



United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name Wollaston Congregational Church

other names/site number Wollaston Congregational Society, First Congregational Church of Wollaston

2. Location

street & number 47-57 Lincoln Avenue (legal); 48 Winthrop Avenue (postal) not for publication

city or town Quincy vicinity

state Massachusetts code MA county Norfolk code 021 zip code 02170

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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.)

Brona Simon October 10, 2007
Signature of certifying official/Title Brona Simon State Historic Preservation Officer Date
Massachusetts Historical Commission

State or Federal agency and bureau

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

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau

4. National Park Service Certification

- I, hereby certify that this property is:
- entered in the National Register See continuation sheet.
 - determined eligible for the National Register See continuation sheet.
 - determined not eligible for the National Register
 - removed from the National Register
 - other (explain): _____

Signature of the Keeper Patrick Andrus Date of Action 12/5/2008

Wollaston Congregational Church
Name of Property

Norfolk, MA
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

(Check only one box)

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

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>2</u>	<u>1</u>	objects
<u>4</u>	<u>1</u>	Total

Name of related multiple property listing

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

Quincy [MA] Multiple Resource Area

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(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 19TH AND 20TH CENTURY REVIVALS:

Tudor Revival

LATE 19TH AND 20TH CENTURY REVIVALS:

Late Gothic Revival

Materials

(Enter categories from instructions)

foundation CONCRETE

walls STONE

CONCRETE

roof SLATE

other WOOD

GLASS

Narrative Description

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

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Summary Paragraph

The Wollaston Congregational Church is a 1½-story granite-faced Gothic Revival church built in 1925—on the site of an 1875 wooden Gothic church—with an interconnecting, two-story, granite-faced, Tudor Revival parish house dating from 1915. On a corner lot, the original 1875 church fronted on Lincoln Avenue (its legal address), but the gable ends of the current parish house and church front on Winthrop Avenue (its postal address). These two large volumes are connected together with lower cross gables on front and back, creating a small courtyard/lightwell in the center (atop the furnace room). On the interior, the church has a full basement and rear balcony, while the parish house has a balcony and clerestory. The two street elevations are tied together by a prominent square, three-stage, broached tower, topped with a parapet and pinnacles. A needle spire rises behind the parapet, capped with a 19th-century weathercock by Charles Cushing. Tudor-style doorways with wooden double doors in the Winthrop Avenue facade provide the main entries to the parish hall and church, while a prominent half-timbered porch provides a secondary entry from Lincoln Avenue. The exterior has been relatively unchanged since 1925. The primary first-floor gathering spaces above in both parish house and church, as well as their balconies, retain most of their original character and finishes, although the ground floor of the parish house and of the church (its basement) reflect a 1967 renovation. The building is located on a hilly quarter-lot in a suburban residential neighborhood developed in the late 19th century near the Wollaston railroad station in Quincy, Massachusetts. The lot, which slopes at least one story down from the southeast corner to the northwest corner, also contains a pyramidal-roofed two-car garage (ca. 1928). Owned by its congregation, Wollaston Congregational Church is in generally good condition, and is only slightly altered since its period of significance (1875-1958).

Location and Setting

The setting of Wollaston Congregational Church is distinctly suburban, close by the MBTA's Wollaston Station, a Red Line subway stop in central Quincy. The hilly neighborhood of Wollaston is a commuter suburb developed in the last third of the 19th century. An architectural survey completed in 1986 by Fannin-Lehner and the Quincy Historical Commission defines the immediate neighborhood as Wollaston Hill. This diamond-shaped neighborhood is bordered on the northwest and northeast by the arterials Beale Street and Newport Avenue, respectively, and on its southern half by the L-shaped South Central Avenue. Newport Avenue runs adjacent the rail line, while most of the area south of South Central Avenue is the Furnace Brook Golf Course; these landscape features effectively isolate the neighborhood from the surrounding neighborhoods of Quincy. Almost entirely residential, the Wollaston Hill neighborhood contains at least thirty historically significant properties dating from 1860 to 1930. Stylistically, they include interesting examples ranging from Gothic and French Second Empire, through Queen Anne and Shingle styles, to Colonial Revival and Prairie/Bungalow. Within two blocks of the church, on Winthrop Avenue, are four houses that were deemed significant enough to be surveyed. One of the oldest in the neighborhood is the 1870s house at 79 Winthrop Avenue (MHC# 531), a large three-story mansard-roofed house with a 1920s garage. Number 110 Winthrop Avenue (MHC# 532) dates from 1883 and is a Shingle-style house with a bell-roofed corner tower. The house built in 1911 at 10 Winthrop Avenue (MHC# 528) is a late Queen Anne-style two-story eclectic with Gothic and Craftsman touches. Finally, 41 Winthrop Avenue (MHC# 529), ca. 1890, is a Colonial Revival/Four-Square clapboarded double house. Directly across the street from the parish house of Wollaston Congregational Church is a house best known for its historical association as the birthplace of writer and Algonquin Round Table member Ruth Gordon (1896-1972), who as an actress was a winner of both an Emmy and an Academy Award (in 1969 for *Rosemary's Baby*).

Exterior: Wollaston Congregational Church and Parish House

The Wollaston Congregational Church is a 1½-story stone Gothic Revival church built in 1925, with an interconnecting

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two-story stone Tudor Revival parish house dating from 1915 (**Photograph 1**). On a corner lot, the building is aligned with the street grid rather than compass directions. For the purposes of this nomination, the front of the building on Winthrop Avenue, which faces west-southwest, will be termed the western facade, and the Lincoln Avenue side, which faces south-southeast, the southern elevation. This directional realignment would also place the church altar at liturgical east. Furthermore, because the ground slopes away one full story from the church to the parish house, the two stories of each of the two buildings will be referred to as the ground floor (below) and first floor.

Both church and parish house have gable fronts facing Winthrop Avenue; the two main volumes are connected with lower cross gables on each end, creating a small courtyard/lightwell in the center (atop the furnace room). According to the Assessor's records, the church measures generally 99 by 42 feet, while the parish house, connectors, and courtyard collectively measure 77 by 62 feet. Additionally the church has north and south transepts, as well as wall buttresses on three of its four sides. The predominant wall covering of the building is granite, dressed and set as random ashlar, while the roof is covered with slate shingles. The architectural drawings for the 1925 church specify that the walls be "all stone to be Weymouth seam or split face . . . stone" and for the roof "slate to be unfading green slate . . . to match old work"; those specifications appear to have been followed. Stylistically, the church has been termed "English Parish Gothic," as it combines Perpendicular Gothic and Tudor Revival stonework with half-timbering and stucco work (**Photograph 2**).

The main entrance of the 1875 church was on Lincoln Avenue, and the legal address of the church remains 47-57 Lincoln Avenue (because the church occupies what were initially two lots). The roof ridge of the 1875 wooden church ran parallel to Winthrop Avenue, and the Parish House was added onto the rear along Winthrop Avenue, at a right angle to church and street, in 1915. The current church, which in 1925 replaced the 1875 building, was reoriented so that the roof ridge was parallel to Lincoln Avenue. The only visible elements of the 1875 building known to remain are the original cornerstone and a dozen or so pews reused in the balcony of the 1925 church. It is unclear whether any other elements of the foundation of the 1875 church remain intact in the 1915 parish house or the 1925 church; for that reason, the period of significance for this property begins in 1875.

The current long south elevation of the church, on Lincoln Avenue, is dominated by the tower on its western end and the south transept towards the eastern end (**Photograph 3**). The line between the foundation and wall is demarcated by a projecting water table topped by a molded concrete stone belt course which wraps the church. On the south face of the tower at the outside corner, the cornerstone of the first church (inscribed "A.D. 1875") is placed in the foundation directly below the water table. The cornerstone of the current church (inscribed "A.D. 1925") is placed in the wall directly above the earlier cornerstone and water table. The south transept is 27 feet wide and extends 16 feet south of the southern wall of the church. A single regular course in the ashlar across the gable end carries through the roofline, capped with torus-shaped stone blocks at the eaves. Prominent copper gutters (with copper downspouts) and copper flashings mark the roof edge. Three buttresses with pink granite setbacks support the south wall between the tower and transept, the westernmost of the three buttresses is buried in the half-timbered south porch.

Two entries serve the south elevation, its major entry into the vestibule being a half-timbered, enclosed porch located between the tower bay and the first side buttress (**Photograph 4**). Measuring approximately 10 feet wide and extending six feet from the south wall, this porch has a random ashlar base that rises to waist height, capped with concrete stone and topped with a half-timbered porch framework. The timbers are painted red, with the spaces between infilled with white stucco on wire lath. The gable-front porch roof has exposed rafter tails, copper gutters, and a slate roof. The pediment of the gable has a curvilinear, half-timbered, king-post truss. A smaller covered porch, opening near the chancel, is tucked

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into the southeast corner of the building, just to the east of and alongside the south transept. This corner of the building (east of the south transept) actually juts out about seven feet further south than the rest of the south wall to accommodate an entry room and restroom in its 16-foot length; the slate roof swoops further down over these rooms in nearly the same pitch, ending in a slight upsweep and a projecting slate-roofed hood that protects the doorway. A decorative scroll cast iron L-bracket, its design almost Celtic in nature, supports the projecting hood. It is one of several details reminiscent of Arts and Crafts style influence. Both entries have wide stairways with granite-block treads. While the chancel entry has a contemporary railing, the south porch has a pair of badly rusted cast-iron side rails of distinctive design with side bracing. Both these south-porch side rails and the scroll bracket are separately figured in the architect's drawings and appear to be original.

The most prominent window in the south facade of the church is the large south transept window with a high gothic arch, topped with a label hood molding that terminates in label stops. The transept window displays a classic Perpendicular Gothic stone tracery, the two center stone mullions rising from the sill all the way to the soffit of the arch. The tracery at the top of the window is interlaced gothic arches decorated with trefoil cusps. The remaining windows on the south facade are simple rectangular panels, placed either singly (as on the sides of the half-timbered enclosed porch) or in pairs, as on the west facade of the south transept, or in much larger form in the three bays which directly light the nave. These three tall panel pairs have simple trefoil cusps at their tops. Appropriately, even the paneled entry doors have rectangular window panels above: one on each of the double doors in the south porch and a pair on the single wide door to the chancel. These church windows on the first floor are filled with small squares of cathedral glass (translucent glass in soft tones, of various colors, placed randomly) set in lead muntins. Several of the largest windows are protected by a semi-transparent Lucite panel affixed to the outer wall surface. The ground floor (basement) windows on this side are also casement panels, attached to the sides of the frame so they swing in at the top and out at the bottom; the eight lights are safety glass.

