

**United States Department of the Interior
National Park Service
National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determination for individual properties and districts. See instruction in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Zion's German Lutheran Church

other names/site number Zion's Lutheran Church; 5LA.10968

2. Location

street & number 510 Pine Street [N/A] not for publication

city or town Trinidad [N/A] vicinity

state Colorado code CO county Las Animas code 071 zip code 81082

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ State Historic Preservation Officer _____ Date _____
Office of Archaeology and Historic Preservation, Colorado Historical Society
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register
- other, explain See continuation sheet.

Signature of the Keeper _____

Date of Action _____

Zion's German Lutheran Church
Name of Property

Las Animas County, CO
County/State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not count previously listed resources.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing.

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

N/A

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function

(Enter categories from instructions)

RELIGION / religious facility

Current Functions

(Enter categories from instructions)

RELIGION / religious facility

7. Description

Architectural Classification

(Enter categories from instructions)

Late Victorian

Materials

(Enter categories from instructions)

foundation Sandstone
walls Brick

roof Wood: shingle
other _____

Narrative Description

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

Zion's German Lutheran Church
Name of Property

Las Animas County, CO
County/State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on 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

Areas of Significance

(Enter categories from instructions)

Architecture

Periods of Significance

1890

Significant Dates

1890

Significant Person(s)

(Complete if Criterion B is marked above).

N/A

Cultural Affiliation

N/A

Architect/Builder

Rapp, Isaac Hamilton

Bulger, Charles William

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository:

Colorado Historical Society

Carnegie Public Library, Trinidad

Zion's German Lutheran Church
Name of Property

Las Animas County, CO
County/State

10. Geographical Data

Acreage of Property less than one

UTM References

(Place additional UTM references on a continuation sheet.)

- | | | | | |
|----|------|---------|----------|----------------------------|
| 1. | 13 | 543168 | 4114013 | (NAD 27) |
| | Zone | Easting | Northing | |
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| 3. | | | | |
| | Zone | Easting | Northing | |
| 4. | | | | |
| | Zone | Easting | Northing | [] See continuation sheet |

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title George H. Hagen, Council Member and Ken Fletcher, Historian (For Property Owner)
organization Zion's Lutheran Church date December 2005
street & number P.O. Box 107 telephone _____
city or town Trinidad state Colorado zip code 81082

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

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

Additional Items

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

Property Owner

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

name Zion's Lutheran Church (Steve Karspeck, Council President)
street & number P.O. Box 107 telephone 719-846-7785
city or town Trinidad state Colorado zip code 81082

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Las Animas County, Colorado

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DESCRIPTION

Completed in 1890, the Zion's German Lutheran Church is a five-minute walk north from the west bank of the Purgatoire River, which bisects the southern Colorado town of Trinidad. The church is located in a primarily residential area that contains several churches and the campus of Trinidad State Junior College. The church sits on a ridge-like plateau and faces north overlooking Pine Street below. The steeply inclined parcel has mature landscaping—large evergreen trees in grassy areas with deciduous shrubs around the base of the building. The large lot on which the church sits is at the intersection of Pine and Prospects Streets, surrounded by the college campus. An alley running along the west side of the lot separates the property from a parking area for the college. To the south is an expanse of grass that is part of the college grounds. The church shares the lot with a parsonage and garage, constructed in 1954 and 1941 respectively. Located along the southern edge of the property, the concrete block and brick parsonage and the stuccoed concrete block garage are not included in the nominated parcel.

The church is a distinctive red brick building with stone trim and a steeply-pitched, wood shingle roof. The building has decorative gabled trim, pointed-arch windows, buttressing, and a central tower/narthex with an elaborate roof and a round arched entry below a large rose window. Stylistically, the eclectic composition almost defies classification. Predominantly Victorian Gothic, the church also possesses elements of other styles from the Late Victorian era, including Romanesque Revival, the Stick Style, and Queen Anne with some Germanic influences. The church is in excellent condition and there has been very little alteration since its construction. The building retains its integrity of location, setting, design, materials, workmanship, feeling and association.

The 26' x 61' church has an elongated plan modified by the rounded apse in the rear and the façade's projecting bay that forms the narthex and tower. The walls are red brick laid in a stretcher bond on a sandstone foundation. The same buff-colored sandstone is used as trim, capping the stepped buttresses, forming the window slip sills, and marking the arched entrance. The steeply-pitched, wood shingled, roof has slightly open boxed eaves. The front-gabled roof is bisected by the central projecting tower/narthex and its elaborate pinnacled roof. The east and west slopes of the roof are pierced with three evenly spaced, triangular eyebrow dormers. These dormers are faced with a pedimented-framed panel containing a stylized inverted fleur-de-lis motif. The roof continues towards the rear wrapping around the apse where a small brick chimney with a metal stovepipe cap projects from the half-conical portion of the roof.

