

2013

United States Department of the Interior National Park Service

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National Register of Historic Places Registration Form

NATIONAL REGISTER

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

1. Name of Property

historic name Saint Joseph Roman Catholic Parish Complex other names/site number Sankt Joseph Kirche (the two names have always been in use)

2. Location

street & number 1828 Jay Street N/A not for publication city, town Detroit N/A vicinity state Michigan code MI county Wayne code MI 163 zip code 48207

3. Classification

Ownership of Property: [x] private, [] public-local, [] public-State, [] public-Federal. Category of Property: [] building(s), [x] district, [] site, [] structure, [] object. Number of Resources within Property: Contributing 4, Noncontributing 1 buildings, 1 sites, 1 structures, 1 objects, Total 1.

Name of related multiple property listing: N/A Number of contributing resources previously listed in the National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this [x] nomination, [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [x] meets [] does not meet the National Register criteria. [] See continuation sheet. Signature of certifying official: [Signature] Acting State Historic Preservation Officer Date: 12-6-91 State or Federal agency and bureau

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

5. National Park Service Certification

I, hereby, certify that this property is: [x] 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: Patrick Andrews Date of Action: 1-28-92

6. Function or Use

Historic Functions (enter categories from instructions)

RELIGION -- Religious structure

RELIGION -- church related residences

Current Functions (enter categories from instructions)

RELIGION -- religious structure

RELIGION -- church related residences

RELIGION -- other --(offices)

7. Description

Architectural Classification
(enter categories from instructions)

High Victorian Gothic

Victorian Italianate

Prairie School

Materials (enter categories from instructions)

foundation stone

walls stone, brick

roof slate

other WOOD, copper

Describe present and historic physical appearance.

This nomination amends the December 8, 1972 listing of St. Joseph's Church by nominating as a district the parish complex consisting of the church and four subsidiary buildings centered at the corner of Jay and Orleans Streets. The contributing buildings in the complex are the church and rectory, both located on Jay Street between Orleans Street and the Grand Trunk railroad; the convent (first built as a rectory), located on the northwest corner of Jay and Orleans; and the "Wermers house", now used as a sacristans' residence, located on Antietam Street immediately east of the chancel of the church. There is also a non-contributing concrete block garage located behind the rectory.

Clearly, the church is the centerpiece of the complex. The decision to build it was made in the late 1860's when it became obvious that the parish's first church would not long be adequate, even with its added galleries. Plans were commissioned from Francis G. Himpler of Hoboken and New York, and the cornerstone was laid October 23, 1870. Construction took over three years; the structure was generally complete by the end of 1872, and the interior work took most of 1873. The church was dedicated on November 16, 1873.

The architect, Francis G. Himpler, was born in 1833 in Trier, Germany, and learned his profession there, having attended the Royal Academy in Berlin from 1854-58. He began practice in Germany, and came to this country in 1867, where he first went to Atchison, Kansas to design a Benedictine Abbey (NR). He then established a practice in the New York City area, designing for clients across the country. Works include the Hoboken City Hall (NR), St. Francis de Sales Church. Cincinnati (NR); SS. Peter & Paul R.C. Church, St. Louis; St. Alphonsus Church in New York (now demolished); Ste. Anne's, Buffalo; and the Church of Our Lady of Grace, Hoboken. He is said to have specialized in church work, and his list of works suggests a concentration on churches for German immigrant congregations. He died in 1916.

The church is a large Gothic Revival structure, clearly intended to emulate the German hall-church. The material is local rock-faced ashlar of limestone from either Trenton (MI) or Kelley Island (OH) with cut stone trim in Amherst sandstone from Ohio. The facade is dominated by the large tower and spire, about two hundred feet tall. The tower carries the contrasting stone through

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the octagonal stage, where louvered Gothic arches provide sound openings for the bells; the spire is covered in slate with crocketed copper moldings at the edges of the faces of the spire, a band of copper ornament at about one-third the spire's height and copper used again toward the top where the spire supports a vertical section composed of arches surmounted by gables before the tapered spire resumes to support the cross at the top.

The tower is flanked by the two sections of the main facade, the gable formed by filled-in flying buttresses on each side, an interesting adaptation of medieval forms. Three entrances a little above ground level are surrounded by arches and pinnacles of sandstone, and each has above it a large Gothic window, the one in the center lighting a second-floor tower room and those at the sides opening into the rear of the side aisles.

The five bays of the nave have tall windows opening into the aisles, with attached buttresses between the windows. The aisle roofs are less steep than the main roof, and copper has replaced the original slate on the aisle roofs except in the southeast corner. The church has transepts, but these extend very little beyond the line of the nave walls and are hip-roofed; within, the transepts hardly affect the appearance of the interior at all, unless one is within them. Himpler has thus kept the symbolism of the cruciform plan while achieving the visual sweep of the hall-church interior. On the roof at the crossing is a copper-covered fleche. Behind the transepts, the exterior shows what appears to be another bay identical to those of the nave. In fact, the space is occupied by sacristies from the line of the nave arcade to the outer wall, and large windows, identical to those of the nave, open into second-story storage areas above the sacristies. This bay forms, in the central nave, the first bay of the chancel, which is limited in width to that of the nave arcade; the walls at the side are pierced by doors into the sacristies and, above, by stained glass windows opening into the storage rooms and lit by the side wall windows some distance away. The chancel is completed by another short bay, and then a segmental apse formed of five sides of an decagon. This contains five very tall, narrow windows, discussed elsewhere.

The completion of the church, inside and out, continued into the twentieth century. The tower was completed only to the roofline in 1873; the octagonal stage, with its corner pinnacles masking the transition from square to octagon, was built in 1883. The spire was finally completed in 1893, almost exactly to Himpler's original plans, but with a band of copper ornament added to the original design in the working drawings by Donaldson & Meier of Detroit.

The four main entrances were also left incomplete in 1873; their surrounding stone decoration was completed in 1883 along with the octagonal stage of the

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octagonal stage of the tower. The three front doorways were then altered early in the twentieth century; originally the doors were flush in the stone frames, which meant that outward opening doors would open over the entrance steps, making for an awkward situation. Small vestibules have been recessed into the facade, and the doors, of oak with Gothic tracery, open against the side walls of those recesses, and are surmounted with Gothic arches filled with clear optical glass in leaded patterns centered on a cross.

In 1903, the eastern sacristy was extended to provide more space. In 1907, pinnacles were installed atop the corner buttresses of the west facade and transepts, and atop the attached buttresses of the walls, these having been designed by Himpler but delayed presumably for economic reasons.

Such exterior changes as have since taken place are the result of maintenance over the years, and not of any renovation program as such. The iron cresting of the roof has disappeared, and the re-laying of the slate eliminated the characteristic Victorian vari-colored striped pattern; the transept roofs do now carry the monogram "IHS" in the slate. The fleche has been re-coppered and simplified in the process. Several sandstone pinnacles have disappeared due to stone wastage, and this remains a problem for the remaining decorative stone. A frame lean-to now covered in stone patterned asphalt sheeting has been added to the rear of the west sacristy to provide additional storage space; it masks an original sacristy exterior entrance door, and is shown in a turn-of-the-century photo with tongue and groove exterior surfaces. Otherwise, the exterior remains as designed.

The interior of the church provides an extraordinary example of nineteenth-century church design, and again emphasizes the German origins of the parish. The main entrance leads into a vaulted vestibule in the base of the tower, lit by a lancet on the east wall and giving access to the gallery and tower through an arched doorway leading to a stone circular staircase in a turret abutting the tower on the west. A magnificent brass nineteenth century Gothic Revival chandelier from Spain, with glass jewels and enamelled plaques, hangs from the flat ceiling in the square "bell-hole" in the center of the plaster vault; it was installed here in 1973. Waist-high enclosures of cast iron grillework cover radiators in the two southern corners, the cast iron being a survival of the church's first heating system. The floor of the vestibule is English encaustic tile in a geometric pattern, believed to have been installed after a bell in process of installation was dropped through the tower in 1883 and destroyed the vestibule floor. Double doors are centered on the south wall, surmounted by a stained glass panel in the tympanum of the pointed arch; these lead into the church proper.

Within, the entrance leads to the rear of the main aisle, under the choir gallery. The eye is confronted with both a great space and considerable profusion of detail. The interior is that of a typical hall church, two rows of Gothic columns carrying a higher central set of vaults and the flanking lower vaults of the side aisles. Structurally, as is typical of the Victorian period, the church resembles a sort of large barn, the stone walls and the timber columns carrying timber trusses above the plaster vaults. This framing provides an insight into the availability of virgin timber close by at the time; the columns appear to be single 12" x 12" timbers rising from foundation to roof.

Those timber columns, chamfered at their corners, carry half-round colonettes on their faces within the church space, and are topped by hand carved wooden capitals, one to a colonette. They support quadripartite ribbed vaulting in plaster in both the main and side aisles, the crest of each vault having a circular ring of ribbing

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surrounding a boss of Gothic foliate ornament, the bosses now covered by flat panels carrying simple globed light fixtures. In the chancel, the vaulting is carried on engaged colonnettes, the first bay with a quadripartite vault matching those in the nave, the second bay with, in effect, a short section of pointed barrel vault, and then the vault of the segmental apse, each segment having two surfaces forming a pointed arch at the wall with ribs the intersections of the segments. In the body of the church, flat spandrels, pointed-arched at both top and bottom, fill the space between main vaults and side vaults at the line of the nave arcade. In both side walls of the nave there are recesses in the thickness of the wall in the second and fourth bays on each side; These contain confessionals -- the original intent, one suspects -- in the fourth bay on each side, and shrines in the two second bay recesses.

The transepts are, in effect, simply wider and longer bays of the side aisles. The south wall of each transept has a tall Gothic-arched recess containing a side altar, and visually these form the end walls of the side aisles. The east transept has a segmentally vaulted chapel opening into the center of the east wall, originally intended for a baptistery; Himpler's drawing shows the entrance to the chapel surrounded by pinnacled buttresses supporting a crocketed gable framing the pointed arch, but this woodwork was never installed. This chapel has been occupied for many years by a Pieta on a Gothic Revival pedestal in walnut. This was said to be "after the sculptor Auchterman" in 1882, so arrived in the church very early. Above the chapel in the transept wall is a wheel window. Opposite, in the center of the west transept wall, is a double-doored entrance still containing its original doors and tympanum infill, panelled inside and tongue-and-groove on the exterior. A modern vestibule placed against the wall has double flush doors and screens the original doorway; above is a large traceried window. Within the transepts, and running on a curved line the full width of the church, are double steps at the edge of the sanctuary space; atop these is the communion railing. Another step up runs across the opening into the chancel proper, and each side altar has a platform one step high in front of it. This arrangement of the communion railing is an alteration; the railing itself is clearly by two different hands, and it appears that originally it was just sufficient to fill the chancel arch.

The chancel has a flat floor; at the rear a "U" shaped platform one step high is placed against the walls and forms the first step of the marble predella, or altar platform, five steps high as then required by liturgical law; the predella is now carpeted. As noted, there is a door on each side to the sacristies, and above each door is a traceried pointed-arch window. There is also a door hidden in the panelling on the east wall just south of the sacristy door. This gives access to a circular stair in an external turret placed in the corner where the segmental apse meets the south wall of the sacristy; the stair leads to the storage room above the sacristy. An identical turret stands on the opposite side of the building with stairs leading to the west storage room, but this is entered from the sacristy instead of the chancel.

