

1031 Como Avenue West
St. Paul, Minnesota
SHPO Inv. # RA-SPC-0707

**St. Paul Heritage Preservation Commission
Individual Property Designation Form**



Address: 1031 Como Avenue West (formerly 1051 Cross Street, later renamed Como Avenue)

Historic Name: The Church of St. Andrew of St. Paul

Common or Current Name: The building is commonly known as St. Andrew's Catholic Church or simply St. Andrew's. The current name of the property is the Twin Cities German Immersion School.

PROPERTY IDENTIFICATION

PIN: 26 29 23 22 0038, 26 29 23 22 0172, 26 29 23 22 0172

SHPO Inventory #: N/A

Property Type: Church

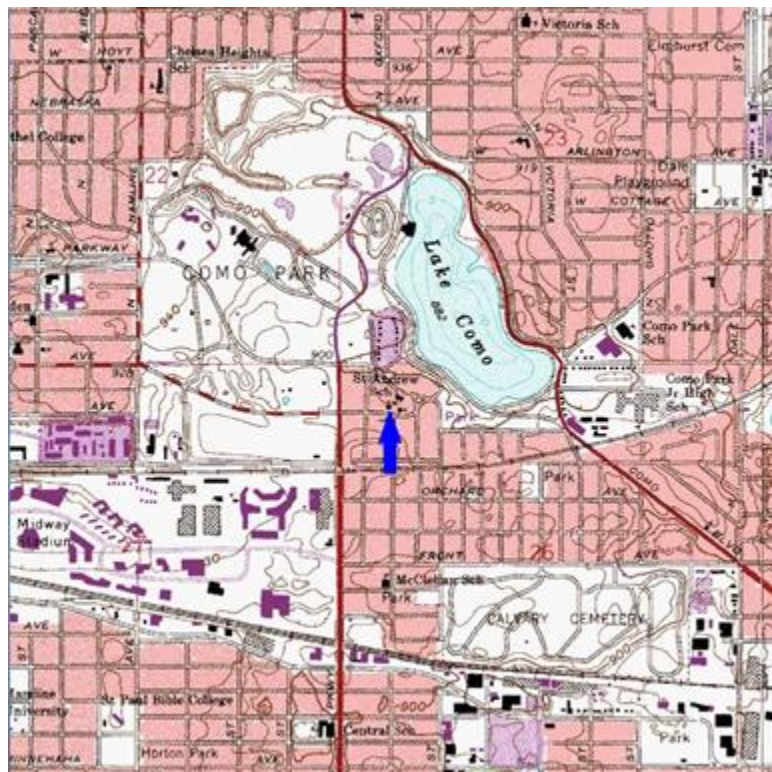
Legal Description: Lot 10 Block 4 of Warrendale

SUBJ TO ESMT, VAC ALLEY ACCRUING AND FOL, BEG AT THE NW COR OF LOT 19 THENCE SELY ON THE NELY LOT LINE 60 FT THENCE S 78 FT TO PT 48.5 FT E AT RA FROM W LINE OF SD LOT THENCE SWLY 41.4 FT TO PT ON S LINE 25 FT E AT RA FROM W LINE THENCE WLY ON SD LINE 28 FT TO SW COR THENCE N 130.7 FT TO POB BEING PT OF LOT 19 ALSO ALL OF LOTS 10 THRU LOT 15 & LOTS 20 THRU LOT 23 BLK 4

Ward: 5

Planning District: 10

U.S.G.S. Map: St. Paul West Quadrangle, MN, 7.5 Minute Series, Scale 1:24:000, 2016.



St. Andrew's Catholic Church (location noted with blue arrow)

HISTORICAL ABSTRACT

Building Permit #: 24765

Construction Date: 1927

Subsequent:

Architect: Charles A. Hausler

Builder: McGough Brothers

Moved: N/A

Original Address: 1051 Cross Avenue, later renamed Como Avenue West

Original Owner: St. Church of St. Andrew of St. Paul

Subsequent: Twin Cities German Immersion School Bldg and Educational Properties TCGIS LLC¹

Historic Uses: Church

DESCRIPTION

Style: Romanesque Revival

Building Type: Church

No. of Stories: 2

Plan: Rectangular

Roof Type: Gable

Roof Material: Multi-colored ceramic tile

Structural System: Reinforced concrete

Foundation: Concrete

Façade Material: Brick masonry

Additional: Multi-colored ceramic tile

Outbuildings: 1957 school building, which is connected to the church through a 2013-2104 addition.

Other contributing features: N/A

VISUAL ASSESSMENT

Exterior Condition: Very good

Exterior historic Integrity: Very good

Surrounding Land Uses: Single family residential

¹ According to Ramsey County Property Records, there are three property identification numbers for the property. The owner for 262923220038 and 262923220172 is identified as Attn: Kathleen Padian, Education Properties TCGIS LLC, 3248 Laurel St, New Orleans, LA 70115-2340. The owner for 262923220173 is identified as Twin Cities German Immersion School Bldg, 1031 Como Avenue, St. Paul, MN 55104.

St. Paul Heritage Preservation Commission Individual Property Designation Form

DESCRIPTION STATEMENT

The Church of St. Andrew of St. Paul, commonly known as St. Andrew's Catholic Church or simply St. Andrew's, is located in a residential area on Como Avenue, two blocks east of Lexington Avenue, and one block to the southwest of Lake Como. Designed by architect Charles A. Hausler, and constructed in 1927, the building represents an example of the Romanesque Revival style.