The standard for Gothic Revival windows was variety, and this building exhibits various window shapes—a large rose window, two small oculus (round without tracery or muntins) windows, and numerous pointed arch windows in both lancet-like (narrow) and wider widths. Gauged brick form decorative surrounds around all these windows. Gauged brick in rowlock and soldier coursing outline the points of the arches and radiate from the rose window. Two courses of gauged rowlock brick encircle each of the oculus windows. A sandstone lintel tops a lone straight-headed, double-hung sash window on the curved western wall of the apse. All the windows on the main level contain geometric pieces of brightly colored glass set within wood muntins. The rose window has curvilinear glass of golden yellow with a green center, while the two oculus windows have a single piece of translucent glass. All the stained glass windows are covered with Plexiglas panels.

The symmetrically designed building faces north where the dominant feature, an elaborate tower, marks the main entrance. A series of concrete steps from the east, a series of steps from the north, and a concrete ramp from the east all converge at a concrete landing in front of the central projecting bay

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that contains the narthex and then extends up to form the tower. A semi-circular arch of quarry faced sandstone leads to a recessed entry and solid wood, double doors with a semi-circular fanlight with tracery. The radiating voussoirs of the arch come to rest on two unusual columns. Showing influences of the Egyptian Revival style, the columns have a smooth shaft with broad bands of torus molding forming the capital and base. The impost of each column extends to form the caps on the buttresses that flank the bay. The projecting bay continues upward to form the tower. The large rose window with its gauged brick surround is positioned above the arched entry. Above the rose window the wall of the tower is faced with hexagonal wood shingles. Horizontal, vertical and diagonal boards create a stick work effect over the shingles. The painted white shingles and the dark red trim create a colorful contrast.

The projecting bay bisects the north facade of the building. Flanking the bay is a narrow pointed arched window with a small oculus window above it. The gabled ends are faced with hexagonal wood shingles; the upper portions have an overlay of dark red lattice work. The top of the tower is the dominant feature of the building. A square wood framed section occupies the apex of the gable and a portion of the roof; each side is comprised of three vertical louvered panels. The elaborate roof of the tower reflects a Germanic influence. The triangular shape and decorative motif of the eyebrow dormer is repeated on each side of the tower roof. The four corners are marked with a finial, and it all culminates in a central spire. The white paint with red trim highlights the various forms on the tower.

There is a recently constructed sign diagonally positioned beyond the sidewalk near the northeast corner of the building. The rectangular signboard is suspended between two, square, red brick piers.

The west and east sides of the church are similar. A stepped buttress anchors the corner and three more buttresses are evenly spaced across the brick wall. A pointed arched window is centered in each of the three bays created by the buttressing. The first bay has a double hung window with a wide transom bar and a pointed arched sash window. (The wide transom bar corresponds to the floor of the balcony inside.) The second and third bays contain a window opening that consists of paired double hung sash windows surmounted by a transom bar and pointed arched sash. A cellar door is positioned below the middle window on the west side.

The expanse of brick on the rounded rear (south) wall is punctuated by a door. The paneled wooden door is surmounted by a transom window with vertical lights and a stone lintel. As the wall curves around to the west side, there is the lone jack-arched window with stone lintel. A short concrete block [CMU] wall at the back of the apse lends support to a gate leading to the back courtyard.

Interior

The entrance opens into a small vestibule. To the left is a narrow enclosed wooden staircase, and to the right is a small "cry room" separated from the nave by a single pane of clear glass. The stair case includes a small robe closet and angles up to a wooden stepped balcony spanning the width of the building.

Centered high on the north wall, the large rose window illuminates the balcony along with the two small oculus windows. Toward the front of the balcony, two centrally positioned, square wooden columns extend towards the ceiling.

On the main floor, the vestibule opens into the nave with its original oak pews. The pew ends are

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carved with a peaked arch. Above the nave is a wooden ceiling supported by truss work with a rounded lower chord. Four colorful pendant lights help illuminate the interior. The walls are plastered and painted off white; the trim is dark wood and varnished.

At the front of the nave, a round plastered chancel arch trimmed in matte yellow-gold paint abuts a rounded truss that lends support to the pitched roof. This arch divides the nave from the chancel. The chancel is vaulted by a rounded plastered ceiling painted off white. Two steps lead up to an elevated platform that serves as the chancel floor. A wooden chancel rail resting on the top step is used for communion. The rail extends from the west wall to a small rectangular platform on the opposite side of the church that serves the choir. The platform projects a few feet into the nave. The small original wooden altar is centered in the chancel. A carved wooden pulpit is positioned to the right of the altar and is elevated by one step.