At the rear, the choir gallery fills the first bay of the nave from side wall to side wall. The original gallery rail was nearly a straight line from column to column, and the organ case nearly filled the center bay, so there was no space for a choir in front of the organ and near the organist's bench. In 1877, the center bay of the gallery was extended forward as three sides of an octagon, supported by two new columns at the front and by attachment to the main columns of the first bay at the rear. At this early period, access to the gallery was via the circular stairs in the turret abutting the tower; this led to the second-floor tower room, where the bell ropes were found, and from there a door led into the gallery behind the organ. The side doors of the main facade led directly into the church without vestibules. At some later date -- around the turn of the century

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when a great deal of work was done on the church -- a pair of stairways were installed in the two rear corners of the church leading to the gallery, and the area below the stairs was walled in to form small vestibules for the side doors. Storage closets were thus created in the corners of the church under the stairs and next to the side doors, and these were converted to rest rooms in the 1940's.

As with the exterior, the interior decoration of the church was completed only over time, and sources are not always available to identify the date and source of every element. Newspaper accounts and the parish ledgers do provide some insight into the process, however. Even the last elements of the interior completed are still within the Gothic Revival and so the unity and completeness of the interior is virtually unrivalled.

Almost all the stained glass in the building is original. The five windows of the segmental apse are about five feet wide by about forty feet tall. They are divided into two tall lights by central mullions, and contain six-lobed foils at the top. The greater part of the windows are filled with geometrical glass in the primary colors consisting in the lights of a series of quatrefoils arranged vertically containing and surrounded by foliate ornament created by fired black paint on the glass. These patterns might well be simplified imitations of medieval medallion windows. These geometric patterns are shown in color and as executed on an original drawing labelled 'Chancel Windows, St. Joseph's Church, Detroit, Michigan' in the upper left, and signed "New York Febr. 11, 1873. Fr. G. Himpler Architect" in the lower right.

At about half height in the three central windows, these geometric patterns are interrupted by figural glass. Dr. Virginia Raguin, director of the Census of Stained Glass in America, has suggested glass in Regensburg Cathedral as a source for this design; indeed, except for the Victorian manner of the St. Joseph's windows, the comparison is very direct. Regensburg was much admired in the 19th century, and, in addition, the city was an important center of Catholic liturgical activity at the time; old liturgical books published in "Ratisbon" are common.

In the center window at St. Joseph's, Christ is shown handing keys to St. Peter, the figures being shown standing on Gothic Revival bases and surmounted by pinnacles. Beneath each figure is a ribbon banner, that under Christ reading "Tibi Dabo" and that under Peter reading "Claves Regni", thus, "I give you the Keys of the Kingdom". On the left swallowtail of the ribbon banner under the figure of Peter is the inscription in smaller lettering "Mayer'sche Kunstanstalt, Munchen".

The windows flanking the central window each show the figures of two saints, again beneath pinnacles and standing on what appear to be brackets. These figures do not interact, as do Christ and Peter, but are present to support the theological program. Again beneath each pair of saints are ribbon banners carrying inscriptions. At left of center are St. Bernard and St. Augustine with the ribbon carrying the legend, "Roma Locuta, Causa Finita" (Rome has spoken, the matter is ended). At right of center St. Ambrose and St. Boniface, the apostle of Germany are accompanied by the legend "Ubi Petrus, Ibi Ecclesia" (Where is Peter, there is the church).

The two end windows of the five have no figural glass, the geometric patterns designed by Himpler filling the entire opening. These windows are nearly aligned with the side walls of a rather deep chancel, and are not very visible except from well over to one side or the other within the nave, so figural glass would not have been easily visible if installed there. This may account for their being without figural glass.

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These five tall windows taken together form a wonderful unit of Victorian decoration in stained glass as they surround the gilded altar of the church; facing south as they do, they almost always have direct sun coming through them during the hours when church services are held.

Other original glass in the church includes the two transept windows and all the windows of the nave except the two in the first bays on each side. These were all made by Friedrichs & Staffin of Detroit; the Friedrichs family were members of the parish and donated the "Seven Sacraments" rose window. That has tracery consisting of a sexfoil centered among six radiating cusped arches; between the cusped arches are six roundels. Christ is in the center, holding bread and wine as a symbol of the Eucharist; the six roundels each show an angel carrying a banner naming a sacrament; thus this is a window of the seven sacraments. Highly colored geometric glass fills the cusped arches and the lobes of the central foil.

The west transept has the largest window in the body of the church, divided into four lights with trefoils and sexfoil above. This shows the Holy Family with the Virgin and the Christ Child in the light left of center and Joseph in that right of center, flanked by John the Evangelist and John the Baptist in the side lights, all standing on a Gothic arcade filled with red and white diaper, and each surmounted by a Gothic canopy and pinnacle in gold set on dark blue diaper. The tracery above is filled with geometric glass in similar colors with foliate and floriate ornament in black paint. The window was donated by the Skt. Joseph Liebesbund.

The original windows of the nave and the windows of the front facade are all of geometric glass characteristic of the period, of a type which might be called "grisaille", but, in fact, is about 50% colored glass and about 50% colorless glass, all with stencilled black paint designs fired on. These were all surely intended to be replaced eventually with figural glass, although many of them carry donors' names. The windows of the first bay on each side were replaced in later years. The "baptistery" windows and the large second-level window in the tower are filled with grisaille quarries bordered with colored glass.

The first bay on the east side contains the "Friedland Memorial Window", made in 1899, the date based on an entry in the on information from the Detroit Stained Glass Works records. As with all the side nave windows, the tracery is with three lights, the two side lights surmounted by trefoils, and the central light and the trefoils supporting a large five-lobed foil; curved three-sided elements flank the foil. The lower portion of the window divides into three below an attenuated ogee arch which covers in a central panel a memorial tablet to Fr. Friedland and in two side panels images of the churches of 1856 and 1873. Above the ogee arch, architectural material forms a platform on which rests a landscape within which is the figure of the Good Shepherd, an obvious reference to the deceased pastor. Another ogee arch frames the landscape at the top, and is surmounted by crocketed gables and pinnacles filling the top of the three lights. The trefoils each show a golden chalice, one with a cross, the other with an anchor, and the multifoil, used as a single space, shows the bust of an angel holding a ribbon banner bearing the words "In piam memoriam".

Directly opposite the Friedland window is the "Death of Joseph" window. Tradition attributes to this an Austrian origin, and the parish ledger show a payment to the "Tyrolese Art Glass Co." in 1903. The window spreads its scene across the three lights, with architectural material above and below in frosted and silver stained glass typical of the turn-of-the-century South German style. Below the scene, two narrow arches flank a wide cusped arch framing a banner reading "St. Joseph Mors". In the scene, Joseph reclines in the right

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foreground, with Mary standing over him at his head and Christ, in a rich damask patterned robe, at his feet. Above, in the center light, and angel, surrounded by cherubim, descends bearing the crown of sainthood. The remaining height of the lights is filled with elaborate canopy and pinnacle material, the trefoils with foliate decoration in white and gold, and the cinquefoil displays an angel carrying a banner. The left trefoil has a monogram in its center, which may refer to a donor no longer remembered. Ironically, this window, not by Mayer, is the only example of the famous "Mayer" style in the church.

As mentioned above, there is a pair of windows on the side walls of the chancel above the sacristy doors. These contain glass of uncertain origin, although they are attributed to the pastorate of Rev. H.J. Kaufmann (1912-17). These openings were apparently given new tracery for this glass; while the pattern generally follows that of the nave windows, it does not match Himpler's original drawing of these openings. The glass is generally pastel, perhaps in response to the limited light reaching the windows through the breadth of the storage rooms. Gothic architectural material and foliate ornament in colorless glass and silver stain against a pale purplish red background frames scenes which run across the three lights. The trefoils carry eucharistic symbols while the cinquefoils repeat the use of angels carrying banners. The scenes appear to show the sites of Christ's beginning and end; the window facing east and the sunrise represents Bethlehem; the western window -- where the sun sets -- shows the Church of the Holy Sepulchre.

Finally, there is a series of stained glass panels in the three tympanums above the doors from the three front vestibules into the church. These are in multi-colored glass in the typical biomorphic foliate style of late Victorian period, and must have been installed when the side entrances to the church were given vestibules.

As with the glass, major pieces of church furnishing installed at the beginning came from Mayer of Munich, with other furnishings being commissioned locally. Almost all the furnishings are of walnut, although some minor and late additions are of oak. As with the architectural sculpture, the furnishings are notable for the complete lack of any cast ornament -- everything that looks carved is carved, with the exception of some cast replacements used in restoration in recent years.

Several sources attribute the main altar as well as the stations of the cross to Mayer of Munich. The main altar is of walnut, extensively decorated in color and gold leaf. The frontal is divided by six columns; at either end, nearly paired columns flank traceried arches. The remaining space is divided by two columns into three panels with cusped upper corners. A stencil pattern of green and gold leaf fills the panels of the frontal; the central panel has a bas relief cross supported by extensive carved foliate scrollwork. The altar supports a large reredos on two gradines; in the center is a recess containing a recent tabernacle flanked by columned niches with art-deco period angels placed in them. The opening of the recess was once filled with carved double doors screening the original tabernacle. The tabernacle recess provides a base for four columns supporting a large pinnacled canopy with a quadripartite vault. This usually contains a Gothic Revival crucifix in brass, but was also used in years past to display the monstrance during exposition of the Blessed Sacrament. Flanking the tabernacle, the reredos has two vaulted niches on either side, containing statues of the four evangelists. At the sides, columned niches contain statues of angels. Atop the reredos is an openwork cresting of wood, with large pinnacles at the outer corners resting on the angels' niches, and large angel statues with upraised wings placed in the center of each side. All the statuary on the altar is in cream with a brown glaze; otherwise the altar is in wood tones, gold leaf, and various shades of blue, green, and red.

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The rather similar side altars are of later date. That on the west, devoted to St. Joseph and made by Charles Van Depoele, carries the date 1875 in Roman numerals. Of walnut, it is similar to the main altar in general character, with the frontal divided into three stencilled panels, the center one carrying relief carving of vines which support a cross. Above, the gradines flank the carved tabernacle with strap hinges on the door, above which a baldachin topped with pinnacles covers the statue of the patron. On either side, the reredos has a segmentally vaulted niche housing a statue; St. Catherine of Siena is present to reiterate the theme of papal orthodoxy. Above, on the rear wall of the niche, is a large mural of the Ascension, badly restored, by "Schlieta" of Munich, according to an 1882 source.