Some final details of the south elevation are worth noting. The southern entry doors have simple thumb latches. The entry doors on this side of the building are painted a weathered red. A metal wall sconce lights the south porch. Wide flagstone walkways proceed from the south porch and chancel entry staircases directly out to the concrete city sidewalk along Lincoln Avenue. An exceedingly long and elaborate metal-frame ramp, fabricated by American Ramp systems, provides handicapped access through the chancel entry. It begins atop the chancel steps, proceeds south above the flagstone walk almost to the sidewalk, and then doglegs a considerable distance to the west, where it ends on a concrete pad. The ramp was placed carefully and has not affected any of the historic elements of this entry.

The south elevation and the western facade are tied together by a prominent square, three-stage, broached tower, topped with a parapet and pinnacles (**Photograph 5**). The base of the tower, which contains an interior staircase, is square. To the south, a nearly square window lights the ground floor (basement) landing, while the first floor is lit by a single vertical window panel (fitted with cathedral lights). To the west, a slightly higher panel window lights the stairs up to the balcony. Smaller three-light panels light both the south and west walls of the tower room above, where corner broaches trim the square tower into a second, octagonal stage. A belt course marks the ascent between tower room and belfry, where eight tall open Gothic arches fitted with green louvers are interspersed with buttress-like stone work, complete with setbacks that align with the top louvers. This stage of the tower is capped with another belt course which aligns with gablets atop these granite tower buttresses. A short granite parapet wall completes this second stage, topped with a capstone and eight pinnacles, which are aligned with the buttresses below and rise from the gablets to above the parapet wall. The third and final stage is a needle spire, which the original drawings describe as "wood [framework], lead or copper covered." At the

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tip of the needle spire is a 19th-century weathercock by Charles Cushing, a piece of architectural salvage incorporated into the church in 1925. A copper cricket further anchors the tower to the slate roof of the church.

The Winthrop Avenue facade of the 1925 church is quite impressive, with a gable-end granite wall that rises from the ground floor (basement) to a slight parapet and capstone (**Photograph 6**). The water table continues across this facade, aligning with the bottom of the front double doors. The facade is divided into three bays by two tall buttresses, the right (south) bay being the tower described previously. These buttresses rise in three stages: the first to a setback (aligned with the base of the center-bay Gothic window), the second to gablets aligned with the window's upper tracery, and the smallest upper part to a second set of gablets which support a shoulder in the parapet. The left (north) bay is a simple composition of a single window panel at the balcony and first floors, and a ground floor (basement) entry door below in the foundation, below the water table. All three of the doors on this side of the building are painted a bright red. The basement entry door has two single lights set high up in the door.

The center bay is a textbook Perpendicular Gothic composition, with a Gothic window above and a Tudor doorway below. Apart from being somewhat larger than the window in the south transept, the Gothic window in the center facade bay appears identical to it, including the full-height mullions, interlaced arches, trefoil cusps, and cathedral glass. It lights the balcony inside and the nave beyond. The large double doors are recessed deep into the wall, the wall opening lined with concrete stone, which interlocks with the granite ashlar in random quoins. The Tudor arch above the doors themselves is filled with blind wooden panels. The lintel of the doors is studded with six small, equally-spaced, four-petaled rosettes (carved onto square wooden plaques). Each of the double doors has four panels: two wooden below, two panels of cathedral lights above. The doors appear to have their original hardware: a keyhole surround and thumb latch. A flight of four granite-tread steps leads from the double doors down to a flagstone landing, walled in by granite walls on its north and west sides. The capstone of these walls is at the same level as the water table of the building. A single step down to the south leads to a flagstone path around the base of the tower, which connects to the south porch path. A second long flight of ten granite-tread steps leads through the western wall of the patio and down to Winthrop Avenue. Both flights of steps have contemporary metal railings, a single shorter rail in the center of the upper flight, and two longer side rails along the lower flight. Gothic-style wall sconces light both sides of the front doorway and the north side of the door below. The brief portion of the north facade of the church visible from Winthrop Avenue is random ashlar without door, windows, or wall details (**Photograph 7**).

Due to the inspired efforts of Smith & Walker, the architects of the 1925 church, the 1915 parish house facade by Brainerd & Leeds (to the north of the church) is unified with its successor in both materials and style. The main body of the parish house is indicated by the gable-end, two-story, random ashlar wall—set forward as a pavilion—complete with wide water table and thin parapet capstone of white stone (probably concrete stone) (**Photograph 8**). This front wall is dominated by a two-story, six-bay-wide bay window with stone mullions. This is a relatively flat bay; the four middle windows are in the same plane while the end windows run diagonally. On both floors these Tudor-style windows are square 12-light transom panels above and rectangular casement 18-light windows below, the transom lights clear glass in lead muntins. The attic (balcony) story of this two-floor bay contains two 24-light casement windows; what appears to be an open balcony above the bay is actually a low-sloping roof. The windows in the parish house are all set in wide stone or cast-stone frames. The 12 casement windows on the ground and first floor of the projecting bay are modern, double-paned replacements with internal dividers; all of the other windows in the two street facades of the building appear to be original.

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To the right (south) of the main body of the parish house is the two-story connector to the church (see **Photographs 7 & 8**). The ridgeline of the connector runs at right angles to the church and parish house and it ends on the slope of each. The stucco-walled second floor of the connector is set back six feet behind the granite-walled ground floor. Two stuccoed rectangular chimneys puncture the western side of the connector's second-floor slate roof: a shorter fireplace chimney to the north, above the parish house, and a larger chimney towards its center, for the building's main furnace. Simple rectangular panel windows set in stone frames light the three-bay connector: paired in the northern bay of the second floor, or single in the two southern bays of the first floor (as well as a single panel window in the southern facade of the second floor). The final two windows in the connector, both in the southern bay, are slight alternatives to the panel: two panels combined on the second floor to form a square window, and a panel window placed in a picturesque wall dormer that breaks the roofline, and is topped with a clipped jerkin gable. This bay of windows lights the three hallways that link the parish house and the church; the architect drawings further indicate that they were within the line of work for the 1925 construction.

Three distinctive details further mark the parish house. Most prominent is the Tudor-style entry in the northern bay of the connector with a deeply recessed door. A gable-front parapet in the single-story wall above makes the entry seem larger and mimics the gable-front of the larger parish house. A stone surround at the entry includes a label hood with simple stops, with four receding Tudor arches below it and deep niches on either side of the entry. Each of the double doors is four paneled, with the arch transom above the lintel filled with small, clear, square lights set in lead muntins. A single threshold step leads from the entry to a wide concrete walk out to the Winthrop Avenue sidewalk. A second important detail is the **Hutchins Memorial Signboard** (ca. 1930), attached to the parish house wall between the entry door and the bay window (**Photograph 9**). Weathered green, this metal signboard has a locking glass door, with a nameplate above that reads "Wollaston Congregational Church." The signboard has a triangular pediment top, with a diamond shape in the tympanum that features a cross. A small nameplate inside the base of the signboard reads "In Memoriam Charles P. Hutchins, Presented by his family." For the purposes of this nomination, the Hutchins Memorial Signboard is a contributing object. Finally, embedded in the wall directly below the signboard, obscured by bushes, is the cornerstone of the parish house, which reads "ANNO DOMINI MCMXV" [1915].

On the western facade, to the north of the main pavilion of the parish house, is a side bay which establishes the compositional pattern for the northern elevation as well. A random-course granite foundation is topped with a molded stone belt course that incorporates the sill of the paired ground floor windows. These 24-light casement panel windows are topped with 12-light transoms. The paired windows are unified with a single molded stone surround which sets them apart from the stucco wall surface. In the first floor above, another stone surround unites two 24-light casement panel windows (here without a transom). Immediately above the lintel of these windows is a concrete-stone belt course with a matching parapet wall and capstone above. This parapet protects the clerestory windows in the side of the first-floor hall. The corner itself is marked by a stuccoed brick buttress with a single setback between the ground and first floors and a double setback at the base of the parapet wall.

The stuccoed north elevation of the parish house continues the wall pattern established around the northwestern corner (**Photograph 10**). The north elevation is marked by a 20-foot wide central pavilion which projects a foot from the north wall, about the same distance as the side buttresses at the northwestern and northeastern corners. The north elevation has six evenly spaced window bays, two in the central pavilion and two on each side. Each bay has paired windows in the ground and first floors, with the exception of the fifth bay in the first floor, where a single window lights a small room. These northern parish house windows have applied metal-frame storm windows, apparently of at least two different eras.

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At the northeast corner of the parish house parapet, a water infiltration problem has weakened the stucco and revealed the brick wall beneath it. The clerestory windows atop the first floor are visible only from a distance and above the parapet.

The rear or eastern elevation of the parish house and connector are covered entirely in stucco (**Photograph 11**). Three separate ground-floor doors lead into the rear of the parish house, furnace room, and church. Window placement, which at first glance appears almost random, is determined entirely by internal needs; single panel windows in the ground and first floor light the northern wing of the parish house, while the main pavilion has windows only in the ground floor. Two stacked panel windows light the rear staircase of the parish house. The connector to the south of the parish house—which includes the north church transept above and the furnace room below—has paired windows fitted with cathedral glass above, and a covered former coal chute below. A small panel window in the first floor above is the only opening in the northern stucco wall of the church.

The rear (eastern) elevation of the church is covered in random coursed ashlar, which wraps the northeast corner of the church and ends as quoining in the stucco northern wall (**Photograph 12**). Window placement in this elevation of the church is similarly driven by interior needs. Five window bays, as tall and wide as the single door and clustered in the center of the wall, light the ground floor. The first floor above has three small panel windows lighting the rooms to the south of the chancel, and another small panel window lighting the single room to the north of the chancel. Finally, in the wall above, is a large Gothic window with a label hood and perpendicular tracery. It is identical to the large Gothic window in the west facade, except that a stained glass window takes the place of the latter's cathedral glass. A metal framework—added in 1967—is bolted to the eastern wall to hold outside lights to illuminate the stained-glass window. The bottom sashes of the ground floor windows were replaced by blocking in 1967 when the former stage was replaced with a kitchen. An oversized circular vent was inserted in the top sash of the middle window.