St. Andrew's Catholic Church is a large, imposing building with overall dimensions of approximately 70 feet by 107 feet. The complex building features various bays, wings, towers, and roof forms. Resting on a raised basement, the building is clad in brown brick, in several dark tones, and trimmed with Bedford limestone. The elaborate brickwork features various patterns including Flemish, American, running, basket weave, and herringbone bonds, as well as extensive brick corbelling. A broad intersecting-gable roof, with multi-colored ceramic tiles, covers the main body of the church. The building achieves a highly-polychromatic effect through the use of dark brick, light stone, and multi-colored tiles. (Figure 2)

The south-facing principal elevation is a complex and detailed composition. (Figure 3) A broad set of stairs ascend to the main entrance and extend across the entire width of the building. A projecting entrance portico is set at the base of a high recessed arch. The entrance portico is characterized by wide alternating bands of brick and stone, a pediment with a series of blind arches, and a multi-colored tiled roof. Paired entrance doors with round window openings are set within an arched opening with ornate detailing and supported by stone columns. A round-arched opening with four round windows is placed to each side of the entrance.

The tympanum of the arch above the main entrance contains a sculptural panel in high relief. However, the sculpture is currently covered with fiberboard and is not visible.

Engaged towers are positioned to each side of the main entrance and extend above the building's roofline. Eight-sided turrets complete each tower. The turrets feature blind openings inset with tan and terra cotta-colored tiles, and multi-colored tile roofs.

A single entrance door with round windows is placed to the side of each tower. Each doorway is set within a recessed stone arch with similar detailing to that of the main entrance. A niche for sculpture is placed above each arch. The tympanum of the arch above each side entrance contains a sculptural panel in high relief. However, as is the case with the main entrance, the sculpture is currently covered with fiberboard and is not visible.

An elaborate rose window is set within the recessed arch above the main entrance. (Figure 4) The framework for the window is stone. A cross is centered in the window and is encircled with twenty, round window openings. There are three tear-drop shaped windows between each arm of the cross. The outer stone frame of the window features an ornate band of foliated panels.

The pediment above the recessed arch features a series of blind arches, a niche for sculpture, and brick corbelling just below the roofline. However, based on historic photographs, it does not appear there had ever been a sculptural piece within the niche.

The east elevation consists of several bays of various heights and roof forms and also includes a high tower. (Figure 5) The south bay extends from the main mass of the building and is covered with a shed roof. Two gabled roof sections project from the east side of the bay. (Figure 6) The section to the south features paired openings separated by stone columns on both the first and second stories. The first story openings are covered with round arches. The lower section appears to have contained rectangular windows, but the openings have been infilled with brick. The paired windows on the second story are covered with round arches, but both are set within a recessed panel that is also covered with an arch. The tympanum of the arch is infilled with square and diamond-shaped multi-colored ceramic tiles that match the colors of the roof tiles. (Figure 7) The adjacent gabled-roof bay contains an entrance, and appears to have been added at a later date, although the design and materials are consistent with the design of the church.

The next bay on the south elevation includes the tall, bell tower. Beginning at the base, the square tower features paired window openings that are similar to the windows on the second floor of the south bay. Next, the tower features a semi-circular balcony constructed with stone. This is followed by a narrow window, which is also found on the other elevations of the tower. An octagonal belfry is positioned at the top of the tower. Each side of the belfry contains a round-arched stone panel with four round windows. The panels are linked with broad stone bands. A low dome covered with multi-colored tiles completes the tower.

The next bay of the east elevation includes a high, gabled-roof section that represents the east transept of the church. Three, tall narrow windows are centered in the bay. The round-arched windows are separated by brick columns with stone bands. There is a cross just below the gable, which is formed by openings in the brickwork. A single brick pier capped with multi-colored tiles is positioned at the south side of the bay.

The final bay of the east elevation consists of a two-story projecting wing. The wing is covered with a gable roof, the north slope of which merges with the roof that covers the main body of the church. An entrance door set within a round-arched, brick-framed surround is positioned to the north side of the bay. A small double-hung window is located to the left of the entrance. The second story is defined by two, round-arched, multi-paned windows. Brick piers capped with multi-colored tiles are placed at each side of the bay.

The west elevation is nearly identical to the east elevation, except there is no tower, nor the later entrance bay found on the east elevation. (Figure 8) Instead, those areas of the west elevation feature additional window openings.

The north elevation originally featured three, round windows that opened onto the altar. But the openings have been infilled. A tall, square chimney is attached to the north elevation. Stone bands define the top of the chimney.

The interior of the church is in the form of a Greek cross covered by a groin vault. A balcony is located at the south end of the nave and is accessed by spiral stairs in each of the two towers along the principal elevation. The interior was simplified in the modern era as was often the case with Catholic churches as a result of the Second Vatican Council. (Figure 9) The lower level included spaces for dining and community gatherings and a kitchen.

Other Buildings

St. Andrew's School is located a short distance to the north of the church and faces Van Slyke Avenue. The school was designed by Shifflet, Backstrom, Hutchinson, and Dickey and was constructed in 1957. The two-story brick building rests on a raised basement and features large window openings and a flat roof. There are classrooms on the first and second floors and dining space and a kitchen on the lower level.