The original wood Wicks Pipe Organ, dedicated January 30, 1927 (*Chronicle-News*, 27 January 1927, p.2), remains intact at the front and right side of the nave. The matte-gold painted organ pipes are a principal feature of the chancel and are placed above and behind the altar. The pipes vary in length to suggest the shape of three pointed arches. The central form is dominant. Behind the altar, seven wooden rectangular panels span the width of the chancel and support the organ pipes. The central support panel, flanked by three smaller ones on either side, contains a pointed-arch niche. The far left panel opens into a tiny vestibule leading to an exterior door for clergy at the back of the apse. The far right panel opens into a small storage space behind the chancel.

Alterations

Since its dedication in 1890 (*Trinidad Daily News*, 24 February 1890, p.1), there have been only a few exterior modifications. These include the 1964 construction of a short concrete block [CMU] wall that projects from the south side of the apse; the 1994 installation of a concrete handicap ramp on the north and east sides of the building; and the sign erected in 2001. In the mid-1970s, the deteriorated louvered panels atop the tower were replaced with new wood ones. Parishioners believe that the tower never contained a bell as there is no evidence of any mounting, nor is there a rope hole in the balcony ceiling. Sometime around 1975-1977, a church member (Jim Thompson) installed a tape-carillon sound system in the church that mimics the sound of bells. As part of that system, three 24-inch electronic horns were installed in the tower.

A history of the church compiled for its fiftieth anniversary appeared in the *Chronicle-News* (26 September 1939:2) and provides some information regarding interior changes. Between 1891-93, four gas chandeliers were installed in the church. Between 1918-21, the present electrical lighting system was installed. During this same period extensive chancel, altar, and pulpit alterations were made and an altar railing was built. The exact extent of these changes is not known, nor is it known if the gas chandeliers were converted to electricity. The only other interior modification was the installation of a safety hand rail at the front of the interior balcony.

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SIGNIFICANCE

The 1890 Zion's German Lutheran Church is eligible under Criterion C for architecture. As a religious property that derives its primary significance from architectural distinction, Criteria Consideration A applies. This well-preserved church possesses high artistic value as evident by the gauged brick window surrounds, the decorative shingles with a stick work overlay, and the elaborate German-inspired tower roof. The eclectic building is architecturally unusual and almost defies stylistic classification. The Late Victorian construction is primarily Gothic, but with elements of Romanesque, Queen Anne and the Stick Style along with Germanic influences. The church is also architecturally significant as it represents the work of Charles W. Bulger and Isaac Hamilton Rapp. Although the partnership lasted only a few years, it resulted in several fine buildings that are an important part of Trinidad's architectural heritage. Bulger & Rapp designed four houses of worship. This was the firm's second commission for a religious building, and it easily illustrates their talent for designing unusual buildings that expressed the eclecticism of the Victorian Age.

Perhaps the ultimate accolade regarding the unique architectural design of the church came in 1965 as noted in an article in the local newspaper (*Chronicle-News*, 4 February 1965). Denver architect Allen Fisher, regional director of historical research for the American Institute of Architects (AIA), had been researching the church for several months. Fisher concluded that the church did not fit "into any existing architectural design" and therefore was not a copy, making the edifice a "church of prominence, architecturally."

The institute became interested when preliminary investigation indicated no similar architectural style in existence on the continent....While the exact source of the design is not shown in church records, it is known the general architecture resulted from ideas and plans from several persons and was based somewhat on that of churches in Germany of the period. (*Chronicle-News*, 4 February 1965)

Definitely a product of the exuberant Victorian Age, the church is an eclectic mix of several styles from the Late Victorian period. The round arched entry is Romanesque Revival; the Stick Style is seen in the wood shingles interrupted by patterns of horizontal, vertical and diagonal boards. The roof of the tower is reminiscent of buildings constructed in Germany. This should not be surprising as the architectural firm was commissioned to design a church for Lutherans from Germany, and two German woodworking craftsmen were part of the congregation's building committee.

The building is primarily Victorian Gothic, as evidence by its steeply pitched roof, pointed arched windows, and its polychromatic exterior finish produced by juxtaposed materials of differing colors and textures. (The latter characteristic can also be found on Queen Anne buildings.) Victorian Gothic (also called High Victorian Gothic by some architectural historians) is a continuation of the earlier Gothic Revival Style, having evolved into a heavier, more colorful expression. Post-Civil War Gothic Revivalists were influenced by the architecture of John Ruskin, who advocated the use of contrasting colors of brick and stone to produce bold polychromatic patterns (Poppeliers et al 1983:40). The High Victorian Gothic style was eclectic. No longer seeking inspiration exclusively from English medieval architecture, the style drew on Italian, French and German Gothic forms (Whiffen 1992:94). The style was used mainly for public buildings, including libraries, schools and churches. Gothic Revival was an enduring style in America and remained the most influential expression for churches well into the 20th century.