The grounds of the Wollaston Congregational Church extend only a short distance beyond the building envelope. Nearly all of the lot east of the church is covered with a macadam driveway, which connects with Lincoln Avenue at the southeast corner of the lot. In the extreme northeastern corner of the lot is a two-car **Garage (Photograph 13)**. Built of concrete blocks, the garage faces south and has a single door and window in its western side. The date of construction of the garage is uncertain. It did not exist prior to construction of the 1925 church, but it appears on a 1954 plan of the grounds. Stylistically, the concrete block and woodwork appear closer to the earlier date than the latter. The pyramidal roof is covered in asbestos shingles. The former garage doors have been recently replaced with roll-up aluminum doors. The single side window has been blocked with a wooden panel. For the purposes of this nomination, the garage is a contributing building. At the opposite corner of the lot, facing the intersection of Lincoln and Winthrop avenues and just inside the intersection of the street sidewalks, is a free-standing **Signboard (see Photograph 2)**. Painted white, this wooden signboard has a pediment top capped with 2 x 4 boards. The sign is mounted on pipe posts. It shows little sign of wear and must date from the last decade. Historic photographs show a similar freestanding sign, but much closer to the south wall of the church and visible primarily from Lincoln Avenue. For the purposes of this nomination, the sign is a noncontributing object, because it has been added since the period of significance and is in a different location than the sign it replaced. Landscaping for Wollaston Congregational Church is restricted to lawns south and west of the church and consists of evergreens, boxwoods, and shrubs, with an ornamental tree near the base of the tower. These are mostly mature, and in some cases, overgrown. In the city-controlled space between the granite curbing and concrete sidewalks, the Lincoln Avenue parking contains three large deciduous trees, while the narrower Winthrop Avenue parking is dominated by a utility corridor of tall wooden poles holding at least seven different lines.

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Interior: Wollaston Congregational Church

Generally, the first floor of both parish house and church—the major meeting spaces with their attendant interior balconies—preserve most of the uses and surfaces from their original date of construction. The ground floor (the lower floor of the parish house and the basement of the church) reflects a mix of original forms and changes introduced in the 1967 renovation. Finally, due to stewardship of its resources, some earlier interior fixtures reappear in later contexts. Because the best-preserved spaces are on the first floor, it will be described before the ground floor. It is also important to note that, due to elevation changes on the lot and the complicated building history of this church, none of the floors of the parish house or church are on the same level, but are connected by stairways in the front and rear connectors.

The first floor of the church contains the greatest amount of decorative detail and has the least alteration. Most of the floor is taken up by the worship space, the 1½ story nave with its connecting transepts and chancel (**Photograph 14**). The body of the nave has two ranks of slip pews set off by three aisles: a center and two wall (side) aisles. A single rank of slip pews—with side aisles along both walls—fills each transept. The last two pews in the north transept are shortened on their eastern end to accommodate a side doorway, which leads from the transept to the rear stairway in the parish house. The side walls throughout the church are plastered. The open ceiling of the church displays the dark-stained woodwork framing and collar trusses. A Tudor-arch beam rises from stone corbels on the side walls to support each collar truss. An open panel wooden tracery fills the triangle between the collar and the roof, while the spandrel between the collar and Tudor arch has quatrefoil openings. One pair of arch beams near the chancel, which support the nave ceiling at the transepts, is truncated and supported on wooden hammerbeams rather than corbels. Two purlins, let into the upper side of the principal rafters, support the common rafters. The easternmost rafter is halved and attached to the eastern plastered wall of the nave. Below it, a large Tudor arch opens into the chancel.

The chancel is, of course, the focal point of the church nave. Wooden-paneled pulpit and lectern boxes bracket a central stairs with choir pews and an organ console beyond and an altar on the eastern wall beyond it. While the nave pews have a sleek torus molding above, these choir pews are topped with trefoil broaches. A carved wooden reredos occupies the wall space between the altar and the large stained-glass window above. Shorter paneled aprons cover the other three walls of the chancel, with plaster walls above. The organ pipes are grouped on the northern and southern walls. Directly north and south of the chancel are smaller anterooms, currently functioning as the church archives (to the north) and a chancel support/storage space. The floor above each contains organ pipes and bellows. In the extended corner beyond to the south is an entrance and restroom. The interior of the chancel and nave include many fixtures specially designed for the church by significant Boston artisans, especially the woodwork, organ, lighting fixtures (all from 1925), and memorial stained-glass window (1926) above the altar. The most important interior work is the latter, designed by Joseph Reynolds of Reynolds, Francis, and Rohnstock, which has a theme of "Service." A center lancet depicts the Glorified Christ, while seven medallions depict the four evangelists, parables, and the Presentation of Christ in the Temple. A large bronze plaque on the eastern wall of the northern transept honors the minister who served during the building of the church, the Rev. Isaiah Sneath. For the purposes of this nomination, the **Sneath Memorial Plaque**, dedicated in 1940, is a contributing object.

The western end of the first floor of the church building is occupied by a low-ceilinged, cork-floored rear vestibule, separated from the nave by a dark-paneled wall and paneled doors. The wall and doors are fitted in their upper half with panels of cathedral glass lights set in lead muntins, with trefoil cusps above. The vestibule runs from the south porch on one end to the front parish house connector on the other. Flanking the front entry, the northwest corner of the vestibule is a square coat room, while the southwest corner contains the tower stairway to the balcony above.

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The balcony has a paneled front that matches the woodwork in the rest of the nave. A northern doorway leads from the balcony to a passage that connects with the parish house balcony, which is a short flight of stairs higher up. The church balcony contains pews and the cathedral chair from the original 1875 church; some pews are freestanding and others have their severed ends attached to the side wall. Entry to the tower and chimes mechanism is made from the balcony as well. Current water infiltration problems have rendered further investigation here impractical.

The first floor of the parish house is also a well-preserved Gothic/Tudor Revival gathering space (**Photograph 15**). This parish hall is a multipurpose space that can be configured as a series of rooms. The defining feature of the 1½ story center parish hall is its ceiling, with long continuous bands of clerestory windows set high in the north and south walls and a dark-wood, Tudor-arch ceiling above. The clerestory windows have small square lights set in lead muntins. The eastern end of this space has a plaster wall with a large Tudor proscenium arch (with label molding) opening into a stage area. The stage appears to have its original wood floor and wood-paneled apron, as well as an aisled backstage area with anterooms on both sides. To the north of the main parish hall space (and the clerestory windows and their freestanding support posts) is a range of one-story rooms along the north exterior wall, which can be partitioned into small classrooms. The partitions include both 1950s-era accordion walls and large folding wood panels, which appear to be original. The westernmost room contains a small catering kitchen. To the south of the main parish hall space (and the clerestory windows and their freestanding support posts) is a wide hallway, which leads from the eastern staircase to the western staircase. This whole area has a narrow-boarded wooden floor. The western end of the parish hall is set off from the rest of the space, and contains a parlor below and balcony above. This small balcony is lit by two panel windows in its western wall and looks down onto the parish hall below through a dark wooden balustrade. The balcony floor is not sloped and it does not have permanent seating. It contains closets on both sides and most recently functioned as the choir room. The space below this balcony is a carpeted parlor brightly lit by the western bay and warmed with a fireplace in its southern wall.

The hallway on the south side of the first-floor parish hall has a paired window, which looks out into a small courtyard, perched atop the roof of the boiler room below. This courtyard is not accessible to pedestrians, but rather provides an open lightwell for the parish hall, north transept, nave, and western connector stairwell, which surround it on its north, east, south, and west sides, respectively. The western connector stairwell wraps the main building smokestack and connects all three levels of both the church and parish house. The ground floor of the lightwell is taken up by a boiler room and oil tank room. As part of the fire protection design for the building, this heating plant is effectively walled off from the church and parish house on either side of it, accessible only from an exterior rear (east) door and an interior door into the ground floor of the connector.

The ground floor (basement) of the church contains elements both from its 1925 construction and its 1967 renovation. The main room underneath the nave, formerly a gymnasium and a stage, is today a spacious social hall lighted by windows high up in the walls, near the ceiling. The eastern end of the building contains the hallway for the rear entry and the kitchen. Some of the kitchen features, particularly the hanging cabinets, were reused from the 1915 kitchen, which was in the ground floor of the parish house. The large room under the south transept functions as storage and a room for the scouts. The western end of the building contains the tower stairs and ground floor entry, flanking a large central coatroom.

The ground floor of the parish house contains elements both from its 1915 construction and its 1967 renovation. The main room, formerly a dining hall and a kitchen, is today a suite of childcare and education rooms. The former kitchen on the eastern end is now a large classroom, its south wall dominated by a large glass-fronted bookcase (a 1915 dish cupboard

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repurposed). The dining hall itself has been divided into three large rectangular rooms: a kindergarten, nursery, and crib room. They continue to function as childcare spaces, as a childcare center during the week and Sunday classrooms. The western third of the parish house on this floor, the office suite, is little changed from its 1915 configuration. The minister's office occupies the large space lit by the bay window, with the secretary's office in the northwest corner of the building. An L-shaped waiting room with a fireplace is the main entry to the office suite. Opening off of it near the secretary's office is another small office for the office manager; prior to 1967 it was a storage alcove off the dining hall.

Changes since Construction

The Wollaston Congregational Church retains much of its original character, although changes have occurred both during and after the period of significance. Within the period of significance, which begins with the construction of the first church in 1875, the most obvious changes are the addition of the parish house in 1915 the replacement of the original church building by another in 1925, and the addition of the garage sometime shortly thereafter. Other changes during this time were relatively minor, such as the installation of a paneled lectern in the chancel of the church, and the conversion of the furnace from coal to oil.

Since the period of significance, two important changes were made. The first occurred in 1967, when the congregation converted ground floor spaces to other uses. The gymnasium and stage under the church were converted into a kitchen and social hall. Apart from raising the floor of the sunken gymnasium five feet—to the level of most surrounding rooms and hallways—the basic volumes of the space were minimally affected, and the western quarter remained unchanged. The kitchen renovation incorporated cabinets from the earlier kitchen in the parish house. The changes in the parish house were more extensive, changing the rooms and the overall volumes, while the western office suite was little affected. A second change occurred in 1999, when the church sold off the rocky northern third of its lot and its 1891 parsonage.