The Virgin's altar, on the east, is not documented as to date or maker, but the survival of an elaborately stencilled wall decoration behind it makes it clear that it is not original. Its character and devotional importance are such, however, that it cannot have been long delayed after the patronal side altar. It is much larger than either the main altar or the St. Joseph Altar, no doubt reflecting the level of devotion to the Virgin and the resultant availability of donated funds to build it. One again, the frontal is divided by attached columns, but here niches house small statues. Gradines flank the tabernacle, its door with two Gothic-arched panels containing crude painted decoration of a later date. Above, a columned baldachin again houses the principal saint, here the Virgin crowned as Queen of Heaven, with the infant in her arms holding the orb. Again, the flanking reredos contains a niche and statue on each side. That of Elizabeth of Thuringia (or Elizabeth of Hungary) represents an object of popular devotion in the German Community. The figure of Therese of Liseaux on the right is a much later substitution for an unknown original figure. Above, pinnacles and crockets rise to considerable height, and a mural on the wall behind represents a golden triangle in a sunburst against a blue sky, all very badly restored.

The communion railing consists of repeated elements of open quatrefoil flanked by small columns, all hand carved. The front of the side altars and in the central gates, the quatrefoils are infilled with reliefs of Eucharistic symbols, such as chalices, ciboria, the pelican, the lamb, and the altar of Melchisadech.

The aisles of the nave, and the entire chancel, are floored in marble tesserae dating to the first decade of the 20th century; these handsome mosaic floors reach their summit in the center of the chancel and at the front and rear of the main aisle where geometrical and floral decoration in roundels form magnificent centerpieces in the floor.

The pulpit, located against the first column on the east side of the nave, is of the wineglass type with a pinnacled canopy above cantilevered from the column. The panelled stem has colonnettes, and the octagonal body of the pulpit has freestanding wooden tracery in front of stencilled panels. Above, a vaulted domical vault in the canopy disperses sound, and is surmounted with an elaborate decoration of tracery and woodwork; very light uprights surround a carved statue of Christ as Teacher, which is then surmounted by a tall pinnacled spire. The pulpit was sometimes said to have been made by Mayer, or in Germany, but the character of its carvings suggest that only the carved wooden statue might have a European source. Charles Van Depoele is associated at least with the circular stairs that wind around the column to reach the pulpit.

The walls of the nave and transepts are wainscotted to about three foot height with tongue and groove in alternating strips of walnut and American chestnut. The intended striped effect has been dimmed by successive

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layers of varnish. The pews are of the same two woods; made by the Weber Furniture Co. of Detroit to Himpler's design, they have walnut ends and chestnut seats and backs.

Above the wainscot, the Stations of the Cross are the usual fourteen in number. Although these are definitely attributed to Mayer of Munich, it is by no means clear whether that attribution applies to the walnut Gothic Revival frames, or only to the bas reliefs. The station frames cover the round-headed arches of the bas reliefs with a crocketed gable flanked by pinnacles. Below, a panel gives the title of the scene in Old German script.

Four confessionals are arranged along the side walls. The two to the rear occupy recesses in the thickness of the walls clearly intended for this use; the two toward the chancel occupy the liturgical western corners of the transepts. Although documentation exists for the involvement of both Charles Van Depoele and Anthony Osebald in making confessionals, it is impossible to know which cabinetmaker made which confessional. Those in the rear are simple carpenter Gothic frameworks carrying red velvet curtains in the entrances. That in the north transept is the most elaborate, with elaborately carved openwork in the doors and in the tympanum above the priest's entrance, crenelated and pinnacled cresting, and a pair of carved angels surmounting the buttressing flanking the central door. On the other side, the confessional appears to be later, and is simpler, but features carved ornament in the "rustic" manner so popular in the Late Victorian, the black walnut carefully carved to resemble tree branches.

Anthony Osebald was a local supplier of church furnishings, a German immigrant carver represented in a number of Detroit churches, and believed to have been a member of St. Joseph's. The ledgers show payments to him, without identifying the work; it seems very likely that he made the later portion of the communion rail, and, as noted, it is known that he made at least one confessional.

In the gallery, the organ case once again combines walnut with chestnut accents. An elaborate three-arched Gothic composition, it was said at the time to have been designed by Himpler, and it was made by a Detroit cabinetmaker, Wilhelm Mayer. Flanking the central arch with its 16' Open Diapason in facade are figures of King David and St. Cecilia; the facade pipes retain their original stencilled decoration of 1873. The case now contains a new mechanical action organ of 1973, which re-uses much original pipework from the organ by J.H. & C.S. Odell of New York, dedicated in early 1874.

The church has little significant painted decoration other than the two murals already mentioned. In the spandrels of the nave arcade are pairs of kneeling angels below multifoils containing Catholic symbols. These are of some age, but the backgrounds have been replaced and the figures damaged by repainting. Three other wall paintings of probable 20th century date are above the sacristy doors in the chancel, and above the baptistery arch; the latter shows Christ with the little children. The church was repainted in recent years in pastels not likely similar to the original intent. In 1873, the scheme was described: "The roof of the center aisle is tinted blue, relieved with golden stars, and a rich border... The roof of each nave is tinted buff...borders..." "...side walls...light cream..." This, of course, was in an incomplete building, and was likely a simple scheme designed to serve until money was available for something more elaborate.

Some of the sculpture in the church has already been mentioned, but it is necessary to include the series of apostles and evangelists which stand on brackets on the columns and on the colonnettes of the chancel. Peter and Paul flank the main altar. Angels, one with trumpet and one with censor, are next on either side, honoring the presence. Then the evangelists with their attributes occupy the side walls of the chancel. The rest of the apostles are on the nave columns, all these statues being surmounted by wooden pinnacled canopies; these were originally painted with the columns, probably in stone colors. They are now finished in faux bois. The

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apostles as "pillars of the church" is an old tradition, repeated here in sculptures by Mayer of Munich. Also in the church is other sculpture; an "Ecce Homo" by Mayer, a carved figure of Vincent de Paul, a cast metal statue of Ste. Anne with the young virgin, and so forth.

The lighting system largely dates to 1907, when fixtures were purchased from Benziger Brothers of Cincinnati. Curved arm brackets on columns and colonnettes support cylindrical lamps of milk glass in brass openwork frames. Originally, these lamps had three arms; a central and vertical one carrying gaslights, and two upward and outwardly curved carrying electric bulbs. The drum shaped lamps were installed in replacement of these arms. The fixtures on the organ case are original, consisting of two fixtures of five arms and two of three, all intended for bare bulbs. On the communion rail is a pair of elaborate Gothic Revival electric candleabra also from Benziger; a similar though smaller pair once flanked the main altar and are still in the building, though disused. At the same time that these "near the floor" fixtures were installed, lamps were placed in the crest of each vault; these are a single large bulb in a glass globe, and serve largely to light the ceiling. The transept fixtures were replaced in the 1940's by two hanging iron "gothic" fixtures, part of an intended program never carried out. Also worth noting is the elaborate Gothic Revival brass lamp hanging in the center of the sanctuary, carrying the light signifying the presence of the Eucharist.

The church is fortunate in that it still retains a complete collection of Victorian liturgical equipment. Fine examples of the goldsmiths art include chalices, monstrances, reliquaries and the like, some of German origin. Sets of vestments -- some European -- survive from the nineteenth century, as does a red velvet and gold embroidered canopy for processions. A set of carved and gilded wood candlesticks in Victorian Baroque style survive from the church of 1856, and Gothic Revival brass candlesticks and candleabra are legion.

Rectory: The rectory stands east of the church on the same side of Jay Street, with a garden (the site of an older convent) between the two buildings. The construction of the rectory was begun under Rev. Friedland, the permit (no. 703) having been issued on August 22, 1896, a little over two weeks before Friedland's death. The permit was issued to Thos. Scheich, a contractor for a building estimated to cost \$13,000; the architect is not documented. However, the Detroit firm of Donaldson & Meier had for some years been "architects to the parish" (working drawings for completion of the tower, 1883, and spire, 1893), and tradition ascribes this building to that firm as well. Although the permit refers to the building as brick, the permit index lists it as stone; both materials are used.

The rectory is a large and simple stone house of rock-faced coursed ashlar sandstone, perhaps from Berea or Amherst, Ohio, to judge by its buff color; the blocks are of uniform size, quite long in proportion to height. The stone is used for the foundation as well as the upper walls; the top of the foundation is marked by a smooth surfaced water table. The house presents a somewhat sober appearance with its regular stone walls, simple massing, and relative lack of detail. Such detail as is present suggests an attribution to the late Gothic Revival. The front facade is symmetrical, expressing the plan within by placing the entrance leading to the central hall in a slight recess flanked by two wider pavilions set forward which front the rooms on either side of the hall. The two pavilions each contain two windows at each level, those on the first and second stories vertically aligned, and those on the third moved together within the gables, which rise to parapets topped by stone finials. The central recess is fronted by a wooden porch whose Gothic columns with foliate capitals have been boxed in to permit the enclosure of the porch with glass and aluminum; the porch is surmounted by a railing in the Gothic manner set between domed corner piers. The central recessed bay contains double doors at the first floor, formerly with decorative etched glass, and a double window within a single Tudor arch at the second floor level. The central bay is roofed by a gabled roof running from side to side between the front-to-rear roofs of the side pavilions; the central bay has a single dormer window. On the front and sides of the main

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block, windows on the first floor are rectangular; on the second floor they are Tudor arched; and the third floor windows are pointed arched. Windows in the stone walls have smooth stone sills and lintels, as does the main entrance. The roof of the main block is of Vermont slate, and carries copper cresting on the ridges. The side facades are two stories in height, each with a chimney serving the front rooms on that side. Both sides have dormer windows on the roofs; there is a basement entrance covered with a recent glass and aluminum enclosure on the east wall, and a bay window serving the "parlor" on the west wall.

The rear wall of the main block is brick, and a service wing, also of brick, extends to the rear. The service wing is narrower than the main block, and simple wooden porches run the length of the service wing on both the east and west sides in the depth thus left free. The wing is flat-roofed and very simply detailed.

The double front doors lead to a vestibule floored in marble tesserae, from which doors at both sides lead into the front rooms flanking, and double doors lead straight ahead into the main center hall; the double doors are glazed with very fine stained glass panels. The central hall is flanked on both sides with offices and living rooms; on the west, from the front, are the pastor's office, a private workroom, and the parlor; on the east, the secretary's office, storage room and vault, and dining room. At the rear of the main block, the staircase rises on the west side of the main hall, behind the parlor; a hall alongside the stairs leads to a basement stairs and an exit to the west service wing porch; there is a symmetrical doorway from the dining room to the east service porch. The service wing contains pantries, lavatories, the rear stairs, and the kitchen.

The second floor contains two suites with sitting room (with fireplace) and bedroom, and a third smaller bedroom, all for priests' use and bathrooms; the service wing a bedroom and bath for the housekeeper. The third floor is unfinished.

The woodwork throughout the house is the original oak in a generally colonial revival manner; original fireplace mantels survive in the two front offices and the two second floor sitting rooms. All the woodwork, however, was refinished in "limed oak" some years ago, and the original brown finish survives only in the third floor stair hall.

Wermers House: In 1911, shortly before he retired as pastor of St. Joseph's, Rev. B.J. Wermers decided to build himself a retirement home near the church. Permit no. 4068 was issued October 30, 1911 for this brick veneer house located on Antietam Street immediately adjacent to the chancel of the church, and the permit gives an estimated cost of \$4,000. It is difficult to read the name on the permit, which appears to be W.J. Lycewski; there was a W.J. Letkowski then in business as an excavating contractor, but it is impossible to be certain of the builder's name, and we have no reference to an architect.