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The building is also significant as the work of the prominent, albeit short-lived, Trinidad architectural firm of Bulger & Rapp. The partnership only lasted from 1888-91. While Bulger was in town, he and Rapp designed four houses of worship and three are architecturally distinctive enough to merit individual listing in the National Register.

Sometime in March 1889, Bulger and Rapp drew up plans for their first religious building in Trinidad—Temple Aaron (below left). It is one of the oldest Jewish temples in the state. Dedicated 6 December 1889, the exotic revival red brick and stone construction has an onion-shaped belfry and onion-top short columns. While contributing to the Corazon de Trinidad National Register Historic District, the building is also individually eligible for listing.

The firm received their second commission the following month for the Zion's German Lutheran Church (April 1889), which was dedicated February 23, 1890. The firm continued their eclectic expression, this time adding a Germanic-inspired element to the tower roof.

Plans for their third church came into being in late 1889. The First Baptist Church, dedicated in 1891, is a Romanesque-inspired sandstone building. Its asymmetrical façade framed by a large crenellated tower and a slender pinnacle, both topped with conical roofs, gives credence to its description as a "medieval fantasy." The First Baptist Church was listed in the National Register in 2000.

The fourth religious commission was the Congregational Church. This was the firm's smallest church and the only one built of wood. The frame construction with a pedimented gable and gabled hood has undergone moderate alterations. However, it retains enough physical integrity to be a contributing element to the historic district.



Temple Aaron (left) and the First Baptist Church (right) are two of the four houses of worship designed by the architectural firm of Bulger and Rapp.

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The following extant buildings, all in Trinidad except where noted, are attributed to the firm of Bulger & Rapp during their brief, four year partnership (Fletcher 2005: back cover). Those with a † symbol are contributing to the Corazon de Trinidad National Register Historic District.

Firehouse No. 1 (1888-90) [5LA2179.25] †
Barela Block (1888-89) [5LA2179.18] †
H. Schneider Residence
E. Mercier Residence
E. D. Wright Residence
West Block (1889-90) [5LA2179.4] †
Temple Aaron (1889) [5LA2179.12] †
Helen Dill Residence
German Lutheran Church (1889) [5LA10968]
Rink Block
First National Bank of Trinidad (1890-92) [5LA2179.41] †
Baptist Church (1890) [5LA8697] Listed in the National Register
McCormick Building
George Forbes Residence (1890) [5LA2179.157] †
D. W. McCormick Residence
Congregational Church (1891) [5LA2179.157] †
Prowers County Courthouse in Lamar, CO

Historical Background

The prominent, albeit short-lived, Trinidad architectural firm of Bulger & Rapp designed the church. Ken Fletcher provided the following biographical information on C. W. Bulger and I. H. Rapp.

Charles William Bulger

Charles William Bulger was born in Delphi, Indiana, on August 3, 1851. Information about his immediate family and young life in Delphi is unknown. He attended Wabash College in Crawfordsville, Indiana; but whether Bulger took a course in architecture, or if it was even available at the college, is not known. The next thing we know about him is that he and his wife Ida "were among twelve pioneers" that organized the First Baptist Church in Anthony, Kansas, on June 27, 1880 (Anthony-First Century 1978:96). In the *Weekly Anthony Republican*, for September 27, 1884, a brief article reported that Bulger was erecting his home in the northeast part of town. Bulger, his wife and two children were recorded in the 1885 census of Anthony.

The first reference to the firm of Bulger & Rapp in Anthony, thus far discovered, appeared in March 1885. It seems their early partnership consisted of being contractors and building supervisors, along with owning a lumberyard. Their first documented commission to draft plans for a building came in December 1885, for the First Baptist Church. Between 1886 and early 1888, they received numerous commissions to design commercial, residential and religious buildings in the town. One of the most significant commissions was for the three-story Anthony Opera House. They also received the contract for the superstructure. Completed and dedicated on December 13, 1887, the opera house was purported to cost \$30,000. The last mention of the firm appeared in the *Republican* on March 16, 1888, when Bulger & Rapp failed to receive the design contract for Clark County's new courthouse in Ashland, Kansas.