Condition

Generally, the Wollaston Congregational Church was well built and is in good condition. The greatest concern is the need to tuckpoint the stonework and to address other issues with the building envelope. The southwest corner stair tower below the steeple has been closed off due to falling plaster. Water infiltration is also a significant issue at opposite corner of the complex, where water infiltration was caused a loss of stucco on the exterior and plaster on the interior on the first floor. Otherwise, the level of continuing maintenance for the building is good.

Archaeological Description

While no ancient Native American sites are known on the church property, it is possible that sites are present. Six ancient sites are recorded in the general area (within one mile). Environmental characteristics of the property represent some locational criteria (slope, soil drainage, proximity to wetlands) that are favorable for the presence of Native sites. The soil type in the area is characterized by well-drained fine sandy loam formed in glacial till intermixed with urban land. About 55% of the soil area includes urban land, within which 75% of the land surface is covered by impervious surfaces, such as buildings, pavement, industrial parks, and railroad yards. The lot is hilly, sloping at least one story down from the southeast to northwest corner. The church property is also located over 1,000 feet from the nearest wetlands. Slope and proximity to wetlands are not considered advantageous characteristics for locating ancient sites on the church property. Cambridge and Braintree Argillite, a material that was used for tool manufacture by Native Americans, characterize bedrock in the area. Given the above information, the small size of the nominated property (0.55 acre), construction of

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the earlier 1875 church and existing 1925 church that has a basement and covers most of the lot, the potential for locating ancient Native American resources on the property is low. Any ancient resources that might have been located on the property would have been destroyed by construction of the 1875 and 1925 churches, the extant parish house, garage, and related utilities.

There is a moderate potential for locating historic archaeological resources on the church property. The church area was reported as "practically a bare hilltop until after 1850." This information combined with construction of the 1875 and 1925 church structures, indicates that the potential for locating historic archaeological resources prior to 1875 is low. No information exists indicating the presence of historic resources before 1875, and any resources that might have been present would have been destroyed by church construction. In 1925, the old wooden church (1875) was razed and a new foundation finished for the existing church (1925). It is unclear whether any elements of the 1875 foundation remain intact in the 1915 Parish House or the 1925 church. Structural evidence of the 1875 foundation may remain intact or have been incorporated into the existing church structure. Structural evidence may also exist from barns, stables, and outbuildings on the property. Archaeological evidence of occupational-related features (trash pits, privies, wells), especially trash areas and artifact scatters related to church activities may also survive. Evidence of water, sewer, electric and/or gas utilities should also exist on the property.

(end)



Wollaston Congregational Church
Name of Property

Norfolk, MA
County and State

8. Statement of Significance

Applicable National Register Criteria

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

- A** Property is associated with events that have made a significant contribution to the broad 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 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

(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)

- RELIGION
- COMMUNITY PLANNING AND DEVELOPMENT
- ARCHITECTURE
- _____
- _____
- _____
- _____

Period of Significance

1875-1958

Significant Dates

1875 original building; 1915 parish house; 1925 current church building

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Kelley, Samuel D. (1875 church architect)
Rollins, Joshua D., & Edgerton, David R. (1875 crptrs.)

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository:
Thomas Crane (Quincy City Main) Library
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Architect/Builder (continued)

McFarland & Semple (1875 pews; some remain in balcony)

Abner L. Baker (1891 parsonage designer & builder) Parsonage no longer a part of the property

Brainerd [William H.] & Leeds [Edmund Ingersoll] (1915 parish house architects)

The Maguire Co. (1915 parish house builder)

Edgar T.P. Walker of Smith [Philip Horton] & Walker (1925 church architect)

Charles Cushing (maker of 19th c. weathercock from Waltham installed in 1925)

Irving & Casson & A.H. Davenport (1925 interior woodwork)

William Coulson Company (1925 builder)

Pettingell-Andrews (1925 electric fixtures)

Frazee Organ Co. (1925 organ)

Joseph A. Reynolds of Reynolds, Francis & Rohnstock (1926 stained glass window)

Raymond Wallace Dyer (1967 renovation architect)

Richard G. Puffer (1967 renovation contractor)

Summary Statement

The Wollaston Congregational Church and its attached parish house, a two-story granite- and stucco-faced complex in the Wollaston neighborhood of Quincy, Massachusetts, meets National Register Criterion A at the local level for its importance to the history of religion, and community planning and development in Quincy. Beginning in the 1870s, the Wollaston neighborhood developed as a model commuter suburb of Boston; the wooden, Gothic Revival Wollaston Congregational Church (1875) was one of several churches built by and for this new residential neighborhood. As the neighborhood grew denser and more affluent over the next half-century, the church added a Tudor Revival parish house (1915) and replaced its wooden church with a larger masonry one in 1925. These three building campaigns, each memorialized in a dated cornerstone in the present building, mark the significant dates in the history of the property. The building also meets National Register Criterion C at the local level for its importance to the city's architecture. Designed by a regionally important group of architects—Samuel D. Kelley (1875), Brainerd & Leeds (1915), and Smith & Walker (1925)—the building is significant for its story of changing American responses to Gothic Revival style and its offshoot Tudor Revival. The building is also significant for the group of subcontractors and artisans who collaborated with the architects on the 1925 church. It is nominated under Criteria Consideration A, because the property is used for religious purposes. The Wollaston Congregational Church is generally in good condition, has only been slightly altered since its period of significance (1875-1958), and has historic integrity in terms of location, design, setting, materials, workmanship, feeling, and association.

The Setting: Quincy and Wollaston

Quincy is a city in Norfolk County, directly southeast of the Boston neighborhood of Dorchester. Quincy is separated from Dorchester by the channel of the Neponset River, where the latter empties into Boston Harbor. Its long jagged western border with Milton extends from the banks of the Neponset south and westward all the way to the intersection of Interstate 93 and Massachusetts Route 24. Bordered on the south by Randolph (across the Blue Hill River) and Braintree, this western quarter of Quincy is almost entirely unpopulated. It is the eastern end of the 7,000-acre Blue Hills Reservation, a state park dating back to 1893, which preserves important biological and historical resources. At the park's northeast edge is the Quincy Quarries Reservation, another state park (established 1985) which preserves the quarries that provided the granite used for Bunker Hill Monument and many other important Massachusetts buildings, as well as part of

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the pioneering railroad line used to move the granite to the Neponset River docks in East Milton. But most of Quincy is a series of urban and suburban neighborhoods, clustered along its lengthy shoreline which extends from Boston (in Suffolk County) to Braintree and Weymouth, and the Weymouth Fore River. Wollaston Beach is metropolitan Boston's longest beach. Quincy's maritime boundary extends across Quincy Bay to that of Nantasket (part of Hull in Plymouth County) and the Boston Harbor Islands National Recreation Area. Quincy has an area of 26.9 square miles, 16.8 square miles of which is land.

In 1640, the area was set apart from Boston as Braintree; "Old Braintree" included today's Braintree, Holbrook, Quincy, and Randolph. In 1792, the North Precinct of Braintree was incorporated as the town of Quincy, named after Col. John Quincy, the first of his illustrious family to settle there. In 1888, the town of Quincy became incorporated as a city. Quincy is the birthplace of the second and sixth U.S. Presidents, John Adams and John Quincy Adams, both of whom are buried in the family crypt underneath the First Parish Church, along with their wives. John Hancock, patriot and signer of the Declaration of Independence, was born in Quincy and baptized in First Parish Church by his father, the Rev. John Hancock, the church's minister. Besides granite quarrying, another major industry was shipbuilding, especially at the Fore River Shipyard, which produced aircraft carriers, battleships, cruisers, destroyers, and submarines for over a hundred years. An airfield in Quincy's Squantum neighborhood was the site of many early barnstorming events and later hosted Amelia Earhart. In the 2000 census, Quincy recorded a population of 88,025 residents and ranked as the eighth largest city in Massachusetts.¹

Wollaston was the first neighborhood settled in Quincy (1625), and the area had a brief but colorful early history. Captain Wollaston and a group of colonists who were unable to get along with the authorities in Plymouth in 1624 relocated there the following year. After clearing the trees and building huts on the hills looking out toward the harbor, Wollaston and most of rest of the dissidents left for Virginia in 1626. Thomas Morton remained and renamed the settlement Mare Mount. It lasted three years, until Miles Standish and soldiers arrested its disorderly inhabitants and cut down their infamous Maypole (immortalized in Nathaniel Hawthorne's short story "The Maypole of Merry Mount" (1836). In 1636, another ephemeral settler in Wollaston was William Hutchinson and his wife, religious dissident Anne Hutchinson. A puddingstone boulder placed at the corner of Beale Street and Winthrop Avenue in 1894 commemorated the Hutchinsons. But after their departure the hilly area remained mostly open farmland and forest for several centuries: the farm founded by the first of the Josiah Quincys was on the southern edge of Mount Wollaston. The present streetscape did not arise until the 1870s and the 1880s, after the Old Colony Railroad opened a Wollaston station and gave free passes to residents. Wollaston grew like the earlier suburbs described in Sam Bass Warner's *Streetcar Suburbs: The Process of Growth in Boston, 1870-1900*, a classic study of Boston neighborhoods to the north. Today Wollaston is one of the core neighborhoods of Quincy, with Montclair to the west, North Quincy and Norfolk Downs to the north, and Wollaston Beach to the northeast. To its south, Wollaston is separated from Quincy Center by Furnace Brook and the greenspaces along its north bank: Furnace Brook Golf Course and Merrymount Park. In 1971, the old Wollaston railroad station was rebuilt and reopened as a stop on the MBTA subway system—partially on the site of the first Howard Johnson restaurant

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¹ "City Profile and History," City of Quincy website (<http://ci.quincy.ma.us/AboutProfileSealPage113.html>); "History," United First Parish (Unitarian), Quincy, Massachusetts, (<http://www.ufpc.org/history/summary.htm>); "Quincy, Massachusetts" DHCD Massachusetts (<http://www.mass.gov/dhcd/iprofile/250.pdf>); "Welcome to Historic Quincy Massachusetts," Discover Quincy (<http://www.discoverquincy.com/americanDream.htm>).