Wermers lived in the house from his retirement in 1912 until his death in 1915; thereafter the house was most often used by the parish as a residence for the sexton or, more recently, the sacristan.

The house is a good example of the vernacular prairie style common at the time, the main block being a box built of golden glazed brick with stone trim and covered by a low-pitched slate hip roof with flared overhanging eaves; a one-and-a-half story service wing with a gabled roof extends to the rear. The facade is divided into three parts; on the left, a two-story bay window in brick with stone sills fronts the living room and a bedroom above. On the right, a wooden bay serving another bedroom on the second floor is placed over a single wide double hung window below which opens into the hall. Between these two vertical arrangements is a narrow bay containing the entrance on the first floor and a small casement window glazed with quarrels and calmes on the second floor. A wide, low dormer occupies the center of the front slope of the roof, containing a row of three

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small double-hung windows with quarrels and calmes in the upper sash and single lights in the lower. The triple vertical bays of the facade are countered by the front porch which fronts the central and eastern bays. Carried on a brick foundation with brick railings, and brick wind walls flanking the steps, the porch supports a flat-topped roof on tapered square columns displaying a prairie style applied strap decoration on each side. On the east elevation of the main block a large double hung window is centrally placed, lighting the stair landing; each sash is glazed in border panes of golden-hued opalescent glass surrounding clear glass.

Within, there is a room in each corner of the main block on the first and second floors. The central front door opens into a stair hall in the southeast corner of the first floor; the stairs rise from along the east wall to a landing in the northeast corner of the room, thence leading up along the rear wall of the hall. Under the higher end of this upper flight is a door leading to a hall from which is reached the basement stairs and a lavatory under the landing, a study in the southeast corner of the main block, and the kitchen in the service wing. On the west wall of the hall is a double door leading into the living room located in the southwest corner of the house, with a fireplace flanked by bookcases on the west wall facing the entrance from the hall. On the north wall of the living room, double doors lead to the dining room in the northwest corner of the main block, and behind the dining room in the service wing are a closed-in porch in the northwest corner of the wing and the butler's pantry connecting to the kitchen. Upstairs, there is a bedroom in each corner, and one bath. The third floor is unfinished.

Finish throughout the house is in oak, and the interior features of the house are generally in original condition.

Convent: The convent building, originally built as a rectory, dates from 1865, and was apparently converted to a convent after the completion of the present rectory in 1896. The 1865 portion is a rectangular house in Italianate style, built of the local brick now painted grey. A long narrow wing extends south from the southwest rear corner of the building, and this is simpler and presumably dates after 1896.

The original portion is a typical five bay center entrance house in plan. Two stories high with a flat roof and a high basement, it has segmentally arched windows on the first floor, and round headed arched opening on the second, all surrounded by raised brickwork. The front facade has a bracketed Italianate cornice in wood above segmental arches carried out in the brickwork. Centered on the main facade at first floor level is a wooden porch with simple Italianate detail leading to an entrance door flanked by round-arch topped sidelights and surmounted by a round arched fanlight filled with painted glass showing symbols of the Eucharist. At the point of juncture between the main block and the newer wing is a recessed porch at both levels, the lower one providing a rear entrance. The wing repeats the pattern of segmental arches on the first floor and round-headed arches on the second, and is topped with a simple dentil cornice.

Within, the original staircase rises in the center hall, with two rooms flanking on either side. At the rear of the hall is the connection to the kitchen at the rear and the rear stairs in the junction with the newer wing. That wing is single-loaded, with a hallway along its rear wall giving access to small bedrooms and one bath on each floor. The interior woodwork and cornices mostly survive, although the fireplaces in the main block have been closed up and the mantels removed.

The building is now used as offices by the Gabriel Richard Institute, a non-profit organization offering Catholic-related educational programs.

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)

ARCHITECTURE
ART
ETHNIC HERITAGE -EUROPEAN
EDUCATION
RELIGION
SOCIAL HISTORY

Period of Significance

1865 - 1941

Significant Dates

1870
1875

Cultural Affiliation

N/A

Significant Person

Charles Van Depoele

Architect/Builder

Francis Himpler (church)

Donaldson & Meier (rectory att.)

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

The St. Joseph's parish complex is significant in several ways: the church itself is a superb example of Gothic Revival architecture, significant for its quality, completeness, and high level of integrity; for its important architectural statement of the ethnic character of the parish; as the work of a German-immigrant architect whose national influence has not yet been adequately measured; and nationally significant for its chancel windows. The church is also significant as the site of the only documented church furnishings by Charles Van Depoele, who was significant in the development of electric light and nationally significant in the development of the electric streetcar. The three residential buildings are significant as good examples of their types and styles, but most importantly in forming a complex with the church building as the dominant element. Ethnic Heritage-European is included in areas of significance because of the parish's obvious significance as a German institution. The church was founded as a German ethnic parish, maintained the German language for many years, purposefully built a church based on German models, and the parish is today the only Catholic parish in the Archdiocese of Detroit offering German language liturgy. It was the centerpiece of a German-American community which surrounded it on all sides, and together with the NR St. John-St. Luke Evangelical Church, NR Trinity Lutheran Church, and NR Eastern Market Historic District, constitutes the last reminder of the old German community largely destroyed by Urban Renewal. Education is included because of the parish's role in the introduction of the important Sisters of the Immaculate Heart Of Mary to the Detroit Catholic school system.

In the material that follows, the history of the parish and its institutions is given; this is followed by a specific statement of significance for the chancel windows of the church and a statement of the significance of Charles Van Depoele.

See continuation sheet

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"Once I thought to write a history of the immigrants in America. Then I discovered that the immigrants were American history."

(Oscar Handlin, The Uprooted: The Epic of the Great Migrations that Made the American People, Little, Brown & Co. [Boston, 1951].)

St. Joseph's Church on Detroit's near east side is a monument to the immigrant German people of Detroit, who came here during the period from 1840 through 1915 while the city was being transformed from a sleepy frontier town into a booming heterogeneous industrial center. The history of St. Joseph's Parish in its early years reflects the history of the "old" immigration to Detroit. The Parish grew and thrived as the immigration grew and thrived. The Parish served both as a spiritual and cultural tie to the "old country" and as an integrating institution through which the immigrants and, especially their children, were absorbed by what has frequently been called the American "melting pot". Unfortunately, the parallel of this history goes further: as the immigration declined, so did the vitality of the Parish.

The present surroundings of St. Joseph's Church give only clues to its rich immigrant past. Today the church rests quietly at the north end of the Lafayette and Elmwood Parks urban renewal developments, across Orleans Street from the offices of the Detroit Housing Commission. To its north is a vacant tract of land, formerly the site of St. Joseph's High School. Yet further to the north of that tract is Gratiot Avenue. The careful eye will occasionally detect

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evidence on Gratiot of the area's German past - this is still the brewery center of Detroit and Joe Muer's restaurant obviously has German origins, as do a few of the other business signs on Gratiot, although the stores are increasingly empty. Needless to say, the "renewers" have removed all traces of the past to the south of the church.

ORIGINS OF THE PARISH

The area looked very different in 1855, when St. Joseph's Parish was founded. By that year the German immigrant population of Detroit was already substantial, the emigration from Germany having received a boost from the turmoil caused during the unsuccessful revolutions of 1848. The Catholic Germans who arrived early in Detroit quickly found the situation in that frontier town unsatisfactory - the existing parishes were dominated by two other contending groups, the French and the Irish. The answer to that problem was to establish a German parish, St. Mary's, the roots of which go back to 1820 and the formal organization of which occurred in 1841 when the German Catholic population reached 1800 souls.

By 1855, due to population growth and the geographic extension of the community in a northeasterly direction along Gratiot Avenue (and, one has the feeling, due to internal dissention within St. Mary's Parish), the decision was made to establish a daughter parish with a church more convenient to the homes and farms of the newly settled area. The Rev. Edvard Franz von Campanhaut, a Redemptorist priest who was serving as an assistant pastor at St. Mary's Parish, was in that year commissioned by the Bishop to found the new parish. During the same year land was purchased on Gratiot near Orleans and the new parish's first church, a simple frame building, was erected. A rapid turnover of pastors occurred until 1863, when the Rev. Johann Ferdinand Friedland was appointed to that position. Father Friedland appears to have been a man of great energy, who also had the great fortune to be assigned to St. Joseph's Parish during the years when the area experienced its greatest growth and development as the

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"Germantown" of Detroit. It was he who built the parish and its church and left on them his indelible marks.

INSTITUTIONS OF THE IMMIGRANT CHURCH

The period which followed Father Feiedland's appointment fits a classic pattern of German parish development. It focused on the preservation of the traditions of Germanic Catholicism and the German language; the movement it represented was as much immigrant Germanism as it was Roman Catholicism. As such, it frequently drew the disapproval of the German's coreligionists of Irish background. Protested one Irish clergyman to James Cardinal Gibbons in the '80s: "Wherever they settled in any numbers the familiar pattern of church, parish school, parish clubs and the German language newspaper soon appeared." (John T. Ellis, The Life of James Cardinal Gibbons, Milwaukee, 1952.) This pattern was followed by the later Catholic immigrant groups that came to Detroit and it can legitimately be said that the history of the Archdiocese, until very recently, was the history of its nationality churches. Although the immigrants who unconsciously formulated this pattern may not have intended it, the Germanism of the immigrant parish also eventually resulted in the assimilation of the immigrants. It did this by providing the newcomer a familiar refuge in a strange land which strengthened his ability to deal with his new environment. In addition, and more importantly, it educated the immigrant's children and created a first generation of Americans - German-Americans, true, but with an attachment to a German-American culture rather than with the original immigrants' simpler yearning for their old home.

The role of the schools of St. Joseph's Parish was significant not only to the life of the immigrant community, but also to the educational history of Detroit. The schools, for one thing, lived on beyond the immigrant era to educate the City's youth even after the Parish had declined as a force in the community. St. Joseph's High School, for example, did not finally close until 1964. Obviously, in its later years, it was no longer a German immigrant institution. It did, however, still play an important

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part in the education of young men in Detroit and many of its alumni continue to make significant business and civic contributions in the life of the metropolitan community.

The parish's first school was opened in 1860 and was staffed by lay teachers. In 1861, the pastor, then Fr. August T. Durst, invited the Sisters, Servants of the Immaculate Heart of Mary, to staff the girl's school, an invitation which the sisters accepted.

Thus took place the most significant event of the parish's educational activities, the arrival in Detroit of the "IHM" sisters. This congregation of teaching sisters was established at nearby Monroe, and St. Joseph's was the congregation's first "house" in the city of Detroit. The "IHM" nuns eventually became the dominant community of religious teachers at both primary and secondary levels in Detroit, and, in addition, operate their Marygrove College in the city. Therefore, they had enormous influence in education in the city for many decades after they came to St. Joseph's in 1861. Although parochial education has declined considerably, the "IHM"s still teach in Detroit parochial schools, and Marygrove remains in the city. While the St. Joseph's school buildings have been demolished, the convent remains as a building specifically associated with this significant history.