An addition in 2013-2014 by the Twin Cities German Immersion School linked the school with the church. The glass and metal-clad building extends from the north elevation of the church and wraps around the west elevation of the school. (Figure 10)

Current Status

In 2011, the congregations of St. Andrew's and the Church of the Maternity of Mary merged, and all functions transferred to the Maternity of Mary site at the intersection of Dale and Arlington. In 2013, the entire property was purchased by the Twin Cities German Immersion School.

Assessment of Integrity

St. Andrew's Church retains very good integrity. The exterior remains in very original condition and there have been few changes. The interior has experienced a loss of integrity as a result of a simplification of the interior during the modern era as well as the more recent removal of all the furnishings, including the pews, altar, and stained glass windows, which were relocated to the Church of the Maternity of Mary. However, the interior retains its original layout, proportions, and spatial arrangement.

The 2013-2014 addition has also resulted in a loss of integrity. However, the addition is only attached to the north elevation of the church, which was largely a blank wall. Moreover, the strong visual presence of the church and its three primary elevations are not affected by the addition.

The integrity of the overall property was impacted by the 2013 demolition of the rectory, which was designed by Bettenburg, Townsend, and Stolte in 1950, and the 2000 demolition of the convent, which was designed by John Wheeler in 1926. However, the significance of the property is primarily associated with and represented by the church building.

SIGNIFICANCE STATEMENT

Period of Significance: 1927-1949

St. Paul Historic Contexts:

- Churches, Synagogues, and Religious Buildings: 1849-1950
- Residential Real Estate Development: 1880-1950

St. Paul Heritage Preservation Criteria/Criterion: 1, 4, 5, 7

St. Andrew's Catholic Church is architecturally significant as a well-designed example of the Romanesque Revival style. The church is not only significant in the Lake Como area, where it maintains a strong architectural presence, it is also among St. Paul's most distinctive period revival style churches. St. Andrew's Catholic Church is also significant for its association with Charles A. Hausler, who served as the first city architect for the city of St. Paul and whose large and diverse body of work had an important impact on the city.

St. Andrew's Catholic Church is also historically significant as an important institution in the Lake Como area that became a community center for the working-class congregation that it served. The church also served a community of Hungarian immigrants and is significant for its association with the Hungarian immigrant experience. The broader impact of the church was demonstrated by the five new congregations that were created from the area served by St. Andrew's Church.

History of St. Andrew's Congregation

St. Andrew's Catholic Church was established in 1895 when four local residents petitioned the pastor of the Church of St. Vincent to create a mission church in order to serve the growing population of the Lake Como area. Even though the area that was to become the heart of St. Andrew's parish had been platted in 1859 as "Como Villa," growth had been very limited. But in 1883, the right of way for a subsidiary line of the Northern Pacific Railway between St. Paul and Brainerd was routed just to the south of Lake Como. More importantly, the directors of the Northern Pacific decided to construct extensive shops along the right of way. Construction of the eleven buildings that were to comprise the Como Shops was completed in 1885. As the shops became operational, employees sought housing nearby, and Como Villa and adjacent areas saw a rapid increase in population.²

The new mission church was housed in a building that had been constructed at the intersection of Hatch and Churchill streets in 1889 by a Presbyterian Congregation. After the Presbyterians vacated the building, it was purchased for St. Andrew's and moved diagonally across the intersection.

² Pierre, Kenneth Jerome, "The Church of St. Andrew, St. Paul, Minnesota, 1885-1946" (M.A. Thesis, University of St. Thomas, 1966), 8-9. Zellie, Carole and Garneth O. Peterson, "St. Paul Historic Context Studies: Churches, Synagogues, and Religious Buildings" (St. Paul Heritage Preservation Commission, St. Paul, Minnesota, 2001), 4.

On April 6, 1907, St. Andrew's was incorporated as an independent parish. Father George Arctander became the first pastor. The congregation continued to grow and in 1908 the church was enlarged with a thirty foot addition. As of that same year the congregation included 195 families and a total of 923 parishioners.³

Following the death of Father Arctander, Father Thomas Printon was appointed the second pastor of St. Andrew's in 1910. Shortly after his arrival he made plans to improve the church building. In 1912, the church was raised and a basement hall was added for social functions. The front entrance to the church was also enlarged. But the congregation continued to grow and to help relieve the overcrowding, a new congregation, the Church of St. Columba, was established in 1914. St. Columba absorbed the southern portion of St. Andrew's parish.⁴

But even with the creation of this new parish, St. Andrew's still served 900 parishioners. It is interesting to note that the congregation was decidedly working class at this time. In the parish's 1916 statistical report, Father Printon stated, "... there are no business or professional men in this parish, except for one prize fighter."⁵

It had become clear a new church building was needed, as well as a school. Fund raising efforts began and land was purchased at the intersection of Argyle, Chatsworth, and Van Slyke streets. In 1919, a combination church and school building was completed. The two-story building was constructed on a raised basement and measured 98 feet long and 70 feet wide. The building was clad with brick and stone trim and covered with a flat roof. The church was located on the basement level, six classrooms were on the first floor, and the school auditorium was on the second floor. However, the congregation had difficulty raising funds for the building and its cost was ultimately paid through a gift of \$60,000 from Timothy Foley, a St. Paul businessman.