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in the country. Winthrop Avenue in particular has a certain distinction as the birthplace of actress Ruth Gordon and novelist John Cheever.²

Criterion A: Religion, and Community Planning and Development

Wollaston Congregational Church is significant for its association with two interwoven elements of Quincy history—religion, and community planning and development—as they evolved in the decades after the Civil War. As Boston grew exponentially in the 19th century, each of the surrounding towns took on the characteristics of a suburb. Quincy historian Daniel Wilson noted, “With the rapid increase of population after 1846, the character of the town began to change; there was an increase of industries, of mixed peoples, and Quincy became more and more a suburb of Boston.”³ The building of houses and the building of churches was inextricably linked.

The Wollaston Land Associates

Perhaps the most important Quincy developer of the era was the Wollaston Land Associates, which donated land for at least two churches to support its new railroad suburb. The First Baptist Church of Wollaston Heights organized in 1871. On January 6, 1873, it dedicated a new wooden Gothic Revival chapel built on land donated by the Wollaston Land Associates.⁴ This building is still extant (MHC #543). George F. Pinkham, the driving force behind Wollaston Land Associates and its agent as early as 1869, was a member of the Baptist church. The Wollaston Land Associates were aggressive in their sales pitch for the neighborhood, publishing at least three different Wollaston maps and an eight-page brochure entitled “Suburban Homes for Business Men of Boston: A Sketch of Wollaston Heights.”⁵ Two years after the Baptist Church opened, the Wollaston Congregational Church raised into place its cornerstone, on a nearby lot also deeded by the Wollaston Land Associates. Three other Pinkhams were early members of the Wollaston Congregational Church, but whether they were related to George Pinkham is not known.

Boston businessman Josiah Quincy cited Wollaston in Quincy as an example of the well-planned railroad suburb, and made the case for this new form of suburban development:

The farther we go from the city the cheaper the land, and the larger the lot for a garden obtained for the same money. A man who lives on a steam railroad fifteen miles from the city is, for all practical purposes of time and convenience, as near as one living three miles from his work, but who is obliged to depend on his own legs or a horse-car for his means of locomotion. . . . The hills at present called Wollaston Heights in the Town of Quincy, which President John Adams used to say commanded finer views than any he had seen in Europe, are being covered with houses with a rapidity almost unprecedented.⁶

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² “Quincy Neighborhoods,” City of Quincy (<http://ci.quincy.ma.us/AboutNeighborhoodsPage112.html>); “Mount Wollaston,” Wikipedia (http://en.wikipedia.org/wiki/Mount_Wollaston).

³ Daniel Munro Wilson, *Three Hundred Years of Quincy: 1625-1925* (Quincy: City of Quincy, 1926), 35.

⁴ William Samuel Pattee, *A History of Old Braintree and Quincy: With a Sketch of Randolph and Holbrook* (Quincy: Green & Prescott, 1878), 283. Online at Google Books.

⁵ A WorldCat/OCLC search using the key words “Wollaston Heights” and Wollaston Land Associates” turned up three speculative maps: “Plan of Lands of Wollaston Land Associates at Wollaston Heights, Quincy” (Boston: David Granger and Son, 1870) at Harvard University, and “Plan of Lands Situated at Wollaston Heights, Quincy, Massachusetts, Belonging to the Wollaston Land Associates” (Boston: Heliotype, 1875) and “Plan of Lands Situated at Wollaston Heights, Quincy, Massachusetts” (Boston: Heliotype Print Co., 1886) at the State Library. The undated brochure is in the collection of the Boston Athenaeum.

⁶ Josiah Quincy, quoted in Edward Everett Hale, *Workingmen’s Homes: Essays and Stories* (Boston: J. R. Osgood, 1875), 29. Online at Google Books.

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Josiah Quincy was an advocate of Homestead Clubs, groups of investors who paid into funds to establish communities such as that at Wollaston and established rules to protect their investments, such as prohibiting shops that sold liquor. Quincy also pointed out the importance of nearby Wollaston station and the cooperation of the railroad:

While a part of this success is doubtless owing to the able management of those controlling the settlement, and their guarantee that the community shall never know the nuisance of a grog-shop, a large portion must be attributed to the directors of the railroad, who promised a free ticket for three years to each householder, provided fifty houses should be built. In three years the number of passengers between Boston and Wollaston Heights increased over four hundred percent, and the income from the families and friends of the householders over three hundred [percent].⁷

These new commuter suburbs offered a promise of progressive new communities and substantial financial returns to their investors and to the railroads.

In 1875, Boston minister, writer, and social activist Edward Everett Hale more clearly sketched the relations between the three major stakeholders in this Wollaston model of suburban development:

Success in the enterprise, as I have said, rests on the co-operation of settlers, landowners, and railroads. The Wollaston Land Associates, who have built themselves a town near Boston, proceeded substantially in the way I describe. They bought, first and last, three hundred and thirty acres of land, six miles from Boston, in the township of Quincy, in a beautiful position. They made an agreement with Old Colony Railroad that it should give free tickets for three years for travel between Boston and Wollaston, to any person who built or bought a house in the new village. This was an admirable bargain for the railroad. Before it was made, the station did not pay for a ticketmaster's salary—the income for 1869 being only \$540; while that of 1873 was \$9,110, an increase of income in four years, with no additional expense to the corporation, of \$8,570. For a town has grown up in those four years.⁸

Hale stressed the centrality of churches to these new neighborhoods, and presented the role of the Wollaston Land Associates in almost evangelical terms:

The Associates themselves went upon the land, and in a year had built or begun to build fifty houses. They made a restriction that no house should cost less than \$2,500. This settlement goes forward in just the same alacrity that it began with,—the people who began it being themselves now the capitalists who are interested in carrying it through. They have laid out good streets and have planted trees, have procured the establishment of a post-office, and have arranged for religious services every Sunday. It illustrates the confidence which they have in each other, and the tone of their society, that, at the close of service on Sunday, you may hear an invitation given from the pulpit to all residents in Wollaston to attend a social party at one of the houses in the village. And I think that when such a party comes off, no one has reason to regret the freedom of the invitation.⁹

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⁷ Josiah Quincy, quoted in Edward Everett Hale, *Workingmen's Homes: Essays and Stories* (Boston: J. R. Osgood, 1875), 29-30. Online at Google Books.

⁸ Edward Everett Hale, *Workingmen's Homes: Essays and Stories* (Boston: J. R. Osgood, 1875), 21. Online at Google Books.

⁹ Edward Everett Hale, *Workingmen's Homes: Essays and Stories* (Boston: J. R. Osgood, 1875), 21-22. Online at Google Books.

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Hale's passage clearly linked the success of the householders, their churches, and the Wollaston Land Associates. To Hale, the workers' ownership of their homes gave Wollaston almost the air of a utopian society, rather than a speculative venture:

It is easy to see, in any city, how far this same experiment is in the power of a set of spirited young men who are sick of paying high rents for tenements, and wish to bring up their children in the open air,—as most likely they grew up themselves. It is easy to see how, even in the beginning, these fifty associated settlers escaped all . . . which I described as belonging to the ordinary "speculative" suburban village.¹⁰

A third Protestant church joined the Baptists and the Congregationalists in 1873, when the Methodists began meeting in Wollaston. They built a chapel on Beale Street in 1874.¹¹ The Wollaston Land Associates continued as a corporation at least through 1915.¹²

The Wollaston Congregational Society

Most Congregational churches in Massachusetts began as the official religious and political organization of the town—at least until the disestablishment of the churches in 1833—or as a geographic outlier of that first parish. But the later Wollaston Congregational Society, like its neighborhood, followed a new pattern: it was an outgrowth of a Wollaston-based "union" church, rather than an offshoot of the established Congregational body. This nondenominational society met first in a room at the Wollaston Hotel on September 11, 1870. As this union church gained members and financial resources, it built a church: the First Baptist Church of Wollaston Heights. As the neighborhood developed further, the "union" congregation split. A contemporary account describes the situation as an amicable parting of the ways:

As a distinctive religious sect, the Baptist was the first society formed here but composed of communicants of other sects. The Congregational element worshiping with them, not agreeing with their theological tenets on the questions of baptism and close communion, concluded to establish a church more in accordance with their distinctive religion.¹³

The Baptist and Congregational congregations continued to recognize each other as sister entities for several decades, holding annual joint services and supporting their neighbors in other ways.

The process of organizing the new Congregational society, building a chapel, and gaining recognition took several years, from 1874 through 1876:

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¹⁰ Edward Everett Hale, *Workingmen's Homes: Essays and Stories* (Boston: J. R. Osgood, 1875), 22. Online at Google Books.

¹¹ William Samuel Pattee, *A History of Old Braintree and Quincy: With a Sketch of Randolph and Holbrook* (Quincy: Green & Prescott, 1878), 270. Online at Google Books.

¹² *The Directory of Directors in the City of Boston and Vicinity* (Boston: Bankers Service Company, 1911), 591. Online at Google Books.

¹³ William Samuel Pattee, *A History of Old Braintree and Quincy: With a Sketch of Randolph and Holbrook* (Quincy: Green & Prescott, 1878), 283. Online at Google Books.

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The first action for the purpose of organizing a Congregational church was taken Sept. 23rd 1874, and on the 7th of October following[,] articles of faith and church polity were agreed upon. The first meeting of a religious nature was a prayer meeting held about the 16th of April, 1875, at the house of Mr. J.P. Haynes. These meetings continued to be held at various houses until for about a year, or until their meeting-house was erected. For several weeks, however, before the completion of this edifice, their prayer meetings were held in the vestry of the church. . . . An Ecclesiastical council met on the afternoon of May 8th, 1876, and proceeded to recognize and regularly form them as a religious body. . . . In the evening of the same day the church was dedicated [sic].¹⁴

In November of 1876, the congregation voted to join the Suffolk South Conference of Congregational Churches, the constituent assembly of Congregational churches. For the purposes of this nomination, the period of significance begins with the year inscribed on the first of the church's three cornerstones: 1875.