The Brothers of the Christian Schools, popularly known as the Christian Brothers, first came to Detroit in 1851 at the request of Bishop LeFevre. In their early years in Detroit they conducted schools in several of the older parishes. The Catholic school system was reorganized following the Civil War, during part of which time it had been closed, and finally in 1867, the order assumed charge of the boys' school at St. Joseph's. Somewhat later the high school was formally organized, also under the direction of the brothers. In 1889, through the efforts of Fr. Freidland, St. Joseph's Commercial College was formed. For years it offered the finest business college program in Detroit. In 1880, 1,100 pupils attended the parish schools. During the immigrant era, of course, the language of instruction was German.

As the education of their children was a major common objective of the immigrants, the schools of the parish served as the principal unifying elements of the community. Second in importance only to the schools in this respect, however, were the various social and fraternal organizations of the parish. Of these there were an almost infinite variety, organized along lines of sex, marital status, and age of members, as well as along functional lines. There were societies for young men, young single women, married women, fraternal societies of various

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sorts for men, and, of course, choirs. The social and cultural life of the area revolved about their activities, which created the shared experiences that are the key to development of a common culture.

One of these social and fraternal groups, the St. Joseph's Liebesbund, merits special mention because of its typical, yet in some ways unique, role during the Parish's immigrant era. The German immigrants throughout America were noted for their establishment of "mutual benefit societies" of various sorts. The first legal aid societies, for example, were the work of German immigrant groups who felt a need, shortly after their arrival, to provide a system for protecting their members' legal rights against unscrupulous landlords, employers and merchants who sought to take advantage of their ignorance of the ways of their newly adopted country. Many of the early mutual life insurance companies had similar German immigrant origins. The Liebesbund had its origin as such a mutual benefit society.

St. Joseph's Liebesbund was formally organized by thirteen men of the new St. Joseph's Parish on December 7, 1856. In addition to providing benefits to its sick members and to their families at the time of their death, a major objective of the organization was the preservation of German customs and practices. In 1868, the organization affiliated itself with the Deutscher Romish Katholischer Central Verein von Nord Amerika (German Roman Catholic Central Union of America). The Central Verein served as a means of communication between the numerous German immigrant parishes in this country until its demise following the First World War. In its early years the St. Joseph's Liebesbund apparently had difficulties in simply surviving. Undoubtedly its basic problems were financial, although there appears also to have been a good deal of internal conflict over the organization's objectives. In 1864 the Liebesbund incorporated under the laws of Michigan, a decision it probably took due to financial considerations.

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By the late 1870s the Liebesbund, along with the Parish in general, entered into its period of prosperity, which lasted into the 1930s. In addition to its work for its own members, the organization frequently made significant contributions toward the reduction of the Parish's debt. The Liebesbund had 203 members in 1881, 383 members in 1906, and still had 230 members in 1931. By 1936, the society had paid \$73,284 in sick benefits and \$54,150 in death benefits. The development of public aid and social security programs during the New Deal and the reemergence of anti-Germanism with the outbreak of World War II finally brought the Liebesbund to its end, but, as the foregoing figures indicate, not before it had played a major social welfare role in the immigrant community that had brought it into being.

FATHER FRIEDLAND

In a certain sense, St. Joseph's Church today and St. Joseph's Parish during the height of its immigrant vitality is and was the work of Johann Ferdinand Friedland. Father Friedland was born on May 24, 1833, in Friedrichsdorf, near Erfurt in the Prussian province of Saxony. He was educated in the gymnasium of Baderborn, then at the Catholic University of Louvain, Belgium, and at the American Seminary which had been established in Louvain in connection with the University.

Father Friedland's training at the Louvain American Seminary was undoubtedly excellent preparation for his future work at St. Joseph's Parish in Detroit. The Seminary had just recently been opened in 1857, largely through the efforts of Bishop Peter Paul Lefevere of Detroit and Bishop Martin J. Spalding, then of Louisville. Its Rectors at the time Father Friedland attended were Father Peter Kindekins, who had been Bishop Lefevere's vicar-general in Detroit, and Father John DeNeve, who had been pastor of the parish in Niles, Michigan. The purpose of the seminary was to train European priests for work in the then missionary church in America. It proved to be a great success and sent hundreds of priests to the New World. (Its

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effect on Detroit alone can be seen by a review of that Diocese's clergy in 1870. At that time there were a total of 88 priests in the Diocese: 39 Belgians, 6 Hollanders, 21 Germans, 9 Irishmen, 5 Frenchmen, 2 Poles and only 6 native born Americans. Father Friedland's successor at St. Joseph's Parish from 1896 to 1912, Father B. J. Wermers, was also an alumnus of the American Seminary at Louvain.)

On September 23, 1861, Father Friedland was ordained into the priesthood by Cardinal Sterckx of Mechlin. On February 18 of the following year he sailed from Europe, never to return again, and arrived in New York on March 2, 1862. On March 10, 1862, Father Friedland began his work in Detroit. He became pastor of St. Joseph's Parish in February, 1863, at a time when the Parish consisted of approximately 300 families, a small frame church and a debt of approximately \$8,000. The new pastor was then not quite thirty years old.

Physically, Father Friedland resembled the populist politician William Jennings Bryan (although Bryan was a generation younger). This physical resemblance makes it easy to imagine Father Friedland as a man of Bryan-like energy, powerful persuasive talent as a speaker, and unlimited faith in his people's power to enact the will of God. The few contemporary references to Father Friedland which remain tend to confirm this image. He is interestingly described in a German language publication of his day as one of Detroit's "most competent and active spiritual counselors, amateur art critics and administrators."

Father Friedland, like the other great immigrant pastors of the era, was a builder. In 1865, two years after his arrival, a new rectory was constructed; in 1866 a gallery was erected in the frame church; in 1867 the High School building was built. Then in 1869, land was purchased on which to build a new church and between 1870 and 1873 the present church building was erected. The size of the building program undertaken by the Parish during the first ten years of Father Friedland's pastorate is the best evidence of his energy and administrative skills.

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The obvious capstone of Father Friedland's building program was his church. In keeping with the German sentiments of the parish, a German immigrant architect, Francis G. Himpler, then of New York, was hired to design the new church. Himpler apparently had a good reputation among the German parishes in America and was originally from Trier, having served his apprenticeship in Munich and Berlin. The new church was dedicated on November 16, 1873, by Bishop Caspar Henry Borgess, who had himself been born in Essen, Germany, and immigrated to America with his parents as a young boy. The significance of this 1873 dedication ceremony to the Catholic Church in the Middle West was attested to by the attendance of four other bishops: Dwenger of Fort Wayne, Gilmore of Cleveland, Ryan of Buffalo, and Walsh of London, Ontario. In addition to all of the regular parishioners who attended, twenty-four church societies of German, French, Polish and Irish nationality from various parishes in the City took part in the dedication procession which wound its way through the central area of Detroit.

THE IMMIGRANT ERA

The parish flourished during all the years of Father Friedland's pastorate. By the year 1883, St. Joseph's Parish was the largest German Catholic congregation in Detroit with over a thousand families worshipping there. As the Germans poured into the east side of Detroit, additional German parishes had to be established to accommodate them. Between 1857 and 1867, when it became a parish in its own right, the priests at St. Joseph's Parish were in charge of the mission church of St. Anthony at Field and Gratiot. On July 16, 1876, Sacred Heart Church, at Rivard and Eliot streets, was dedicated. St. Elizabeth's Parish, now at the corner of McDougall and Canfield was formed in October of 1884. (It's first pastor was one Anthony Svensson, a German-speaking Swede, who had been an assistant pastor at St. Joseph's Parish. Father Svensson claimed that through his ordination on November 17, 1874, he became the first native of Sweden to enter the Catholic priesthood since the Reformation.) St. Albertus, the first of Detroit's numerous

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Polish parishes, was also organized at St. Joseph's Church, where its first services were held.

Stores and shops, owned and operated by German-speaking proprietors, thrived in the area. W. A. Fuchs & Co. at 492 Gratiot Avenue furnished the local German churches with church and club supplies. The Stroh family had opened their brewery, in competition with many others, to help quench the insatiable German thirst. Lorenz Traub operated a wine and beer hall, where he also sold cigars, at 456 Gratiot. At 412 Gratiot Avenue, Lotz & Berns held themselves out as the street's "leading hatters and furnishers", noting that they were also dealers in real estate and notaries public. Joseph Goeddeke did millwright and carpenter work at 257 Antietam Street. The P. Koenig Coal Co. was supplying the needs of the owners of all of the bright new frame houses in the area from its quarters on Gratiot. Die Stimme der Wahrheit, a German Catholic newspaper published in both a Detroit and Cleveland edition between 1875 and 1919, had its offices at 413 St. Aubin, near St. Joseph's Church, where its first publisher, Engelbert Andries, was also organist and choir director. Opposite St. Joseph's Church, at 431 Orleans Street, Joseph Gerke presided at his Saloon. Anthony Muer manufactured cigars at Jay and Riopelle. At the turn of the century there was no doubt that the east side was a German community. And to those who lived there, it must have appeared as if it would be German forever.

In the evening of February 21, 1895, Father Friedland, while returning from a sick call, fell on an icy sidewalk and injured himself. He never fully recovered from his injury and on September 8, 1896, he died. The death of this patriarch of the east side saddened the whole community and brought about a remarkable display of public mourning. The day after his death, Father Friedland lay in state in his church, where literally thousands flocked to pay their last respects. His funeral Mass was celebrated by Bishop John S. Foley before a crowded church that included about seventy-five priests from throughout the diocese. An additional thousand parishioners and friends waited quietly outside the church. Following the services and a period of

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Continuation Sheet

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mourning, the Pastor's body was buried in Mount Elliot cemetery.

Some of the flavor of the thriving immigrant Parish of the late nineteenth century comes through in the report, originally published in the 1903 Golden Jubilee Brochure of the Michigan Volksblatt, of the celebration of the silver jubilee of the completion of the new church, held on November 16, 1898. A Pontifical High Mass was celebrated in the church that morning by Bishop Foley. In the evening a jubilee banquet was held at Arbeiter Hall. Most members of the congregation turned out for this event, led in their appearance by the local chapter of the Knights of St. John in full uniform, by the St. Joseph Liebesbund, the choir, the Young Men's Society and by the various other organizations of the Parish.

Following dinner, the assembled audience heard a number of speakers extoll the virtues of St. Joseph's Parish and the German community of Detroit. First, Bishop Foley invoked the memory and work of Father Friedland. He also flattered the audience by describing St. Joseph's Church as "the jewel of the diocese." Mr. J. P. Schmitt, an active parishioner, described the work and functions of the numerous parish organizations, especially the Liebesbund. Mr. Heinrich Andries, editor of the German-Catholic newspaper Die Stimme der Wahrheit, devoted his speech to a tribute to Father Friedland. Father B. J. Wermers, Friedland's successor as pastor (who, as the saying goes, had a hard act to follow), briefly thanked those who had organized the celebration.