Thus, the first decade of Father Printon's pastorate began with a congregation of nearly 1,000 housed for worship in a church with a capacity of 300. It closed with a parish population of 1,458 in a larger church seating 850, but which was considered a temporary facility. It also closed with the prospect of over 200 pupils attending the first day of classes when St. Andrew's school opened in the fall of 1920.⁶

Between October 1923 and February 1926, more land was acquired for the parish that was located less than a block away from the combination church and school building. The land consisted of Lots 12-15, Block Four, of the Warrendale subdivision, on what is today Como Avenue. The first building erected on the property was a new convent in order to provide adequate living quarters for the nuns that staffed the school. Whereas six nuns from the Sisters of Notre Dame were able to staff the school in 1920, enrollment doubled to about 450 students by 1925, and twelve more teachers were needed. A fundraising effort began and in 1926 a new convent designed by John Wheeler was constructed.⁷

³ Pierre, 24.

⁴ Pierre, 28.

⁵ Quoted in Pierre, 29.

⁶ Pierre, 33.

⁷ Pierre, 37.

On November 5, 1926, just four days after the nuns moved into the new convent, a building committee met with Father Printon to decide on the first steps to construct a new church that was designed by Charles Hausler. Construction proceeded at a rapid pace and the building was completed by the end of 1927. The church was built just to the west of the convent.

The parish had become the social as well as the liturgical center for Andrew's 500 families. Events held in 1927 confirm the diverse activities of the parish. They included a succession of card parties, club meetings, an all parish bazaar, dances, plays, lawn socials, festivals, and a traditional St. Patrick's Day program celebrated by a two-hour stage program.⁸

The Great Depression also affected St. Andrew's. The building program of the 1920s had left the church with \$131,000 in debt. In 1937, the indebtedness had only been reduced to \$111,500.00.

The 1930s brought further changes to the congregation. On July 24, 1939, the Church of St. Rose of Lima was incorporated from the northern portion of St. Andrew's parish. One hundred families from St. Andrew's transferred to the new parish.⁹

But additional congregations would also be created from St. Andrew's as the Lake Como area grew and expanded into the suburbs. Corpus Christi was established in 1940. And then in March 1946, the Archdiocese created what became referred to as "The Great Divide" by designating the area west of Lexington to Snelling Avenues as a new parish to be called the Church of the Holy Childhood. Then in 1949, Maternity of Mary was established to the east of St. Andrew's. Four hundred twenty-five families alone transferred from St. Andrew's to the Maternity of Mary and Holy Childhood.¹⁰

St. Andrew's continued to thrive and the congregation constructed a new rectory just to the west of the church in 1950. The building was designed by Bettenburg, Townsend, and Stolte. In 1957, a new school was built just to the north of the church. The building cost approximately \$300,000 and contained twelve classrooms, a lunchroom for hot lunches, a library, an auditorium, and offices. The school was designed by Shifflet, Backstrom, Hutchinson, and Dickey. The old church and school building was eventually demolished.

In 1968, as a result of the Second Vatican Council, the interior of the church was modernized and simplified. St. Andrew's was one of the first churches in the Archdiocese to be updated. As part of the changes, the three stained-glass windows in the chancel were closed off, although one of the openings was later reopened.

In 1989, St. Andrew's school merged with the school at the Maternity of St. Mary. The merged school was called Maternity of Mary/St. Andrew's – MMSA, and was located at the Maternity of Mary site. The school was still used for parish functions and continued to house a preschool

⁸ Pierre, 41.

⁹ Pierre, 42-43.

¹⁰ "1895-1995: Celebrating 100 Years as a Catholic Christian Community of the Como Area," (Ohio: United Church Directories, Church of St. Andrew, St. Paul, Minnesota), n.p.

program, but space was also leased to the St. Paul Public Schools for special programs.¹¹ Space was later leased to a French language immersion program.

St. Andrew's celebrated its 100th anniversary in 1995. But in 2011, the congregations of St. Andrew's and the Maternity of Mary merged, and functions transferred to the Maternity of Mary site at the intersection of Dale and Arlington. In 2013, the property was purchased by the Twin Cities German Immersion School.

St. Andrew's Hungarian Immigrants

St. Andrew's was also notable for the Hungarian immigrants in the congregation. From 1880, St. Paul led all cities in Minnesota with respect to Hungarian born residents, who were also known as Magyars. The immigrants followed employment opportunities and settled in several areas in St. Paul. The oldest area, located south and west of Lake Como, included Ward 12 as well as portions of Wards 8 and 10. Within this area were four of the principal turn-of-the-century employers of Hungarian immigrants: the Northern Pacific and Great Northern railways, the St. Paul Foundry, and Koppers Twin City Coke. In 1980, the Como area still had a cluster of Hungarian families.¹²

Hungarian Catholics largely attended three congregations in St. Paul – the Churches of St. Agnes, St. Bernard, and St. Andrew. Organized as German-language parishes on St. Paul's North Side, St. Agnes and St. Bernard attracted German-speaking Hungarians from the Rice Street neighborhood who had come from northern Hungary. The Hungarian-speaking Magyars from the Como district also regularly attended St. Andrew and St. Agnes – especially from 1912 to 1921, when Hungarian-born Father Erno Ruckert served the latter as assistant pastor. But some were drawn back to St. Andrew's when a parochial school was opened there in 1920.¹³

As early as 1903, St. Andrew's welcomed the first group of Hungarian immigrants to the area and to their church. Their arrival is considered part of the second wave of Hungarian immigration that lasted from the 1870s to the end of World War I. Hungarian immigration continued to increase the membership of the parish.¹⁴

Like many of the immigrants that settled in Minnesota, the Hungarian-Americans founded organizations to support their immigrant community. At least two such organizations were created in St. Paul: the Baross Gabor Social and Sick Benefit Society founded in 1892 and the Holy Trinity Roman Catholic Benevolent Society founded in 1904.