The 1875 Wollaston Congregational Church Building (Razed 1925)

The wooden Gothic Revival Wollaston Congregational Church, begun in 1875 and dedicated in 1876, was a substantial achievement for a congregation of only 21 members. The Wollaston Land Associates donated two lots on the corner of Lincoln and Winthrop avenues to the Wollaston Congregational Society.¹⁵ The building site was on the southerly slope of First Hill (also known as Willcocks Hill or Salter Farm), which, of the three hills of Wollaston, was closest to what would become Wollaston station. The area was "practically a bare hilltop until after 1850."¹⁶ A prolific Boston architect, Samuel D. Kelley, drew up the plans and specifications. The building committee awarded the foundation contract on July 14, 1875, and broke ground the following day.¹⁷ The Society circulated subscription papers, asking the signers to raise the \$6,000 projected to pay for the church. On August 30, 1875, the building committee awarded the contract for the building itself to Joshua D. Rollins and David R. Edgerton of Wollaston.¹⁸ According to the 1882-83 and 1884-85 Quincy city directories, both men were carpenters who lived nearby. Edgerton was a charter member of the congregation. The building was dedicated on May 4, 1876.¹⁹ The plans changed and grew; the final report of the building committee, dated July 31, 1876, placed the total cost of foundation and building at \$10,335.00.

Views of the 1875 church in old photographs and postcards show a large front-gabled building facing Lincoln Avenue, sheathed in clapboards and lit by tall triangular-topped windows. Its steep roof-plane was interrupted halfway up by a pop-up vertical clerestory punctured with tiny wall dormers. A large cross surmounted the building at its southern peak,

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¹⁴ William Samuel Pattee, *A History of Old Braintree and Quincy: With a Sketch of Randolph and Holbrook* (Quincy: Green & Prescott, 1878), 266-67. Online at Google Books. Pattee misstates the date of the May 4th dedication, apparently relying on an erroneous note in the *Quincy Patriot* 29 April 1876. However, the same newspaper published an account of the May 4th dedication the following week, on 6 May 1876.

¹⁵ Wollaston Land Associates to Annes A. Lincoln, Jr., for Wollaston Congregational Society, Recorded 25 October 1875 (Norfolk Deeds Book 472: 187; Map end of Book 343 or 393).

¹⁶ Stephen F. Willard, et al. "Wollaston Congregational Church: A Review of Its First 75 Years," ca. 1951 typescript in various drafts, Wollaston Congregational Church, pg 1. This 51+-page history, based partially on documents (a number of which are no longer in the church archives) and partially on the recollections of members, is the primary source for most early dates in this account, unless otherwise indicated.

¹⁷ See also an untitled note in the *Quincy Patriot* 24 July 1875.

¹⁸ See also an untitled note in the *Quincy Patriot* 4 Sept. 1875.

¹⁹ *Quincy Patriot* 6 May 1876.

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with a rose window in the wall below. The main entry, under a triangular stickwork hood, was through a square tower at the southeast corner of the building. The polychromed tower had several levels with triangular vents and dormers and an open belfry (although the church never had a bell). According to the recollections of older members, some three decades after its razing, the main auditorium or "audience room" faced north, with a center platform and pulpit flanked by a "singing gallery" and organ. A history of the church notes that "at the time the building was razed for reconstruction, the exterior walls were gray—almost a Quaker gray."²⁰ The windows were fitted with numerous panes of etched or frosted glass in a variety of colors. The basement beneath had a hot-air furnace, Sunday School library, and a vestry room for gatherings.

Worth special mention here are the slip pews made for the 1875 church, some of which are still in use as the primary seating in the balcony of the 1925 church. Made of ash and ornamented with black walnut trim, the pews stood in three ranks, a center section flanked by aisles on both sides. The longer center pews were further divided to make sections seating four or six people, to allow for more options on renting the pews. Until 1906, pews were rented annually to support operation of the church. A copy of the contract for their construction, which the building committee awarded to McFarland & Semple of Boston, still survives in the church archives. The congregation paid \$8.50 for each of the 60 pews installed.²¹ The congregation provided the numbers to be affixed to the pews.

Over the next few decades, the Wollaston Congregational Church progressed from struggling to pay off its first building to seeming prosperity, as the suburb of Wollaston grew and its rolling streets were lined with more houses. The congregation at first sought out various mortgages and loans; the earliest mortgage was given in 1875 to the American Congregational Union.²² In 1887, the Rev. Barker Sherman, minister of the time, declared to the treasurer that "Debt is the devil that I have had to fight for the last three years. . . . It is not safe to undertake anything on the basis of financial hope."²³ Yet that same year the congregation renovated the basement and enlarged the vestry, and paid for it partially with a loan. Three years later, in 1890, the parish bought a new red carpet and replaced their organ. In 1892, the gas lights in the church, an upgrade from its initial oil lamps, were in turn replaced with electric lights. During this same period, the church also invested more and more heavily in its music program. In 1897, Wollaston Congregational Church helped pay the pastor's salary for a Congregational church forming nearby in Norfolk Downs, the Union Congregational Church. But its largest expense during these years was the church parsonage. In 1891, the church purchased an L-shaped parcel of neighboring lots on the corner of Winthrop and Marion streets for a parsonage.²⁴ A.L. Baker, a member of the congregation, was hired to build the parsonage, based on his design for another house in the neighborhood. In 1900, the

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²⁰ Stephen F. Willard, et al. "Wollaston Congregational Church: A Review of Its First 75 Years," ca. 1951 typescript in various drafts, Wollaston Congregational Church, pp. 6-7.

²¹ "Specification of Pews for Congregational Church of Wollaston Heights Mass," Undated photocopy in the archives of the Wollaston Congregational Church. The name for the church building built by the Wollaston Congregational Society is not clearly stated in the records until its incorporation in 1899. None of the informal names, such as that used in this contract, appear to have been used more than once. For the purposes of this nomination, "Wollaston Congregational Church" is the best choice for historical name.

²² Wollaston Congregational Society to American Congregational Union, Recorded 21 Sept. 1877 (Norfolk Deeds Book 492, Page 104; Book 493, Page 181). This mortgage was satisfied Jan 27, 1903, as recorded in Norfolk Deeds Book 939, Page 241.

²³ Stephen F. Willard, et al. "Wollaston Congregational Church: A Review of Its First 75 Years," ca. 1951 typescript in various drafts, Wollaston Congregational Church, pg. 12.

²⁴ Edwin B. Pratt to Wollaston Congregational Church [Lot 9 & 8b], dated 1 May 1891, recorded 21 Jan. 1892, Norfolk County Deeds Book 834, Page 101.

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City of Quincy closed its fire department's Hose House No. 2, which stood on Winthrop Street just north of the church. A congregant bought the small 50-foot-wide lot for the church, which razed the hose house and used the lot for a playground.²⁵ The Wollaston Congregational Church now owned nearly half of a city block -- its largest extent.²⁶ The church signaled its organizational maturity by reincorporating in 1898-99 as the Wollaston Congregational Church, assuming all the property, debts, and obligations from its predecessor the Wollaston Congregational Society.

The 1915 Parish House

In September of 1912, the Rev. Isaiah Witmer Sneath (1855-1939) began a 20-year term as minister of the Wollaston Congregational Church, a pastorate which would see the planning and construction of the current parish house and church. According to the church clerk, Sneath asked church committees to consider the possibility soon after he arrived, as space was particularly needed for Sunday School classes and benevolence work.²⁷ They worked throughout 1913, with the architects presenting plans for the new church and parish house at a "church sociable" that November.²⁸ At the annual meeting on January 14, 1914, the congregation voted to immediately start building the parish house, followed by the church as soon as possible. The dynamic congregational leadership at this time included the Rev. Rufus Tobey (1849-1921), founder of Boston's Floating Hospital, who chaired the plans committee (and then the Finance Committee).²⁹ Abner L. Baker, builder of the parsonage, served as chairman of the building committee (followed by Herbert T. Whitman, after Baker's death in 1915), a committee that also included architect Chester N. Godfrey, of the firm of Cram & Ferguson. The leaders of the congregation worked quickly: the Parish House cornerstone was laid April 28, 1915; the building dedicated November 14, 1915; the final bill paid April 27, 1918; and the mortgage burned on May 5, 1918.

The cornerstone laying was an impressive affair, as documented in newspaper accounts and photographs in the church scrapbooks. The speakers—including the Rev. Dr. Sneath and Chester I. Campbell, the Mayor of Quincy—stood atop a platform within the foundation of the partially built parish house. Behind them, the cast-stone grid of the front bay window (yet unglazed) rose above the wall, providing a dramatic backdrop. A crane towered over the crowd, ready to lower the cornerstone into place. The crowd of parishioners and Wollaston neighbors wore fine hats and waved flags, standing through the speeches. The cornerstone itself was packed with dozens of items: church records and histories, letters, sermons, programs, post cards, photographs, a New Testament and Psalms, a U.S. flag, Quincy newspapers, church magazines, the yearbook of the Wollaston's Women's Club, a Buffalo nickel, a Lincoln penny, and a baseball. As a band played "America," Sunday School children released many colored balloons.³⁰ Later that year, Mayor Campbell,

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²⁵ Herbert T. Whitman to Wollaston Congregational Society Quitclaim Deed #424, dated 11 Jan. 1902, recorded 11 Jan 1902. Shown on Assessors Map as Lot 8A.

²⁶ This property remained intact until 1999, when Wollaston Congregational Church sold off the parsonage and most of the rest of this rocky quarter block to the north, with the exception of an 11-foot buffer strip: Wollaston Congregational Church to Kevin M. Haddigan, Recorded 2 April 1999, Norfolk County Deeds Book 13351, Page 311.

²⁷ Charles F. West, "A Brief History of the Movement to Build a Parish House for the Wollaston Congregational Church, Wollaston, Mass," undated newsletter clipping in the files of the Wollaston Congregational Church.

²⁸ "New Stone Church at Wollaston: The Congregationalists Have Plans for a \$60,000 Edifice on Old Site: Architects Submit Plans at Church Sociable," *Quincy Daily Ledger* 20 November 1913.

²⁹ Theo R. Van Dellen, "Origin of Boston's Floating Hospital," *Boston Herald* 11 Sept. 1957. An earlier church historian marked this clipping, in the archives of the Wollaston Congregational Church, underlining Tobey's name and writing "A devoted member of Wollaston Congregational Church, first elected Deacon May 1912." Stephen Willard writes that Tobey became a member of Wollaston Congregational Church in 1892. Architect William Brainerd was a "founder" of the Floating Hospital as well, and its long-time clerk.

³⁰ "Corner Stone Laying Impressive Ceremony," *Quincy Daily Ledger* 29 April. 1915.

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who was president of the Congregation's Men's Club, also conducted the dedication ceremony. The congregation gathered in their new Parish House, beginning the ceremony by singing "The Church's One Foundation."³¹ At its Fortieth Anniversary celebration in May of 1916, the Wollaston Congregational Church celebrated a membership of 277, more than ten times the number of its initial membership.