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Bulger arrived in Trinidad, as reported by the town's local newspapers, on April 9, 1888. The *Trinidad Daily Advertiser*, in its April 10 edition, stated that Mr. Rapp, "...will follow within a few days. The firm will office with Mr. C.T. Quisenberry [a local real estate man] in the John-Bell block...." The first documented commission for Bulger & Rapp came in May 1888, for D.L. Taylor. It was to be a two-story building located on Commercial Street. The foundation was completed, but for some unknown reason the building was not finished. The next commission was received in July 1888, for a city hall and fire hose company to be located next to R.G. Sipe's building on North Commercial. It was completed in May 1889. The first commission for a religious building, Temple Aaron, was received in March 1889, followed in April for the German Lutheran Church (now Zion's Lutheran Church). The firm went on to design many other significant buildings, one being the Richardsonian Romanesque style First National Bank (1889). Of the numerous buildings they designed in Trinidad (1888-1890), eighteen are extant as of 2005.

Early on, Bulger seemed to be suffering from the high altitude of Trinidad (6,025 ft.). A local newspaper reported his disabling bouts with "mountain fever", now referred to as "altitude sickness." The first intimation that Bulger was considering leaving Trinidad, because of his inability to cope with the high altitude, was reported in the *Trinidad Daily News* for January 5, 1891. He traveled to Galveston, Texas, with C.T. Quisenberry, and commented that he came to that city with the intention of making it his home. On March 10, 1891, members and friends of the local Baptist church gave a surprise farewell party for the Bulgers.

Bulger practiced in Galveston from 1891 to 1904, designing a number of commercial and residential buildings. Along with his family, Bulger survived the devastating 1900 hurricane as they took shelter in his office in the Levy Building, which he designed in 1896. In 1902, the architect's son, Clarence C. Bulger, joined the firm after graduating from the University of Chicago with a degree in architecture.

In 1904, the family moved to Dallas where Charles W. Bulger & Son are credited with designing numerous buildings. One of them, the fifteen-story Praetorian Building, was Texas' first true steel-framed skyscraper, built in 1907. The firm designed buildings, including more than 60 churches, in Texas, Oklahoma, Louisiana and New Mexico. Bulger died on June 17, 1922, and his son continued the practice.

Isaac Hamilton Rapp

Isaac Hamilton Rapp was born in New York City in 1854. (His gravestone does not include a month and day.) He was the oldest son of Isaac and Georgina Rapp. The senior Rapp left New York and journeyed west, settling in Carbondale, Illinois. In 1856, his wife and two children followed. The family grew to include nine children, two girls and seven boys. Four of the boys would become architects. Although Isaac Hamilton Rapp would attend Normal College, now Southern Illinois University, no advanced architectural schools were available at the time. It is suspected that he received some form of guidance in the building trade from his father who was a carpenter and building supervisor in Carbondale. As noted previously, we find Rapp in Anthony, Kansas, in March 1885, in partnership with Bulger. Rapp's name was also listed in the 1885 census for the town. While in Anthony, Rapp returned to Illinois in March 1886, to marry Jean Morrison of Odin, Illinois. The couple built a home on North Springfield Avenue on Quality Hill in Anthony, which was completed in March 1887.

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Rapp followed Bulger to Trinidad in the spring of 1888, and together they designed a number of buildings while Bulger was still in town. They also went afield, for they are accredited with designing the Donley County Courthouse (1890) in Clarendon, Texas, and the Prowers County Courthouse (1890) in Lamar, Colorado. The last documented building designed by Bulger and Rapp was the Congregational Church (November 1890) in Trinidad. After Bulger left for Galveston, Rapp was joined by his younger brother, William Mason Rapp. The firm became known as Rapp & Rapp, Architects. William attended Normal College in Carbondale but also had no formal education in architecture. Prior to coming to Trinidad he worked as a draftsman for two architectural firms, one in Chicago and another firm in Wichita, Kansas.

The Rapp brothers went on to design hundreds of buildings in southern Colorado, throughout the state of New Mexico and in the Panhandle of Texas. Although the main office of the firm would be located in Trinidad for the duration of the firm's existence, at times they also had offices in Las Vegas and Santa Fe, New Mexico. Arthur C. Hendrickson, from Beloit, Wisconsin, joined the firm in 1904 and later became a partner. Together they would create an architectural style that became known as Pueblo Revival and would design several buildings in that form. Some of the most notable were the New Mexico Building at the Panama-California International Exposition in San Diego (1914), the Fine Art Museum (1916) and the LaFonda Hotel (1920) in Santa Fe, New Mexico.

With the deaths of William Rapp (June 4, 1920) and Arthur Hendrickson (July 30, 1921), Isaac Rapp—who had been living and maintaining an office in Santa Fe—returned to Trinidad. Francis Spencer, who had been Hendrickson's right hand man, became head draftsman. Roy Vorhees, who had joined the firm in 1920, became building supervisor. The firm would continue to design buildings until 1930 when Isaac Rapp retired. He passed away on March 27, 1933.