In 1922, Hungarian families were pictured on the steps of St. Andrew's, at the entrance to the combination church and school building. (Figure 11) A caption on the photo reads "Hungarian

¹¹ "1895-1995," n.p.

¹² Kirchner, Paul and Anne R. Kaplan, "The Hungarians." *In They Chose Minnesota: A Survey of the State's Ethnic Groups*, edited by June Dressing Holmquist (St. Paul: Minnesota Historical Society Press, 1981), 424-425.

¹³ Kirchner, 426.

¹⁴ Pierre, 24. Pierre interviewed Mr. and Mrs. John Tarr on August 28, 1966. Mr. Tarr first came to St. Paul from Fertoszeplak, Hungary, in 1905 with the help of Coleman Horwath who had emigrated from the same village in 1903. Mr. Tarr stated that the Meko, Lazar, Torok, Mentos, Hager, Basco and Varga families were also added to St. Andrew's Parish through immigration from Hungary.

Benevolent Society.” Since no organization has been identified with that specific name, it may be a reference to the Holy Trinity Society or perhaps the Baross Gabor Society.

Little is known about the Holy Trinity Roman Catholic Benevolent Society, although the organization held celebrations at St. Andrew’s. However, the Baross Gabor Society had a clear connection with St. Andrew’s and held meetings at the church. The society, which remained in existence until 1973, had first met at “Como Hall” on Front Street, and then moved to the “German House” on Rice Street, and finally began to meet in the basement of St. Andrew’s.¹⁵ Recent scholarship has also identified specific family members of St. Andrew’s who were also members of the Baross Gabor Society.¹⁶

St. Andrew’s long association with the Hungarian immigrant community may be summarized as follows:

St. Andrew, established as a territorial parish to serve all Catholics in the Como district, was popularly regarded as Hungarian because of its numerous Magyar members. Services were conducted in Latin and English, but the Magyar presence was nonetheless noticeable. Until the 1930s both the American and the Hungarian flags were displayed at the altar on traditional European holidays such as Holy Trinity Sunday, and as late as 1980 the parish retained an intangible but pervasive ethnic influence.¹⁷

Construction of St. Andrew’s Catholic Church

On November 19, 1926, bids were opened for the construction of the new church and ground was broken on November 23. On December 2, an application for a building permit was filed with the city of St. Paul by M. J. McGough of the McGough Brothers construction company. The application described the proposed church as measuring 70 feet, one inch, by 107 feet, nine inches, and estimated to cost \$103,000. Building Permit No. 24765 was subsequently issued on December 6.

On December 25, 1926, *The Catholic Bulletin* reported that the concrete work for the church had begun the prior week. The article included the architect’s rendering for the building.¹⁸ (Figure 12) On April 17, 1927, Easter Sunday, the cornerstone for the church was laid. The building was completed during the course of the year and was dedicated on December 4, 1927.

The following are among the contractors and companies that supplies materials for the building:

¹⁵ The Baross Gabor Social and Sick Benefit Society Collection, Immigration History Research Center (IHRC), University of Minnesota Libraries, Minneapolis Minnesota. Interview with Janos (John) Preda by Anne Kaplan, July 23, 1980, Minnesota Ethnic History Project (MEHP) Collection, Project Records, 1969-1980, Minnesota History Center, St. Paul, Minnesota.

¹⁶ In 2018, Roy Neal and Evan Hoel interviewed former members of St. Andrew’s Church. Family names were cross-referenced with membership lists of the Baross Gabor Society and it was determined that members of the Horvath, Tarr, Meko, Jan, Lazar, Torok, Mentos, Hager, Basco, Vargo, Sass, Petro, and Kmerty families were members of both St. Andrew’s and the society.

¹⁷ Kirchner, 427.

¹⁸ “New St. Andrew’s Church Under Way,” *The Catholic Bulletin*, December 25, 1926, 11.

General Contractor – McGough Brothers
Electrical Contractor – Addicks Electric Co.
Plastering Contractor – M. and M.E. Gormanson
Ventilating Contractor – Capital City Roofing and Cornice Works
Arcadian Face Brick – Corning-Donohue Inc.
Marble and Tile Work – Hoff Marble and Tile Co.
Cut Stone – Wilcox Cut Stone Co.¹⁹

The church had a seating capacity of 810, with a capacity for the same number on the lower level, which could be used for social functions. The final cost of the building was approximately \$150,000, including the organ, furnishings, and other equipment.²⁰ Church records indicate that Hausler was paid a commission \$1,000.00 for the design of the church.²¹ (Figures 13-14)

Architectural Significance of St. Andrew's Catholic Church

St. Andrew's is an example of the Romanesque Revival Style, which is a revival of the Romanesque style that first developed in Europe in the 9th through the 12th centuries. Design features found in St. Andrew's that reflect this style include the use of semi-circular arches for all openings, and the use of arches, or a series of arches, even when there are no openings, in order to enrich the wall surface. The round arch motif is also repeated at a smaller scale in arcaded corbel tables. The towers with pyramidal roofs, the entrance portico set within a high recessed arch, and the tri-part window arrangement on the east and west elevations also reflect the style. The polymathic use of stone and brick is also an element of the style.