The keynote speech of the evening, however, was delivered by Rev. Father Karl Hutter, the pastor of St. Anthony's Parish, another German congregation in Detroit, who dramatically drew on the immigrants' nationalist feelings. He spoke of the accomplishments of the Parish during the past twenty-five years and of the fears of the older generation of immigrants that their children would not have the same zeal for the advancement of German Catholicism that they had. Father Hutter then affirmed his confidence that

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the work of the immigrants had inbedded into their children's hearts the ideals of their elders. "The parish," he concluded, "can also be grateful to Father Friedland that she [sic] has remained a truly German one and she shall remain German in the future. The word of God shall be preached in German, it shall be the language of the school, and we shall live as Germans and strive in everything after German culture." The report indicates that these words drew forth tremendous applause. Father Hutter closed his address with a threefold "Hoch auf die St. Josephsgemeinde", as the crowd gathered about him "to press his hand warmly in assurance of their hearty accord." At the close of the evening's activities the choir led those present in the traditional German hymn "Grosser Gott wir loben Dich."

THE DECLINE

For another twenty some years the German theme of Father Hutter's 1898 speech resounded through St. Joseph's Parish. But, beneath its heavy tone, other themes began to rise to the surface. Then came the First World War.

The immigrant cultures in America have always died out - sometimes slowly but always certainly. The children and grandchildren of the immigrants become more and more Americanized. Over the years a parish like St. Joseph's which was built initially on the unifying force of a non-English language inevitably had to decline as Americanization - which in terms of language meant a triumph of English - took its toll on the immigrant German culture. "Our cultural assimilation has taken place not in a 'melting pot', but rather in a 'transmuting pot' in which all ingredients have been transformed and assimilated to an idealized 'Anglo-Saxon' model...[It] has proceeded in essentially the same way as has our linguistic development - a few foreign words here and there, a few modifications of form, but still thoroughly and unquestionably English." (Will Herberg, Protestant-Catholic-Jew, Doubleday & Company, Inc. [Garden City, 1956], p. 21.).

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The decline of the immigrant churches was also, in each case, attributable partially to certain local factors. Again, St. Joseph's Church was no exception. The history of that Parish since the end of the First World War has been essentially one of attempting to conserve its resources and coping with its changing neighborhood.

The rapid pace of industrial change in the metropolitan Detroit area during this period, combined with the anti-German prejudices engendered by the two World Wars, eventually reduced the parish's congregation to a mere fraction of its former size. Germanism, which fostered the promotion of the German language and culture and which had been one of the two pillars which sustained the parish's growth between its founding and the First World War, was dealt a severe blow by the American patriotic fervor of the First World War. Although the German-American community of Detroit was fundamentally as loyal to the American war effort as was its non-German counterparts, the suppression of all things that were German was the order of the day. Even from within the German-American community the pressure for such suppression was great, resulting in, for example, a program for deemphasizing German in St. Joseph's schools.

The automobile, which built Detroit, also eventually contributed to the decline of its ethnic ghettos. The new factories and tool and die shops naturally located themselves in the newer areas of the city and thereby drew away from the old German neighborhood the younger German-Americans who sought opportunities in them. They also altered the settlement patterns of the newer German immigrants who, seeking homes more convenient to employment, no longer naturally settled in the old German community. The German-Americans also were quickly affected by the American pattern of moving further out from the central city and the center of their population gradually shifted further to the northeast along Gratiot Avenue throughout the years from 1920 through the 1950s. Many continued their membership in St. Joseph's Parish, however, frequently returning to the Church of their childhood to worship, and their financial support

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of the church has been its salvation to the present day. The Parish continues to have a German language Mass one Sunday each month, although, obviously, most of those in attendance are German-Americans who immigrated much later than the Parish's founding families.

As the Germans moved out of the old neighborhood, new immigrant groups moved in. Most prominent among them were the Italians, significant numbers of whom joined St. Joseph's Parish and become, after the Germans, the largest and most active nationality group within the Parish. When blacks began moving into the area in large numbers, efforts were made to convert them to Catholicism and for years the congregation has been interracial.

Today, the congregation at St. Joseph's Church is a mixture of the various thriving elements that make up metropolitan Detroit in general. Clearly it is no longer an ethnic parish in the old sense. Gerhard Lenski's 1960 study of the sociological role of religion in Detroit (The Religious Factor, rev. ed., Doubleday Anchor Books edition, 1963) indicates that the ethnic factor in Detroit's Catholicism has been on the decline. That conclusion clearly applies to St. Joseph's Parish. The present congregation consists of at least four groups: old parishioners with historic family attachments to the parish of years gone by; parishioners whose initial contact was through old St. Joseph's High School; parishioners who live in the new Lafayette and Elmwood Parks; and some who have been attracted simply by the beauty of the graceful old church. The immigrant era is dead; the Germantown of yesterday's Detroit is gone. Yet historic St. Joseph's Church still stands at the corner of Jay and Orleans Streets as a reminder of an interesting chapter in the story of Detroit's past.

United States Department of the Interior
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Continuation SheetSection number 8 Page 15**The Chancel Windows**

The national level of significance is suggested because of newly-discovered information concerning the chancel windows of the church. These windows were made by the well-known firm of Mayer of Munich, which then offered a full range of church furnishings and today concentrates on stained glass and mosaic. In fact, many of the statues in St. Joseph's bear the Mayer mark, and the main altar is also said to have come from the firm. In the last years of the nineteenth century and up until today, Mayer has been a major supplier of stained glass to churches all over the world, and their influence on stained glass and the appearance of churches has been enormous. Some authors refer to a "Munich School" of stained glass, largely on the basis of the Mayer hegemony. A recent list of North American works issued by the company was restricted to cathedral churches only, and listed fifty-six churches in the U.S. and Canada, from east to west coasts. The firm's work includes the window of the dove in the center of Bernini's "Chair of St. Peter" in the apse of St. Peter's Basilica in Rome, as well as glass for cathedrals in Munich, Leningrad, Lima, Melbourne, and the World Peace Church in Hiroshima. Important American commissions include St. Patrick's in New York, and Washington Cathedral (Episcopal) in Washington, D.C.

Gabriel Mayer, the current President of the firm, has recently stated that he knows of no Mayer windows in North America as early as those of St. Joseph's, and, in fact, expressed great surprise that Mayer had sent windows to the U.S. so early. The Mayer firm's records were destroyed in World War II, but a list of works has been recreated from information which survived the war, and from information received from outside sources since that time. That information includes nothing else in North America earlier than the 1880's.

It should be kept in mind that Francis G. Himpler, the architect of St. Joseph's, was of German birth and education, and that he practiced in Germany before coming to the United States. It seems reasonable to speculate that Himpler, a German designing a building for a German congregation, knew of Mayer's workshop and recommended Mayer to St. Joseph's. It is certain that Himpler had a hand in the design of the windows, for a colored drawing of the geometrical portions of the windows survives, signed and dated by Himpler. It is equally certain that Mayer made the

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windows, for the central window is signed in the left end of the ribbon banner under the feet of the figure of St. Peter. The banner bears the words "claves regni" in its central portion, and in its left swallow-tailed end the smaller inscription "Mayer'sche Kunstanstalt, Munchen". It is interesting, also, that Gabriel Mayer assumed that the inscription would have been "Mayer'sche Hofkunstanstalt", but that the windows are too early for the inclusion of "hof", the royal patent dating to 1882.

Virginia Raguin of the Census of Stained Glass in America has observed that no other European windows in America carry the same significance of the combination of documented early date, signature, existence of a design drawing, and documentation of American design involvement in windows made in Europe.

Raguin also notes that the St. Joseph glass reflects the early revival of stained glass in Bavaria, a development sponsored by the Bavarian royal house and based on medieval models; she has noted the resemblance of the St. Joseph glass to glass at Regensburg Cathedral. There is no other documented German glass of this style in the United States; while other glass in the style and of the date certainly exists, it is neither signed nor documented as to source.

Furthermore, the influence of that mid-century revival in Bavaria is amply demonstrated by the two contemporary windows in St. Joseph's made by Friedrichs & Staffin of Detroit. Lacking the sophistication and craft quality of the Mayer windows, these products of a German-American workshop clearly reflect the Bavarian style. Note that although both partners were German-American, neither trained in Germany. Staffin was born here, and German-born Friedrichs was brought to this country as a child in 1844, too early to have been influenced by developments in Bavaria. So the awareness shown by their glass in St. Joseph's and other Detroit churches -- such as the Trinity window of 1873 in Most Holy Trinity Church -- must indicate that information had disseminated across the Atlantic. Again, so far as is known, only in St. Joseph's do documented German and American windows of the same date and in this style exist side by side.

The Mayer windows are also of historic significance for their theological program, which reflects the activities of the first Vatican Council, which met in Rome even as the church itself was under construction. The Vatican Council "defined" the dogma of

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papal infallibility as a required belief for Roman Catholics, and in these windows, almost instantaneously, we have a direct expression of support for that dogma. Christ gives the keys to Peter in the central position in a reference to the establishment of the papacy by Christ as part of his establishment of the church. The flanking saints all support a theme of papal supremacy; Bernard, for example, was a strong supporter of papal authority. The legends in the ribbon banners hardly need explanation once translated -- "Rome has spoken...", "Where is Peter, there is the church". This connection to events then current was well known and reported in the 19th century. In addition, we know the source of the iconographical program, for it was reported in the press to have been conceived by Fr. Friedland, pastor of the parish. Friedland's support for the papacy is further underlined by the existence of a pair of photographs showing the pastor and other parish worthies standing by a float on which is a model of the then-proposed St. Joseph's Church standing on a "mountain" of draped fabric, with banners on the sides of the cart in English and German, "Thou art Peter and upon this Rock I will build my church..."

In addition, it seems reasonable to speculate that the subject matter of the windows had a political impetus as well. Most of the German Catholics at St. Joseph's must have been Bavarian, and Bismarck had swallowed up Bavaria in the unification of Germany under the rule of the Kaiser. Most Bavarians were not happy that their nation had lost its independence, and Bismarck was very much less than a popular figure in Bavaria. At the same time, of course, Bismarck and the papacy were in confrontation over the Kulturkampf, and so an expression of support for the papacy can easily be taken as an expression of opposition to Bismarck and the unification of Germany.

In concluding discussion of the chancel windows, then, we can say that the chancel windows of St. Joseph's Church are of national historical and architectural importance because they are the first known Mayer windows to come to North America, because of the unique surviving documentation concerning their origins and design, and because Mayer and Bavarian glass have been an enormously important influence on stained glass and church design worldwide.

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Continuation Sheet**

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Charles Van Depoele

The church is significant for its association with the career of Charles Van Depoele. Advertised as a "Sculptor and Architect" and offering a "Specialty of Church Furniture", Van Depoele supplied the original communion rail and the first confessional for the church, and also made the St. Joseph Altar, based on payments listed in the parish ledger. He is listed repeatedly in the ledgers in the 1870's and one entry is for the stairs to the pulpit.