The architects for the 1915 Parish House were Brainerd & Leeds of Boston. The contractor was the Maguire Co., Inc., of Providence, Rhode Island, while the superintendent was Wollaston resident Walter J. Gaetz, who lived just down the street at 166 Winthrop Avenue. The architects designed a large church complex set back from the corner on a wide lawn, costing a total of \$66,000. The Parish House, projected at \$25,000, cost \$26,741, even though the version built was reduced in size and complexity from its earlier form, including the elimination of one of the two planned parapeted gables on Winthrop Avenue. The Brainerd & Leeds designed church would have attached to the Parish House at a right angle, its roofline running north-south, parallel to Winthrop Avenue. It would have had a square corner tower at its southwest corner. But fundraising issues, the coming of the World War, and other problems prevented the construction of the Brainerd & Leeds-designed church.³² "The Winter of 1917-18 was a severe one for not only was it unusually cold but also a fuel shortage developed due to wartime conditions. Many public buildings were closed and 'heatless' Mondays were the rule for business establishments. Our new parish house was silent to conserve fuel."³³ Ultimately, the church was built, but to very different designs, which were submitted by another firm.

The 1925 Wollaston Congregational Church

As the neighborhood grew denser and more affluent in the prosperous 1920s, the Wollaston Congregational Church replaced its 50-year-old wooden church with a larger masonry one in 1925. The established residents of Wollaston saw such building projects as the culmination of their life's work: "Many of us recall Wollaston with its homes that could be counted upon the fingers of both hands, and the modern advent of the depot."³⁴ The successful raising of the Parish House had brought in more parishioners, almost doubling church membership to 513 by 1920. In 1920, church committees met to consider "the question of enlarging the present edifice, or building a new church. The present auditorium is too small for the increasing audiences."³⁵ The progressive congregation was engaged with new technology and ideas, having successfully pioneered ear-phones for the hard of hearing in 1912.³⁶ The Rev. Sneath attempted to reach new parishioners

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³¹ "Dedicates New Parish House: Impressive Services Mark Dedication of Parish House of Wollaston Congregational Church" *Quincy Daily Ledger* 15 Nov. 1915.

³² "Last Dollar Raised for Parish House: Children, Grandchildren and Great Grandchild Make Pledges at Wollaston: Era of Prosperity for Wollaston Congregational Church," *Quincy Daily Ledger* 5 May 1914. This article shows a perspective drawing of the planned complex and describes the interior spaces. None of the Brainerd & Leeds drawings have survived in the Wollaston Congregational Church archives. However, a set of plans is recorded as on file in the Department of Public Safety (DPS) records at the Massachusetts State Archives: Case B, Rack 3, Apart. 2, No. 7336.

³³ Stephen F. Willard, et al. "Wollaston Congregational Church: A Review of Its First 75 Years," ca. 1951 typescript in various drafts, Wollaston Congregational Church, pg. 22.

³⁴ Wilson Marsh, "A Backward and Forward Look." Pp. 339-343 in Daniel Munro Wilson, *Three Hundred Years of Quincy: 1625-1925* (Quincy: City of Quincy, 1926), 339.

³⁵ "Question of New Church Is Considered: Wollaston Congregational Church Finds Present Edifice Too Small for Increasing Audiences," *Quincy Patriot Ledger* 12 Jan. 1920.

³⁶ "Church to Have Ear-Phones: System Being Installed in Wollaston Congregational Church," *Quincy Daily Ledger* 25 Jan. 1912; "Ear Phones a Great Success," *Quincy Daily Ledger* 29 Jan. 1912.

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by new technology, becoming an early radio evangelist.³⁷ He also engaged with the political issues of the day, offering special vesper services for women newly energized by gaining the vote, encouraging them to emulate the spiritual journey of Wollaston's own Anne Hutchinson; Sneath praised Hutchinson's commitment to civil liberty and religious toleration and hoped that the women of the church would follow Hutchinson's engagement in "bible study and religious discussion . . . organiz[ing] community discussion clubs for the study of bible truth as applied to modern life."³⁸ By their 1924 annual meeting, the congregation declared that "the old [Brainerd & Leeds] plans do not meet the needs of the church for a modern edifice. The congregation has grown rapidly, and is now one of the largest in the city, and is felt to require considerable expansion."³⁹ At the 1925 annual meeting, the congregation voted to begin construction in May on the new church building, projected at \$125,000.⁴⁰

The new church was completed in less than a year. Eight hundred people turned out on May 1, 1925, to witness the Rev. Sneath, now dubbed the "Dean of Quincy Ministers," break ground for the new Wollaston Congregational Church.⁴¹ Just a month and a half later, the old wooden church was razed, the new foundation finished, and the cornerstones (1875 & 1925) laid for the new church building, in a special ceremony held on June 14, 1925.⁴² The church continued regular services in the first floor of the Parish House while it was building the new church. While the men of the church raised money for the building, the Women's Union raised funding for the organ (\$12,000) and chancel furniture. The final costs reached \$140,000.⁴³ The formal dedication of the new church on Palm Sunday, 1926, started a month of celebration over the completed church, culminating in the congregation's Fiftieth Anniversary celebration.

The Boston architectural firm of Smith & Walker designed the 1925 Wollaston Congregational Church. The building committee chair was Chester Godfrey, a long-standing member of the office of Boston architect Ralph Adams Cram, joining early in the century and taking over the engineering and marketing duties of the firm around 1925.⁴⁴ According to Godfrey, Edgar T.P. Walker was the lead architect for Smith & Walker.⁴⁵ The contractor was William Coulson Company

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³⁷ "Rev. Dr. Sneath Plans to Send Wireless Sermon Greetings: Messages Will Be Sent Those in Remote Sections of State Who Are Unable to Enjoy Church Privileges," *Quincy Patriot Ledger* 25 April 1921.

³⁸ "Dr. Sneath Suggests a New Order of Women's Club Here: Tells Hearers at Vesper Service to Follow Lead of Anne Hutchinson and Discuss the Bible," *Quincy Patriot Ledger* 10 March 1924.

³⁹ "Congregationalists Find Present Wooden Auditorium Crowded and Plan to Tear It Down and Build of Stone, Following Style of their Parish House," *Quincy Patriot Ledger* 21 Jan. 1924. The title given here appears to be the subtitle for the article. Many of the articles cited for these decades are clippings from the Warren S. Parker Historical Collection at the Thomas Crane (Quincy Public) Library.

⁴⁰ "New Building for Wollaston Congregational Church Will Be Started First of May" *Quincy Patriot Ledger* 15 Jan. 1925.

⁴¹ "Dean of Quincy Ministers to Break Ground for New Church," *Quincy Patriot Ledger* 30 April 1925; "Hundreds See Rev. Dr. Sneath Turn Sod for New Church," *Quincy Patriot Ledger* 2 May 1925.

⁴² "Wollaston Congregational Church Lays Corner Stone," *Quincy Patriot Ledger* 15 June 1925.

⁴³ "A Month of Rejoicing at Wollaston," *Boston Evening Transcript* 27 March 1926; "New Wollaston Church Dedicated," *Quincy Patriot Ledger* 29 March 1926.

⁴⁴ Ethan Anthony, *The Architecture of Ralph Adams Cram and his Office* (New York: W.W. Norton, 2007), 22, 34. Godfrey joined Wollaston Congregational Church in 1905, according to Willard.

⁴⁵ Chester N. Godfrey, Letter to Frank ? (copied to Stephen Willard), 20 June 1951, Wollaston Congregational Church archives. Godfrey typed the letter on Cram & Ferguson stationery, which lists him first among the 5 surviving partners. Godfrey also states that the "maker" of the stained glass window was Joseph Reynolds, from Reynolds, Francis & Rohnstock.

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of Cambridge, Massachusetts. The proposed plans and views published by the architects show several elements that changed between the published designs and the church as built.⁴⁶ A small octagonal roof lantern above the crossing was eliminated. A massive square corner tower was scaled back to the more delicate octagonal-topped tower of today. The western facade entry walks and landings were reconfigured and simplified considerably, possibly as a result of the late decision to convert the basement into a gymnasium. Still, the resulting design was quite impressive.

An architectural appreciation of the building appeared in the Boston society newspaper, and is worth quoting here at length:

Construction of the Wollaston Congregational Church . . . involved a number of unusual problems for the architects, Smith & Walker. The site required that two elevations should have features of distinctive interest, with entrances from two streets, and the existence of a substantial masonry parish house made necessary certain special considerations.

The building is Gothic in style, dignified and restrained in detail and proportion. The main entrance is on Winthrop Avenue and is impressive, with its high nave gable, corner tower tying in this facade with the Lincoln Avenue side, and its deeply recessed doors. The Lincoln Avenue elevation has a picturesque transept gable in conjunction with the minister's entrance at the eastern end, and is further embellished with a secondary entrance porch to the main church, with half-timber work, which is in full harmony with the corner tower and with the westerly front. The exterior is carried out with especially selected Hingham seam and split-face granite of neutral tones from the Pilgrim quarries, and furnishes one of the best examples of modern stone laying to be seen in the region.⁴⁷

The complexities of the architectural program highlighted here show the significance of the final accomplishment.

The prominent corner tower is literally "crowned by a small spire covered with lead-coated copper. The whole is capped with a finial and weather-cock, the latter a fine old piece of work by Caleb and Charles Cushing of Waltham . . . probably nearly one hundred years old, but . . . in a state of perfect preservation."⁴⁸ This architectural antique was a special gift to the church by its architect Edgar Walker, valued in church records of the time at \$55. The choice of the weathercock was not casual, but highly symbolic. Shortly after the rooster was lifted into place, the Rev. Sneath preached a sermon to explain its significance:

The use of the cock extends back into the centuries. It is one of the many symbolic features of Christian architecture throughout the Christian era, and New England made liberal use of them. . . . The symbolism of the cock on the weathervane is connected with Peter's denial of his Lord. The two suggestive lessons are vigilance and loyalty.⁴⁹

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⁴⁶ The 1925 plans filed with the Department of Public Safety are in the collections of the State Archives: Case B, Rack 9, Apartment 25, No. 19065, and Case B, Rack 9, Apartment 33, No. 19410. Wollaston Congregational Church has both blueprints and a few original drawings, and represent both early and final versions of the plans.