Yet, Charles Hausler's design for St. Andrew's draws its inspiration from a variation of the Romanesque style that developed in southern France and northern Italy, which is characterized by complex designs and colorful ornament. This contrasts with variations of the Romanesque style in northern German-speaking areas, for example, which are characterized by simplicity in design and more monochromatic compositions.

Additionally, the building also includes other stylistic influences. At the time of its construction the building was described as Byzantine, a style that preceded the Romanesque. Design elements in St. Andrew's that reflect this style include the interior spatial arrangement in the form of a Greek cross and the interior groin vaults.

One of the first studies to call attention to the importance of St. Andrew's was a survey of historic sites in St. Paul that was conducted in 1983. The building was described as a site of "major significance."²²

¹⁹ A number of the contractors and material suppliers were identified through advertisements that were placed in an issue of *The Catholic Bulletin* dated December 3, 1927.

²⁰ "Archbishop to Bless St. Andrew's Church at Dedication Sunday," *The Catholic Bulletin*, December 3, 1927, 11.

²¹ "St. Andrew's Ledger," St. Andrew's Catholic Church Archives, Maternity of St. Mary Catholic Church, St. Paul, Minnesota.

²² Murphy, Patricia and Susan Granger, "Historic Sites Survey of Saint Paul and Ramsey County, 1980-1983" (Ramsey County Historical Society and Saint Paul Heritage Preservation Commission, St. Paul, Minnesota, 1983), 63.

More recent scholarship also confirms the significance of the building. In the *AIA Guide to the Architecture of the Twin Cities*, architectural historian Larry Millett noted that St. Andrew's is "One of St. Paul's best period revival churches."²³ Millett further explained the importance of the building as follows:

My statement in the guide that St Andrew's is "one of the St. Paul's best Period Revival churches" was based on simple observation. I've looked at most of the Period Revival churches in St. Paul and St. Andrew's, by virtue of the quality of its design and its beautiful detailing, certainly deserves a high rank. St. Thomas More (St. Luke's) Catholic Church (1925) on Summit Ave. and Our Lady of Victory Chapel (1924) at St. Catherine's University are also outstanding. . . .

It's one of the neighborhood's most important works of architecture and in my opinion qualifies for listing on the National Register of Historic Places as well as local designation.²⁴

Thus, St. Andrew's is not only a significant building in the Como Lake area, but it is also among the most distinctive neighborhood churches in St. Paul.

Architect Charles A. Hausler

Charles A. Hausler was born in St. Paul on January 27, 1889 and lived in the West Seventh Street neighborhood. (Figure 15) He attended Adams Elementary School, Mechanic Arts High School, and the St. Paul School of Fine Arts.²⁵ He decided to become an architect and at age sixteen he began an apprenticeship with Clarence H. Johnston of St. Paul. He then apprenticed with several other major architects in the region including Harry Wild Jones in Minneapolis and Louis Sullivan in Chicago. His apprenticeship with Sullivan is particularly notable as Sullivan is considered the father of the modern skyscraper and he exerted an important influence on a group of architects who practiced in what became known as the Prairie style.

Hausler returned to St. Paul before he was twenty years old and began a practice with Peter Linhoff. After three years, he became a partner of William Alban. Alban and Hausler designed a number of notable buildings in St. Paul including St. Anthony Park Methodist Episcopal Church (1911-1912) and Evangelical Lutheran Church of the Reformation (1913), both designed in the Gothic Revival style. The firm also designed the Prairie style Knox Presbyterian Church (1912-14).

Hausler left the partnership in 1914 when he was appointed St. Paul's first city architect in 1914, at the age of only twenty-five. One of his first assignments was to serve as the supervising architect for the James J. Hill Reference Library. During his tenure, numerous municipal facilities were designed in his office, including schools, branch libraries, fire stations, and park buildings. He designed the William L. Ames School (1915) and the Como Park Elementary

²³ Millett, Larry, *AIA Guide to the Twin Cities* (St. Paul, Minnesota Historical Society Press, 2009), 521.

²⁴ Larry Millett, email message to Steven Greenwood, May 31, 2018.

²⁵ Lathrop, Alan, "Minnesota Architects" (Minneapolis: University of Minnesota Press, 2010), 94-95.

School (1916), both classically inspired buildings. He also designed the Randolph Heights School (1916), which features elements from the Mission Revival style.

Hausler designed three branch libraries for the city, St. Anthony Park, Arlington Hills, and Riverview. The three classically inspired buildings are listed on the National Register of Historic Places.²⁶ He also designed the Mounds Park Pavilion (1916).

In 1915, Hausler hired Clarence “Cap” Wigington as the office’s senior draftsman. Wigington was an African-American architect who grew up in Omaha, Nebraska. Today, Wigington is recognized as the nation’s first black municipal architect.