This association with Van Depoele is significant because these are the only church furnishings known to be definitely associated with him, and he was a participant in the early development of electric light at about the same time he worked for St. Joseph's. In partnership with the Rev. A.F. Bleyenburgh, pastor of Most Holy Trinity, Van Depoele developed an arc light pre-dating Edison's more significant incandescent bulb. More significant than his arc lamp are VandePoele's development of the carbon brush, a development that literally made practical electric motors possible, and his reputation as the "father of electric traction", or "father of the trolley". As such, he is of national significance, and these furnishings are associated with that period of his life in which he was beginning the important career shift to electrical experimentation.

9. Major Bibliographical References

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See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property About 2 acres

UTM References

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 Zone Easting Northing

C

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 Zone Easting Northing

D

See continuation sheet

Verbal Boundary Description The complex consists of two parcels. That containing the church, factory, Wermers house, and garage is bounded by Jay Street, Orleans Street, Antietam Street, and the Grand Trunk Railway. That containing the convent is bounded by Jay, Orleans, and the dog-leg alley contained within the triangular block bounded by Jay, Orleans, and Gratiot Avenue.

See continuation sheet

Boundary Justification

The boundaries contain the surviving buildings of St. Joseph's Catholic parish.

See continuation sheet

11. Form Prepared By

name/title William M. Worden

organization _____ date October, 1991

street & number 1020 Iroquois Ave. telephone 313/224-3487

city or town Detroit state MI zip code 48214

United States Department of the Interior
National Park Service

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Continuation Sheet

Section number 9 Page 2

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National Park Service

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Continuation Sheet

Section number _____ Photos _____ Page _____

1. View of church from northwest (8/26/91).
2. View of church from southwest (8/26/91).
3. Fund raising for present church with convent (old rectory) in background and model of church on float; Rev. J.F. Frieland pointing to "Thou..." (c. 1870).
4. View of church as dedicated with unfinished tower and uninstalled decorative stonework, seen from northwest (c. 1873).
5. General view of interior from liturgical west to east (8/26/91).
6. General view of interior from liturgical east to west (8/26/91).
7. View of chancel from northwest toward southeast, showing windows (3/12/91).
8. Detail of central chancel window showing Christ and Peter (3/12/91).
9. Detail of central window showing signature (3/12/91).
10. Rectory from northwest (3/12/91).
11. Convent from east, newer wing to left (3/12/91).
12. Wermers House from southeast (3/12/91).
13. View looking southeast showing relationship of church and rectory (8/26/91).
14. St. Joseph's Altar, made in 1875 by Charles Van Depoele (8/26/91).

Dates of photos are as given in each entry. Modern photos taken by William M. Worden, 1020 Iroquois Avenue, Detroit, MI 48214 and all original and copy negatives in his possession.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: BOUNDARY INCREASE

PROPERTY NAME: Saint Joseph Roman Catholic Parish Complex (Boundary Increase)

MULTIPLE NAME:

STATE & COUNTY: MICHIGAN, Wayne

DATE RECEIVED: 12/16/91 DATE OF PENDING LIST: 1/30/92
DATE OF 16TH DAY: DATE OF 45TH DAY:
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 91002013

NOMINATOR: STATE

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT RETURN REJECT 1/28/92 DATE

ABSTRACT/SUMMARY COMMENTS:

*Expansion of a previously listed property - St. Joseph Church -
to include the parish complex of buildings*

*National significance is suggested for the presence of
the stained glass windows - forward to Div. of History for
their evaluation -*

RECOM./CRITERIA Accept A&C
REVIEWER Datrick Andrews
DISCIPLINE Historian
DATE 1/28/92

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

CLASSIFICATION

___count ___resource type

STATE/FEDERAL AGENCY CERTIFICATION

FUNCTION

___historic ___current

DESCRIPTION

___architectural classification
___materials
___descriptive text

SIGNIFICANCE

Period Areas of Significance--Check and justify below

Specific dates Builder/Architect
Statement of Significance (in one paragraph)

- ___summary paragraph
___completeness
___clarity
___applicable criteria
___justification of areas checked
___relating significance to the resource
___context
___relationship of integrity to significance
___justification of exception
___other

BIBLIOGRAPHY

GEOGRAPHICAL DATA

___acreage ___verbal boundary description
___UTMs ___boundary justification

ACCOMPANYING DOCUMENTATION/PRESENTATION

___sketch maps ___USGS maps ___photographs ___presentation

OTHER COMMENTS

Questions concerning this nomination may be directed to

Phone

Signed Date

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 91002013 Date Listed: 1/28/92

St. Joseph Roman Catholic Parish Complex (Boundary Increase)

Property Name:

Wayne MI
County: State:

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Patrick Andrus
Signature of the Keeper

4/9/92
Date of Action

=====
Amended Items in Nomination:

In consultation with the MI SHPO it was determined that this property does not meet National Register Criterion B. Criterion B is now deleted from the nomination.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)



St. Joseph's Parish Complex, Detroit, MI # 1

#1

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waynedom



St. Joseph's Parish complex, Detroit, MI #2

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St. Joseph's Parish Complex, Detroit, MI # 3

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St. Joseph's Parish Complex, Detroit, MI #5

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Waynesboro



St. Joseph's Parish Complex, Detroit, MI # 6

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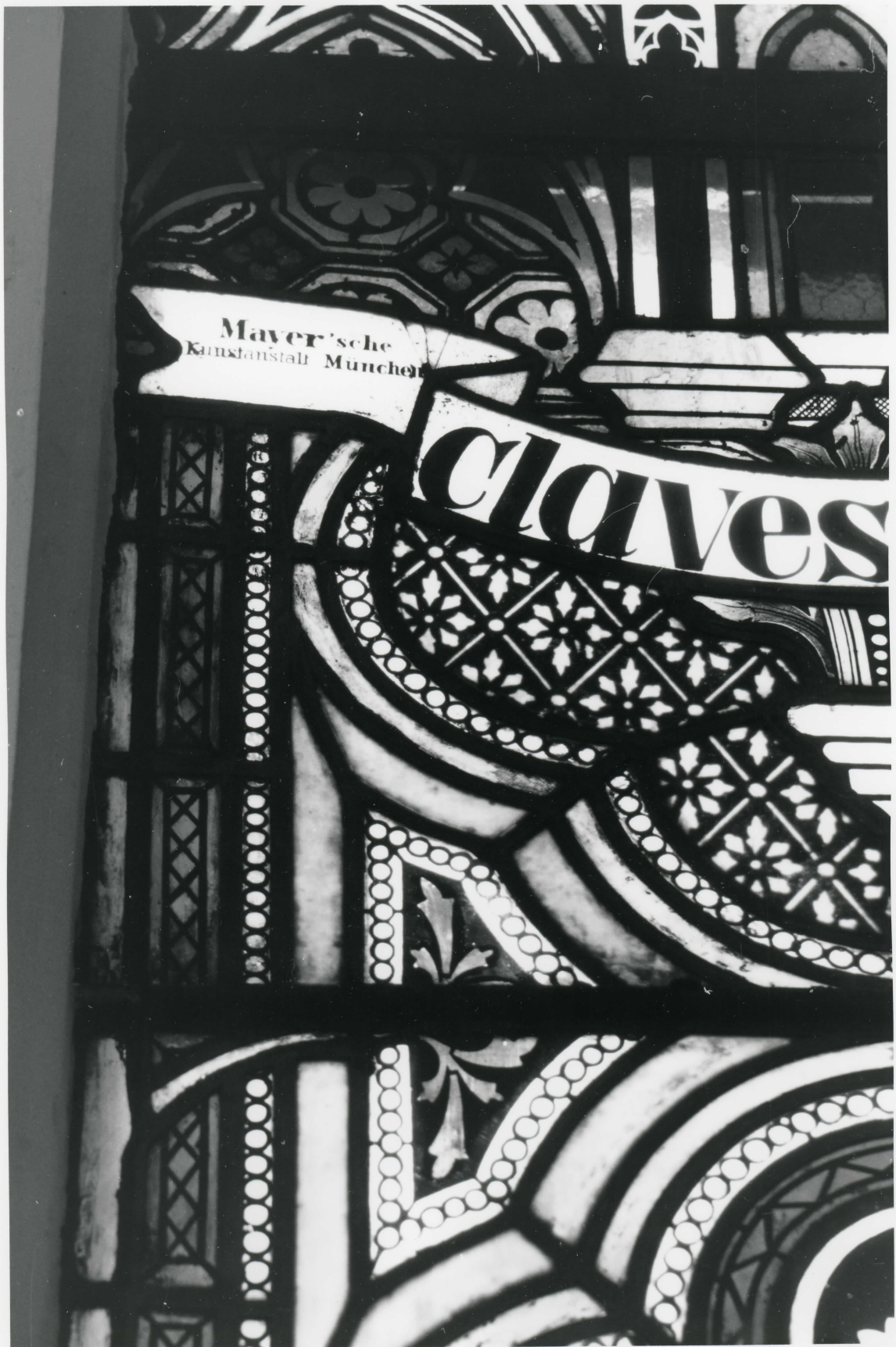
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1892



St. Joseph's Parish Complex, Detroit, MI #8

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St. Joseph's Parish Complex, Detroit, MI #9

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St. Joseph's Parish Complex, Detroit, MI #10

ST JOSEPH'S R.C. CHURCH

DETROIT MI

RECTORY (1896)

PHOTO BY WM M WORDEN

DECEMBER 1988



St. Joseph's Parish Complex, Detroit, MI #11

ST JOSEPH'S R.C. CHURCH
DETROIT MI

CONVENT (RECTORY OF 1865)

PHOTO BY W M M WORDEN
DECEMBER, 1988

Wayne.com



St. Joseph's Parish Complex, Detroit, MI #12

ST JOSEPH'S R.C. CHURCH

DETROIT MI

"WERNERS HOUSE"