Construction History

Trinidad attracted many ethnic groups, including the German Lutherans. These immigrants, in a strange new land with unfamiliar customs and speaking broken English, congregated around their faith. But the Lutherans had no place to worship. The Presbyterians invited the German speaking Christians to join them, which they did. The Lutheran congregation was small but they were determined to build their own church.

The following excerpt, based on an article appearing in the *Chronicle-News* (26 September 1939:2), is from Paula Chancellor in "Zion's Lutheran 100 Year History" (an unpublished manuscript). It describes the first days of the German Lutheran Church.

Our beginning is attributed to Pastor H. Rauh, a Missouri Lutheran pastor from Denver. On the evenings of February 10 and 12, 1888, at the First Presbyterian Church on Commercial Street, Pastor Rauh held the first public worship, in German, for all German speaking Christians in the area. Services were again held on March 8, with thirty-two men in attendance, not counting women and children, followed with a meeting proposing the organization of a permanent congregation. It was decided to call a pastor, who was to serve them, together with Las Vegas, New Mexico, as one parish. On March 9, seven children were baptized and a temporary constitution was adopted and eight officers were elected for the newly established German Evangelical Lutheran Church, Zion Congregation.

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Even in the absence of a pastor, the zeal of the members resulted, in rapid succession, in the formation of resolutions and actions to incorporate, to buy property for a church building, to build, to purchase hymn books, and to call their first pastor at \$400.00 per year. On April 14, 1888, a committee was appointed to find and report on suitable property to build a church. Just two days later the committee's report was accepted, and our present church property was authorized for purchase with the necessary funds to be solicited from Zion's members, and if these funds were not sufficient, the remainder was to be borrowed from a bank.

Records show that a youthful graduate of the Missouri Lutheran Schools, Pastor F. Lothringer, was the answer to Zion's first call for a pastor. His pastorate began on September 11, 1888. With a committee of four, Herman and Ernest Reisch, Charles Richter, and Charles Innes, he formulated plans for the structure of a church building, which with a few exceptions, were incorporated by an architect [the firm of Bulger & Rapp] into the present structure of our church. The Reisch brothers were German woodworking craftsmen. Charles Richter was a German businessman and Charles Innes was a Scottish stonemason.

In February 1889 the women of Zion's organized and called themselves "Frauen Verein". Through picnics, fairs, suppers, and private and group activities, they supplied astonishing funds at critical times.

While Pastor Lothringer was attending the annual church conference, arrangements for the cornerstone laying were made by the church council. Upon his return he found serious objections with those arrangements, which included the local rabbi and his congregation to be officially represented at the cornerstone ceremony. The council stood firm on their decision and after only one year as Zion's pastor, Pastor Lothringer found himself forced to resign. At the request of Zion's, Pastor Knus from Pueblo was asked to officiate, along with Trinidad's Jewish Rabbi, at the cornerstone laying on September 22, 1889.

The *Trinidad Daily News* (23 September 1889:2) reported on the laying of the cornerstone, noting that "the attendance was very large and the services were solemn and impressive." There was placed in the cornerstone a copy of each of the Trinidad newspapers, a copy of the Pueblo *Freie Presse*, a history of the church, a copy of the constitutions of the church, copy of the constitution of Frauen Verien, song book and Dr. Beshoar's *All About Trinidad*. The church was dedicated on February 23, 1890. An article in *The Daily Citizen* (25 February 1890:1) noted that at the time of its dedication, the cost of building the church came to \$4,853.

For many years services were conducted in English and German on alternating Sundays (Messinger and Rust 1995:100). The original name of the congregation was "The German Lutheran Church, Zion Congregation," according to the Articles of Incorporation dated April 21, 1888. By council resolution on January 8, 1925, the name was changed to "Zion's Lutheran Church of Trinidad, Colorado." This name change, perhaps in response to the anti-German sentiment so prevalent during and after World War I, was made official when the papers were filed with the State of Colorado on February 2, 1925. The church was the first and only Lutheran Church built in Trinidad and it has been the home of a Lutheran congregation continuously since its dedication.

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GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

The nominated parcel is a western portion of Lot 1, Block 34, C.P. Treats Addition, City of Trinidad, delineated as follows:

The northern boundary begins at the intersection point of the southern edge of the sidewalk running along the south side of Pine Street and the east edge of the alley running north-south along the west side of the church building (6 feet to the west of the west wall of the church). The northern boundary runs southeasterly along the sidewalk edge to a point 10 feet past the east wall of the church; thence south to a point 10 feet past the apex of the apse; thence west to the eastern edge of the alley; and thence north to the beginning point.

