facing south



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**Photo 7** Sanctuary interior view, camera facing east



**Photo 8** Sanctuary interior view from organ/choir loft, camera facing southeast

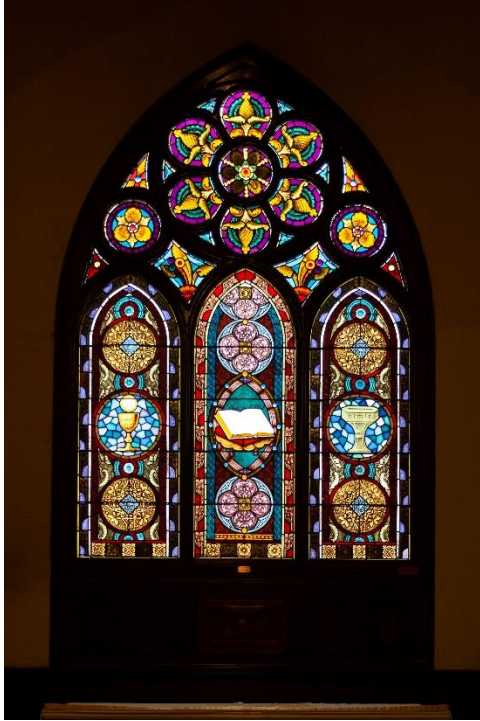




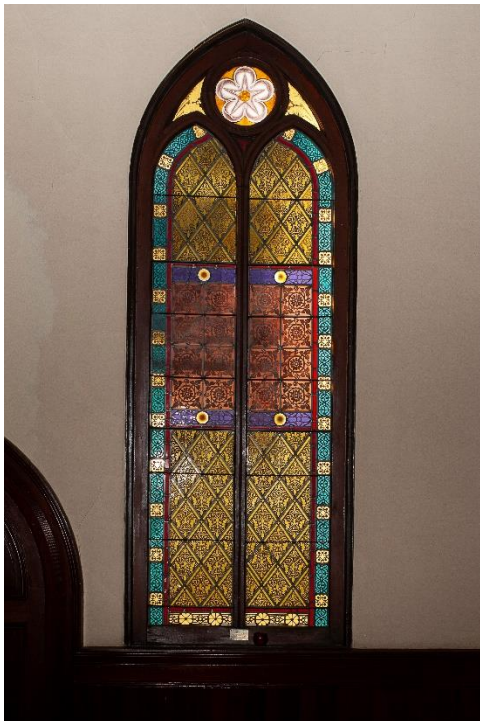
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**Photo 9** Sanctuary interior view of window in chancel, camera facing east



**Photo 10** Sanctuary interior view, typical side window, camera facing south



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**Photo 11** Sanctuary interior view showing organ/choir loft above entrance door from narthex and cry room door, camera facing west



**Photo 12** North façade of noncontributing Parish Hall from courtyard; camera facing southeast; partial view of north wall of sanctuary behind Parish Hall at extreme right, partial view of Education Building at extreme left





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**Photo 13** South elevation (at left) of Parish Hall side entrance, hyphen and kitchen west wall (at center); north side partial elevation of sanctuary (right), camera facing east



**Photo 14** East elevation of kitchen (left) and hyphen (center), south elevation of Parish Hall (right), camera facing west (looking over fence); sanctuary roof at rear left, Lafayette Apartments roof at rear right



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**Photo 15** North façade of noncontributing Education Building, 1910 Santa Clara Avenue, camera facing southwest; partial view of parking lot at left, partial view of former parsonage at right



**Photo 16** East side elevation of Education Building, Parish Hall at far left; sanctuary roof and steeple at rear left center, camera facing west