Even while he was employed as city architect, Hausler maintained a private practice. One of his partners was Percy Dwight Bentley, who along with Hausler was also a notable practitioner of the Prairie style. The partnership produced a number of finely crafted Prairie style residences in St. Paul including the Frank and Rosa Seifert House (1914) and the Albert Wunderlich House (1915). Hausler also designed his own house (1917) in the Prairie style.²⁷

Hausler resigned from his position as city architect in 1922 when he was elected to the state legislature. He represented St. Paul in the senate, starting out as a progressive Republican and ending up as a member of the Farmer-Labor party, although he continued to practice architecture while serving in the legislature. He left the state senate in 1939 to resume his career in architecture full-time.²⁸

In 1929, Hausler designed the Minnesota Building in downtown St. Paul. The building is considered the first in the Twin Cities to employ the Art Deco style. The building is listed on the National Register.²⁹ Hausler also designed a new Art Deco style façade for the Minnesota Milk Company Building on University Avenue, which is also listed on the National Register.³⁰

But Hausler’s architectural practice extended far beyond St. Paul. He designed schools, churches, and commercial buildings throughout region. He was described as “. . . an excellent public relations man and was particularly persuasive with school boards,” and he designed schools in Minnesota communities that included Tracy, Fulda, Farmington, Buhl, and Greenbush.³¹ The Catholic Church also became a very important client for Hausler. He designed dozens of churches, schools, convents, and rectories for the Catholic Church, which are located in Minnesota, Wisconsin, and North Dakota. His most notable designs include St.

²⁶ Murphy, Patricia, Greg Carstons, and Matthew Michaud, “St. Paul Carnegie Libraries,” National Register of Historic Places Nomination Form, 1984.

²⁷ Hausler’s own house was built at 1735 West 7th Street, but it has been moved to 526 Grace.

²⁸ Hausler, Charles A. (1889-1971), <http://www.mnopedia.org/person/hausler-charles-1889-1971>.

²⁹ Zahn, Thomas and Bethany Gladhill, “Minnesota Building,” National Register of Historic Places Nomination Form, 2009.

³⁰ Zahn, Thomas, “Minnesota Milk Company Building,” National Register of Historic Places Registration Form, 2013. Because Hausler’s work on the building was limited to modifications to the existing complex, the building was nominated to the National Register because of the importance of the Minnesota Milk Company rather than because of its architectural design.

³¹ Brooks, H. Allen, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (New York: W. W. Norton and Company, 1972), 317.

Boniface Church (1929) in Minneapolis, St. Joseph's Church (1929) in Owatonna, and St. Mary's Church (1930) in Hague, North Dakota, which is listed on the National Register. Stylistically, these later churches typically featured the Romanesque Revival style, rather than the Gothic style that was common for Hausler's early church designs.

Hausler died in St. Paul on July 12, 1971. He is notable as St. Paul's first city architect and for his prolific practice that was remarkable for its diverse range of architectural styles and high-quality designs.

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Records of the Baross Gabor Benefit Social and Sick Benefit Society Collection, Immigration History Research Center Archives (IHRCA), University of Minnesota Libraries, Minneapolis, Minnesota

St. Andrew’s Archives. Church of the Maternity of Mary. St. Paul, Minnesota

INSERT MAP AND ADDITIONAL PHOTOS:



Figure 1. St. Andrew's Catholic Church with Lake Como to the northeast. Ramsey County Property Map



Figure 2. South elevation. Photo Rolf Anderson



Figure 3. South elevation. Photo Rolf Anderson



Figure 4. Rose Window. Photo Rolf Anderson



Figure 5. East Elevation. Photo Rolf Anderson



Figure 6. South portion of the east elevation. Photo Rolf Anderson



Figure 7. Mosaic tile detail. Photo Rolf Anderson



Figure 8. West elevation. Photo Rolf Anderson



Figure 9. Interior view, n.d. Photo St. Andrew's Archives



Figure 10. St. Andrew's Church at the left, the school building at the right, and the addition that connects the buildings in the center. Photo Rolf Anderson



Figure 11. Hungarian families on the steps of St. Andrew's combination church and school building in 1922. Photo St. Andrew's Archives