BOUNDARY JUSTIFICATION

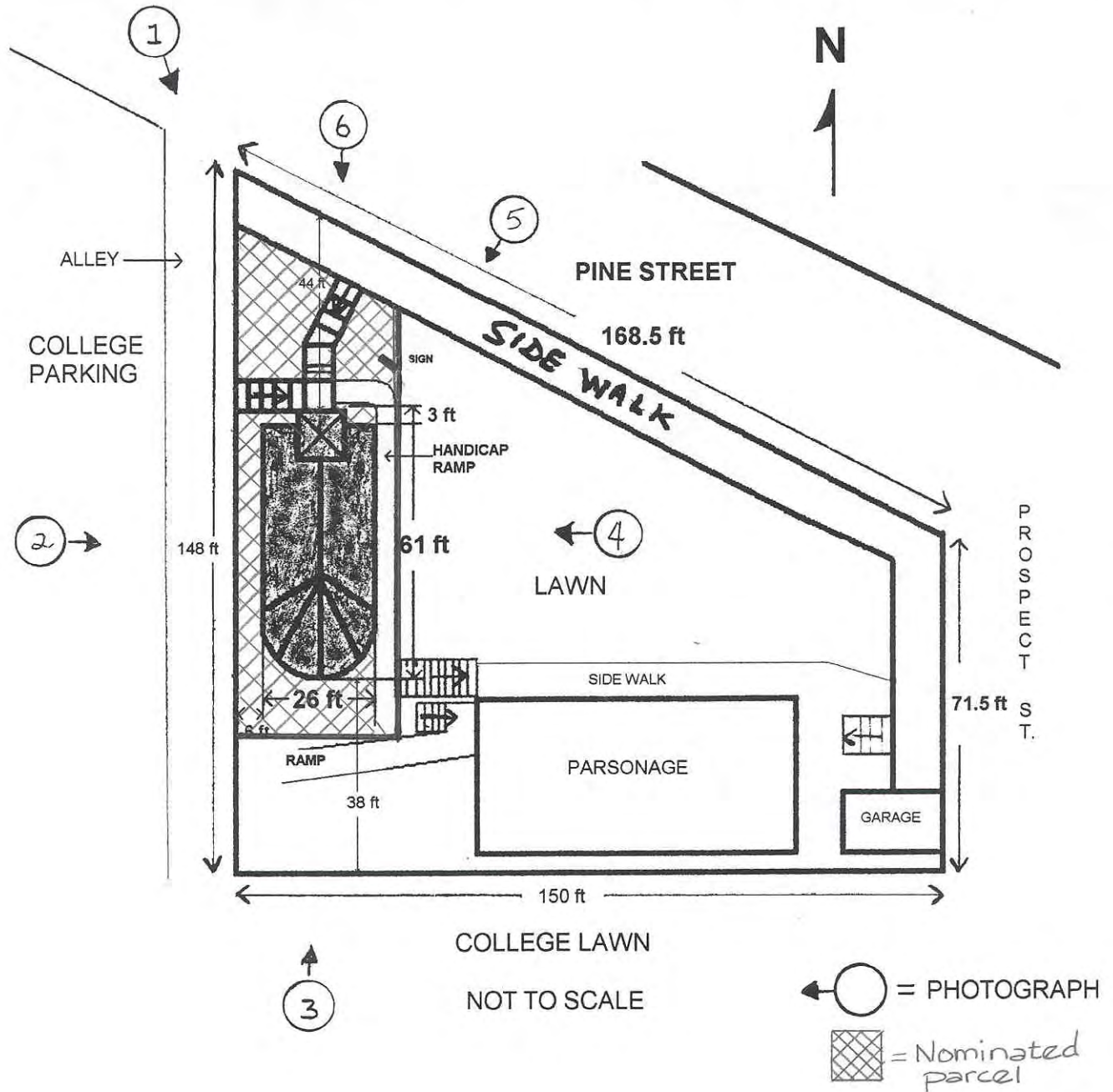
The boundary was drawn to include that portion of Lot 1 immediately surrounding the church, which also is the most elevated section of the parcel, and to exclude the lower portion of the lot and the more recently constructed garage and parsonage. This boundary includes the church and its west and north stairs, handicap ramp and sign. There is a natural northern boundary delineated by the sidewalk that runs along Pine Street. There is a natural boundary on the west side as the church property extends only six feet before contacting the alley adjacent to Trinidad State Jr. College's parking lot. The eastern and southern boundaries were drawn to exclude sidewalks and stairs associated with the parsonage and garage.