PHOTO BY WM. M. WORDEN

DECEMBER, 1988

Wayne MI



St. Joseph's Parish Complex, Detroit,
Mi, # 13

#13

Wayne.com

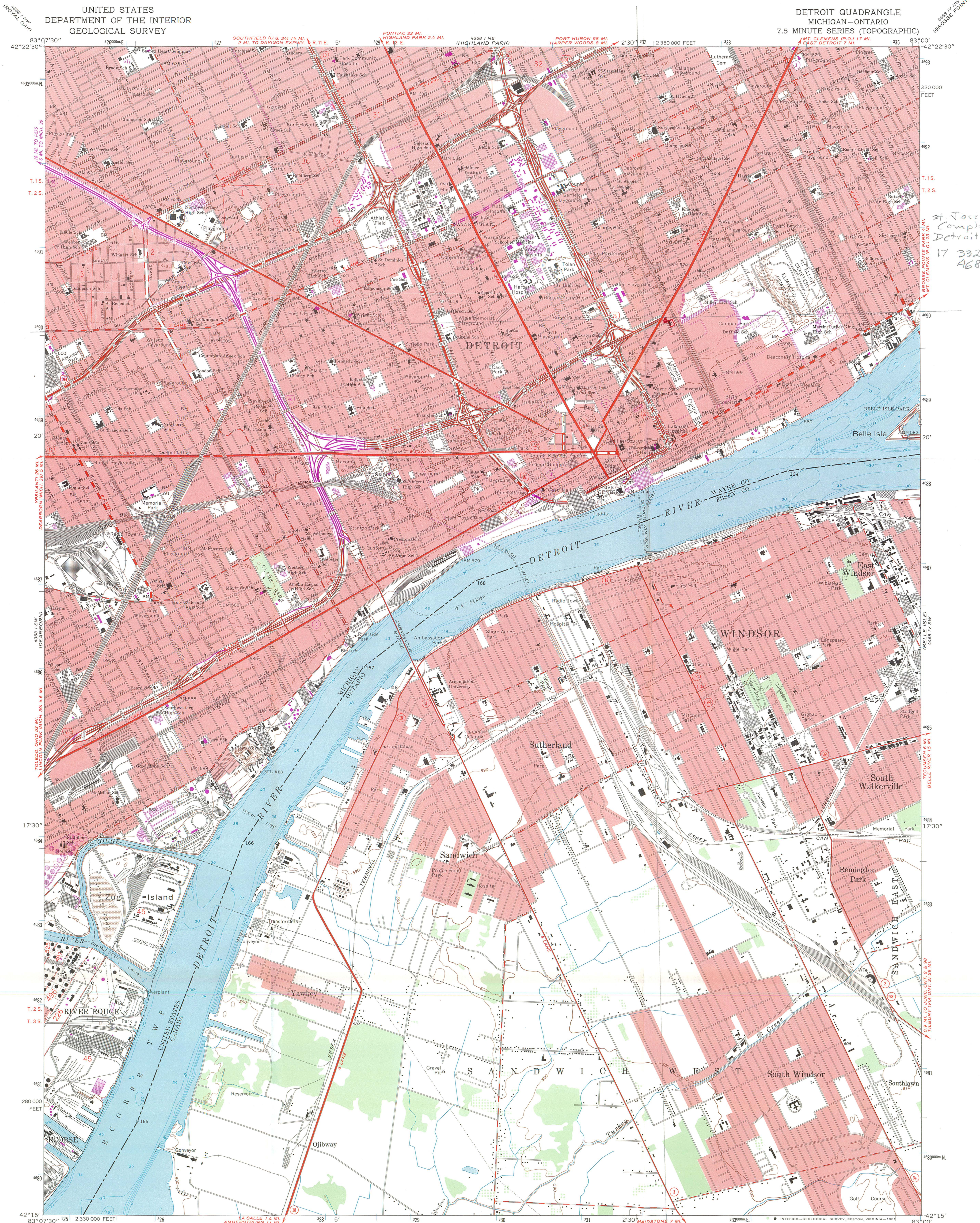


St. Joseph's Parish Complex, Detroit, MI #14

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UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

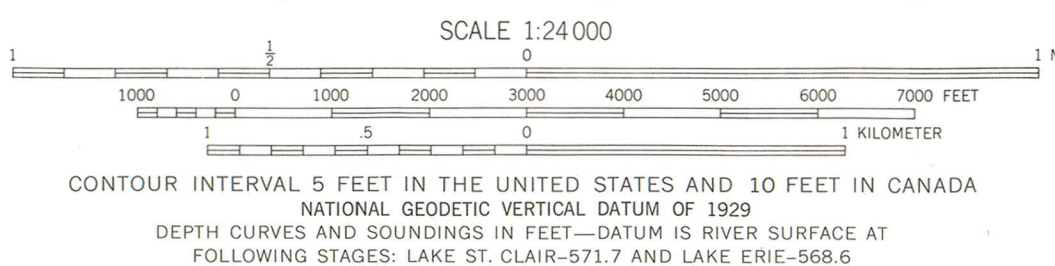
DETROIT QUADRANGLE
MICHIGAN-ONTARIO
7.5 MINUTE SERIES (TOPOGRAPHIC)



St. Joseph Parish
Complex
Detroit, MI
17 332 280
4689 950

Mapped, edited, and published by the Geological Survey in cooperation with State of Michigan agencies
Control by USGS, USC&GS, U. S. Lake Survey, and City of Detroit
Planimetry by photogrammetric methods from aerial photographs
Topography by planetable surveys 1938. Revised from aerial photographs taken 1966-67. Field checked 1968
Canadian portion copied in part from Windsor quadrangle (1:25 000) 1960, Army Survey Establishment, R. C. E.
Selected hydrographic data compiled from U. S. Lake Survey Charts 41 and 412 (1966). This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on Michigan coordinate system, south zone 1000-meter Universal Transverse Mercator grid ticks, zone 17, shown in blue
Red tint indicates areas in which only landmark buildings are shown

UTM GRID AND 1980 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET
To place on the predicted North American Datum 1983 move the projection lines 7 meters west as shown by dashed corner ticks
There may be private inholdings within the boundaries of the National or State reservations shown on this map



THE U. S. PORTION OF THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092 AND BY THE GEOLOGICAL SURVEY DIVISION MICHIGAN DEPARTMENT OF NATURAL RESOURCES, LANSING, MICHIGAN 48909 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled from aerial photographs taken 1973 and 1978. Map edited 1980. This information not field checked. Canadian portion not revised



ROAD CLASSIFICATION

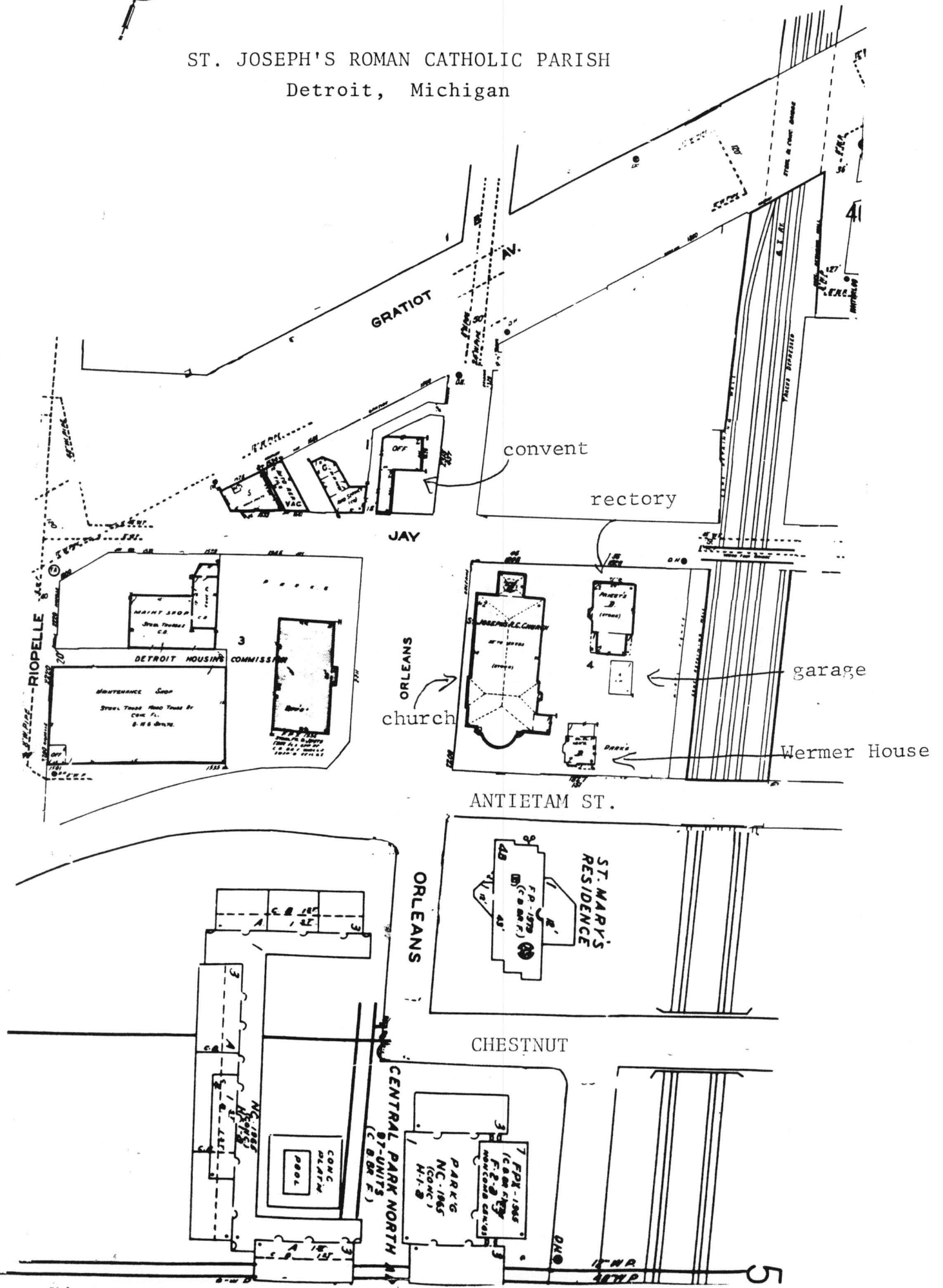
Primary highway, all weather, hard surface	Light-duty road, all weather, improved surface
Secondary highway, all weather, hard surface	Unimproved road, fair or dry weather

Interstate Route
 U. S. Route
 State Route

DETROIT, MICH.—ONT.
N4215—W8300/7.5
1968
PHOTOREVISED 1973 AND 1980
DMA 4368 1 SE—SERIES Y862



ST. JOSEPH'S ROMAN CATHOLIC PARISH
 Detroit, Michigan





Bureau of History, Historic Preservation Section
Michigan Library and Historical Center
717 West Allegan Street
Lansing, Michigan 48918-1800

RECEIVED
DEC 16 1991

NATIONAL
REGISTER

December 4, 1991

Ms. Carol D. Shull, Chief of Registration
National Register of Historic Places
National Park Service
U. S. Department of the Interior
P. O. Box 37127
Washington, D. C. 20013-7127

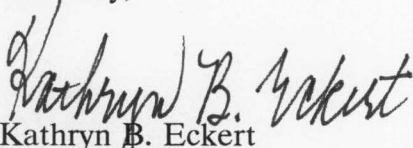
Dear Ms. Shull:

Enclosed are National Register nomination materials for the Saint Joseph Roman Catholic Parish Complex in Detroit, Wayne County, Michigan. The Saint Joseph Church is currently listed in the National Register. The present nomination is an amendment to expand the designation to include the parish complex's other historic buildings.

This property is being submitted for listing in the National Register. No notarized statements of objection or other written comments concerning this nomination were submitted to us prior to the submission of this nomination to you.

Please direct all questions concerning this nomination to Robert O. Christensen, National Register Coordinator (517/335-2719).

Sincerely,


Kathryn B. Eckert
Acting State Historic Preservation Officer

KBE:roc



United States Department of the Interior



NATIONAL PARK SERVICE
P.O. Box 37127
Washington, D.C. 20013-7127

IN REPLY REFER TO:

H32(413)

APR 16 1992

To: Chief Historian
From: Chief of Registration, National Register of Historic Places
Re: St. Joseph Roman Catholic Parish Complex, Wayne Co., MI
Property for potential National Historic Landmark designation.

Attached is a copy of a nomination for a property recently listed in the National Register with a recommended national level of significance. At the request of the State historic preservation officer, we are forwarding it to you for your review and consideration of its potential for National Historic Landmark designation.

Patrick Andrews for Carol Skull