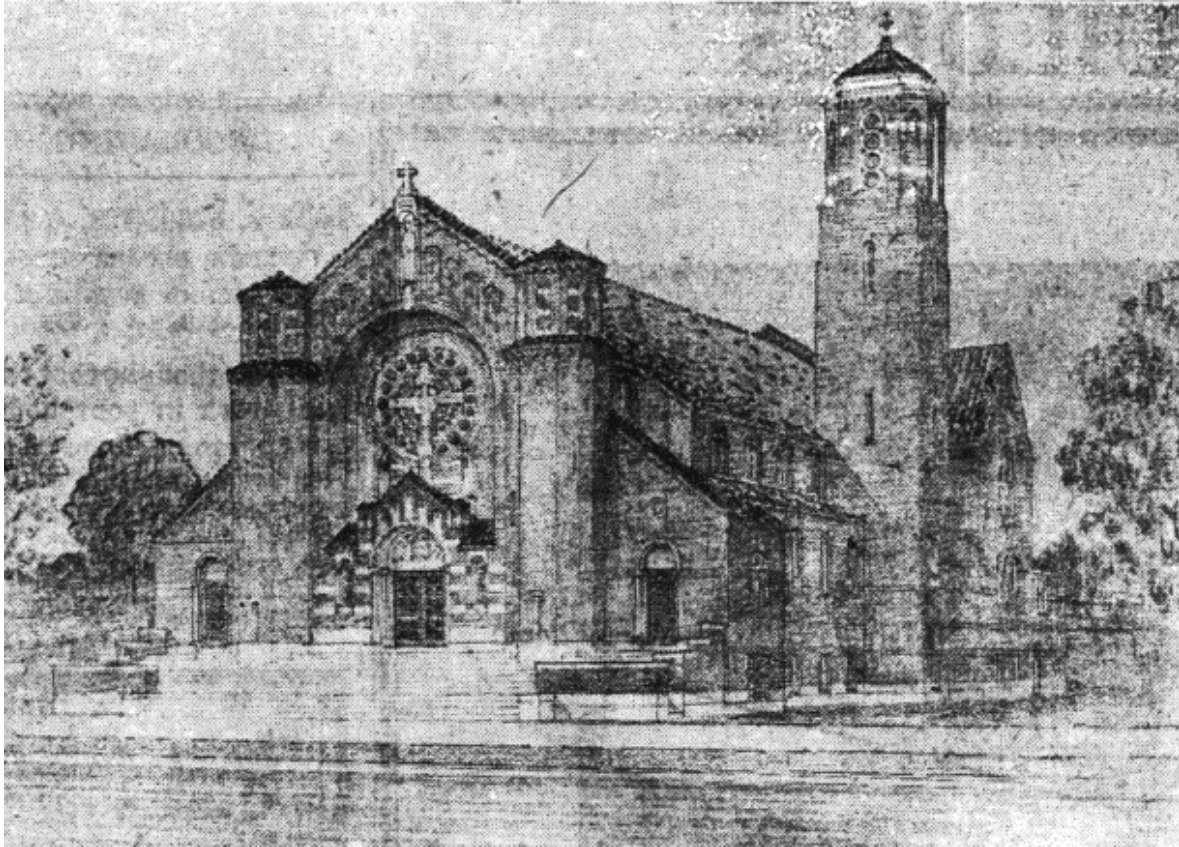


Figure 12. Architect's rendering of St. Andrew's Church. Image from *The Catholic Bulletin*, December 25, 1926.

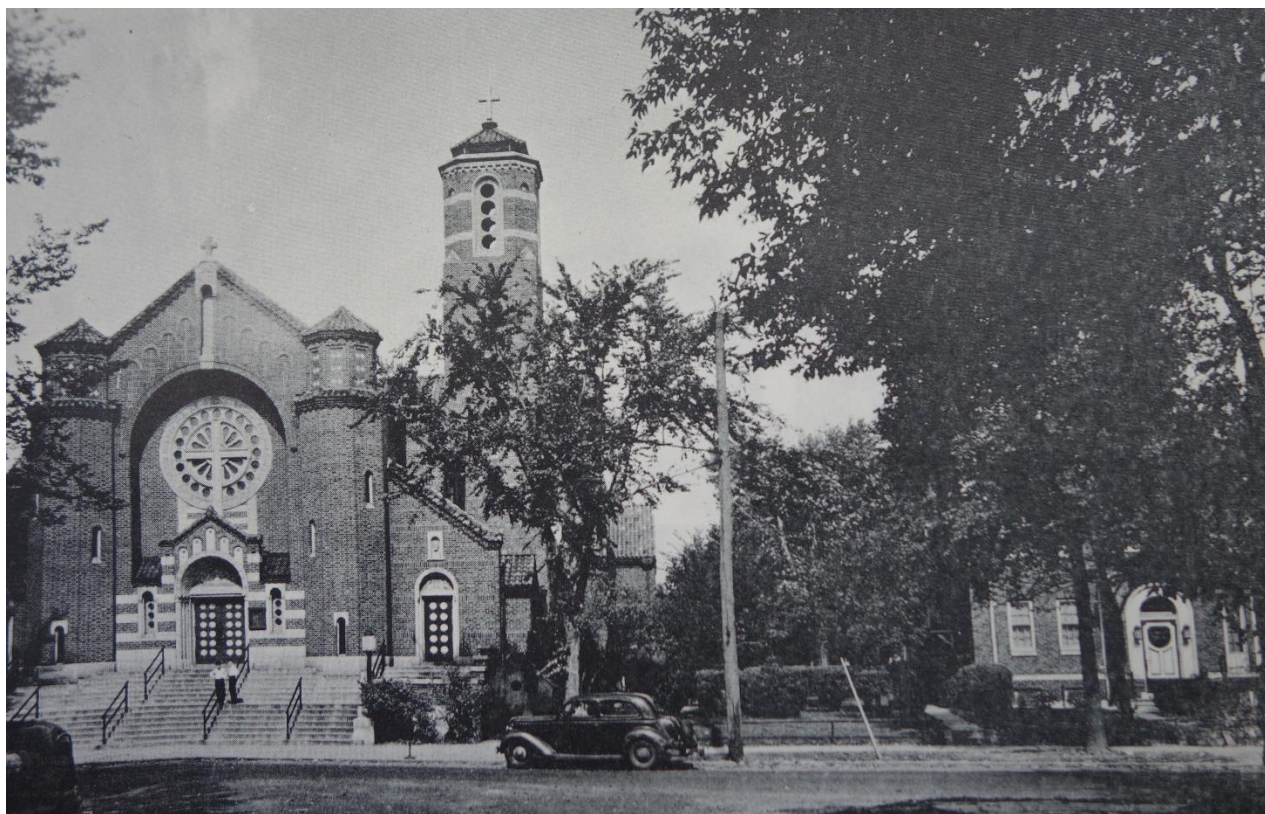


Figure 13. Historic photograph of St. Andrew's ca. 1930. Image St. Andrew's Archives



Figure 14. Historic interior view ca. 1930. Image St. Andrew's Archives



Figure 15. Charles Hausler ca. 1920. Photo Minnesota Historical Society

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PREPARED BY: Rolf Anderson, Barb Bezat, Marilyn Chiat, Alan Lathrop, and Bob Roscoe