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Site Plan



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PHOTOGRAPH LOG

The following information pertains to all photographs:

Name of Property: Zion's German Lutheran Church
Location: Trinidad, Las Animas County, Colorado
Photographer: George H. Hagen
Date of Photograph: 27 November 2005
Location of Negatives: Digital files submitted to National Register, Washington, D.C.*

<u>Image No.</u>	<u>Information</u>
1	North façade and west side of church; camera facing southeast
2	West side of church; camera facing east
3	South end of church; camera facing north
4	East side of church; camera facing west
5	Northeast corner of church; camera facing southwest
6	North facade of church; camera facing south
7	Interior, south wall and chancel; camera facing south
8	Interior, north wall and balcony; camera facing north
9	Interior east wall; camera facing south east

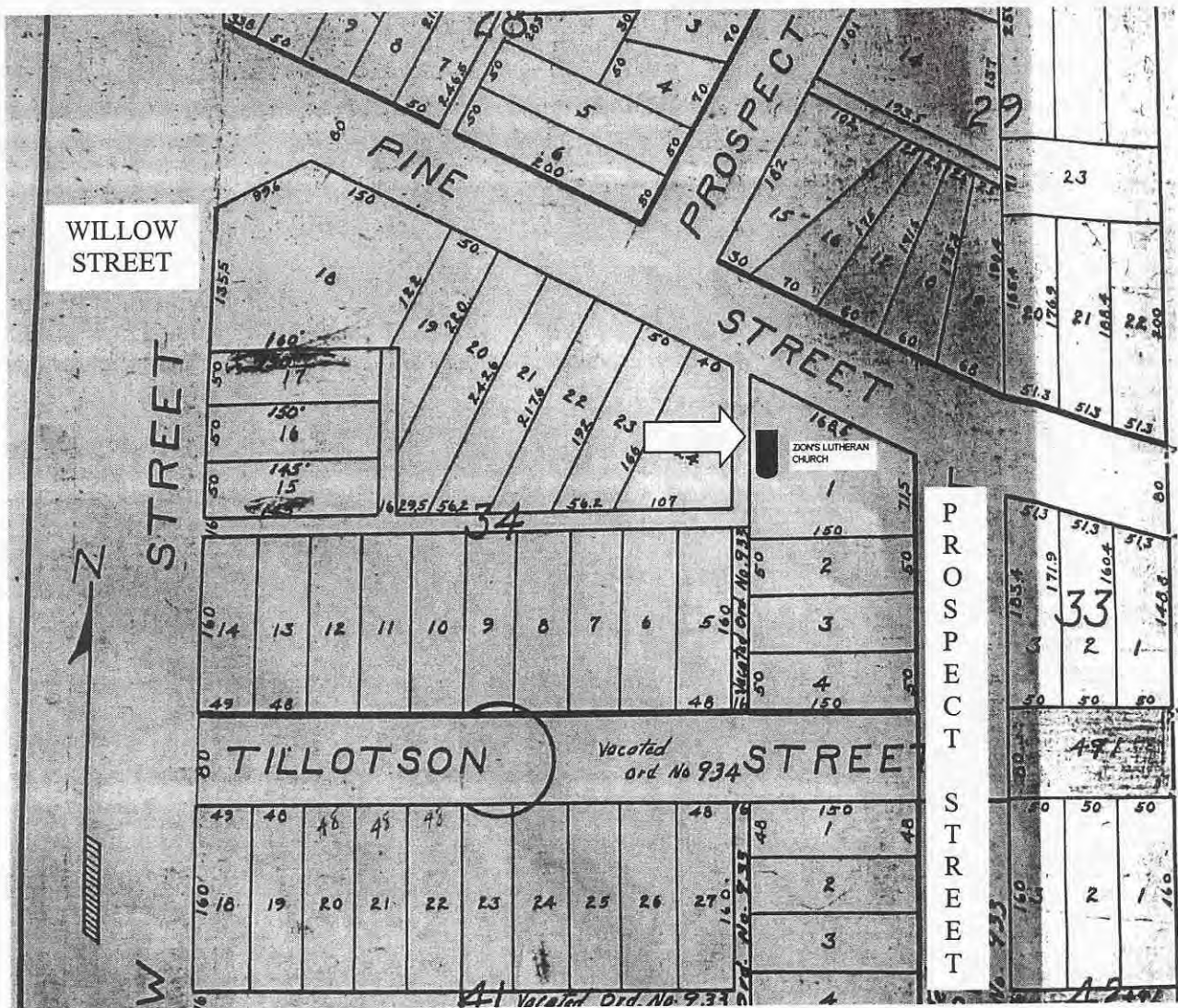
* Digital images printed on Epson Enhanced Matter Paper with Epson UltraChrome pigmented inks.

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Plat Map



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USGS TOPOGRAPHIC MAP

Trinidad West Quadrangle, Colorado PLSS: 6th PM, T33S, R64W, Sec. 13 SW NE SE NW
7.5 Minute Series

UTM: Zone 13 / 543168mE / 4114013mN (NAD27)

Elevation: 6,060 feet