⁴⁷ "Weathercock 100 Years Old: It Caps the Spire of the New Wollaston Congregational Church, Which Has Unusual Architectural Features," *Boston Evening Transcript* 3 April 1926.

⁴⁸ "Weathercock 100 Years Old: It Caps the Spire of the New Wollaston Congregational Church, Which Has Unusual Architectural Features," *Boston Evening Transcript* 3 April 1926.

⁴⁹ "Wollaston Minister Tells Why Rooster Is on Vane," unsourced clipping datelined 24 November [1925] in the archives of Wollaston Congregational Church.

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As for the origin of the Wollaston Congregational Church weathervane, the Rev. Sneath told the congregation, "Years ago, this weather vane was on top of a chapel in Waltham."⁵⁰

Through the influence of Walker and possibly Godfrey, some of the most important building artisans working in Boston contributed to the interior furnishings of the church. The interior woodwork was by the legendary merged firm of Irving & Casson & A.H. Davenport.

The nave and transepts are roofed with open trusses and rafters, all beautifully colored to a rich deep brown. The walls are treated with a rough plaster, and the windows are filled in with leaded sash glazed with cathedral glass of neutral tones. The chancel fittings and furniture, executed from the architect's designs by Irving & Casson & A.H. Davenport, are the chief architectural features of the interior. The pulpit, choir stalls, parapets, clergy stalls and organ cases have been given in honor of the present minister, Dr. Isaiah W. Sneath. With fine carving and studied lines, these features strike a rich note and with the large and beautiful stained glass window at the rear, which will be installed shortly, and is now being made by Reynolds, Francis & Rohnstock, will provide an unusually striking effect.

Another interesting feature is the detail of the stairs to the gallery. They recall early English work. . . . The electric fixtures, also especially designed by the architects, were made by Pettingell-Andrews."⁵¹

The Frazee Organ Co. supplied the large organ needed by a church, which invested heavily in its music program.

The large stained-glass window above the altar was created by Joseph A. Reynolds of Reynolds, Francis & Rohnstock. A memorial to a late parishioner, Ellen W. Marshall, the window was given by a former parishioner, Charles P. Hutchins, and dedicated on October 17, 1926.⁵² The dedicatory program explained each of the symbols, and then the overall stylistic approach: "The dominant colors of the composition are red and blue. These, together with low-toned whites, deep greens and golds, and a certain brownish purple, found only in the best glass, combine to make a harmony of gorgeous color, rich and gem-like in quality."⁵³ The stained glass window cost \$3,580.⁵⁴

Through the efforts of the Rev. Dr. Sneath, Wollaston Congregational Church had a beautiful new church complex, but it entered the Great Depression with a \$60,000 mortgage at 6% interest. Sneath retired in 1933, at the end of 20 years of service at Wollaston Congregational Church. Despite the fact that he was 77 years old when he announced his resignation,

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⁵⁰ "Wollaston Minister Tells Why Rooster Is on Vane," unsourced clipping datelined 24 November [1925] in the archives of Wollaston Congregational Church.

⁵¹ "Weathercock 100 Years Old: It Caps the Spire of the New Wollaston Congregational Church, Which Has Unusual Architectural Features," *Boston Evening Transcript* 3 April 1926.

⁵² "Wollaston Cong. Church to Dedicate New Window," *Quincy Patriot Ledger* 16 October 1926; "Church Window Dedication," *Boston Herald* 17 Oct. 1926.

⁵³ "Wollaston Congregational Church: Dedication of the Memorial Windows," Undated program in the Archives of Wollaston Congregational Church.

⁵⁴ Stephen F. Willard, et al. "Wollaston Congregational Church: A Review of Its First 75 Years," ca. 1951 typescript in various drafts, Wollaston Congregational Church, pg. 33. Willard reproduces the final statement of the building committee. The largest payments were to William Coulson Company, general contractor (\$103,144.39); Irving & Casson, finish, pews, & reading desk (\$11,750); Frazee Organ Company (\$10,075); and Smith & Walker, architects (\$7,609.28).

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the church was shocked. "Dr. Sneath, pastor as far back as most of those present could remember, seemed as much of a fixture as the heavy stone foundation of the church itself. . . . Many an eye was filled with tears."⁵⁵ During Sneath's two decades at Wollaston, the congregation had paid off the mortgage on the parsonage, built and paid off the parish house, and built a new church. Membership grew from around 150 to over 800. After Sneath's death in 1939, the congregation erected a large tooled bronze plaque in the church, on the east wall of the north transept, in order to honor him. The plaque was unveiled on November 17, 1940.

The decades between the completion of the 1925 Wollaston Congregational Church and the end of the period of significance in 1958 saw only minor changes to the building. The church continued to grow: 1,144 people attended the two morning services on Easter Sunday of 1941.⁵⁶ During the Second World War, 170 members served in the Armed Forces, five of whom perished; the congregation had to replace their blue stars on the service flag with gold ones, marking their deaths. The minister of the church, the Rev. Stuart Haskins, took a leave of absence to serve as a Navy chaplain from 1942 to 1945. In 1951, the congregation observed its 75th anniversary with a weeklong program that culminated in the burning of the mortgage. As part of the observation, a committee compiled information for a church history, made scrapbooks, and afterwards transferred some of its older records to the denominational offices in Boston.⁵⁷ The church ended 1953 with 912 members. The only significant changes to the building were the installation of electric tower chimes in 1951 and some slight reconfiguration of church offices in 1954.⁵⁸

Changes Since the Period of Significance

The exterior of the Wollaston Congregational Church and its significant first floor interior gathering spaces retain their appearances from the close of the period of significance; the most significant change to the interior is the reconfiguration of the ground floors. As the 1960s broke, Wollaston was becoming more diverse, as the old New England Protestant churches were joined by other faiths: Lutheran, Episcopalian, Roman Catholic, and Greek Orthodox. Membership and Sunday School enrollment at Wollaston Congregational Church had dropped by 36% and 50% respectively. In 1963, the church brought in a consultant, Dr. John Scotford, to examine their church and make suggestions for the future. Scotford praised the builders of the church, but pointed out the fragmentation of the neighborhood, the influence of the automobile, the relative isolation of the church from major streets, and the number of young children in the Baby Boom. He suggested adding more space for preschool students by combining the dining hall and outdated gymnasium. He also suggested painting the black and brown entrance doors red. The building committee pushed for those changes to be made.⁵⁹ On the first floor of the church, he suggested replacing the 1926 lighting fixtures and removing pews in the transepts and at the front and back of the nave, changes that were not carried out.

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⁵⁵ "Rev. Dr. Sneath Resigns Wollaston Church Post," *Quincy Patriot Ledger* 24 Oct. 1932.

⁵⁶ Stephen F. Willard, "Highlights in the 90 Year History of Wollaston Congregational Church," 5 November 1965, typescript in the Archives of Wollaston Congregational Church.

⁵⁷ Stephen F. Willard, "Continuing the History of the Wollaston Congregational Church from 1951," ca. 1963 typescript in the Archives of Wollaston Congregational Church.

⁵⁸ "Amplifying System for Church Bells to Be Dedicated," unsourced article dated October 1951, Archives of Wollaston Congregational Church.

⁵⁹ John R. Scotford, "Copy of Dr. John R. Scotford's Report," 24 November 1963; "Proposal of Building Committee of the Wollaston Congregational Church for Improvement of Sunday School Facilities," 14 October 1964. Typescripts in Wollaston Congregational Church archives.

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Raymond Wallace Dyer of Hingham was architect for the renovation and Richard G. Puffer of Norwell the builder.⁶⁰ As the renovation process went forward, it became obvious that the heating systems had to be upgraded as well, that fire detection and alarm systems had to be installed, that building costs were ballooning, and that fundraising would not cover the amount needed. In 1967, the congregation decided to contract out the conversion of the ground floor of the church, while renovating the ground floor of the parish house with volunteer labor. Kitchen cabinets from the old kitchen were reused in the new one. The congregation abandoned Scotford's recommendations to change the first floor of the church. The final bills, as signed by the architect, totaled almost \$68,000.

In 1999, Wollaston Congregational Church sold off its parsonage and most of the rest of the rocky quarter block to the north, with the exception of an 11-foot buffer strip. The church retained former Lots 1, 2, and the southernmost 11.19 ft. of the northern lots, shrinking to just slightly more than the same area as it had begun with in 1875.⁶¹ Wollaston Congregational Church celebrated its 130th Anniversary in 2006.

Criterion C: Architecture

The Wollaston Congregational Church is significant at the local level for its importance to the city's architecture. Designed by a regionally important group of architects—Samuel D. Kelley (1875), Brainerd & Leeds (1915), and Smith & Walker (1925)—the building illustrates the story of changing American responses to English medieval architecture: Carpenter Gothic, Tudor Revival, and Late Gothic Revival styles. The building is further significant for the group of subcontractors and artisans who collaborated with the architects on the 1925 church.

Carpenter Gothic: The 1875 Wollaston church building was an interesting mix of two mid 19th-century American adaptations of Gothic style, sometimes called Carpenter Gothic and Ruskinian Gothic. Its wood frame, steep roof, lancet windows, stickwork gingerbread over the front entry, banded trim, roof ridge cresting, wall dormers, triangular vents, and general verticality were all characteristics it shared with the Carpenter Gothic style long popular for homes and churches. This early Romantic approach to Gothic had been popular from the 1830s to the 1860s, although it remained in use even longer for churches. By the 1870s, it had largely been replaced by another, more historically based Gothic, popularized by the works of John Ruskin and referred to as High Victorian Gothic. Some features in the 1875 church more akin to this style are the roof clerestory and the polychromed tower. The choice of Carpenter Gothic, though stylistically outdated, was possibly due to its use in the First Baptist Church of Wollaston, the congregation from which the members had recently departed.

The 1875 Wollaston church building was an early project by prolific Boston architect **Samuel Dudley Kelley** (1848-1938; often misspelled as "Kelly"). He was native of Yarmouth, Massachusetts, a fifth generation descendant of Jeremiah O'Kelley, an Irish immigrant who died in Yarmouth in 1728.⁶² Bainbridge Bunting notes mildly that Kelley "was an architect who turned out designs for several Boston speculative builders."⁶³ Bunting pictures the facades of 222 Newbury

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⁶⁰ Blueprints by Raymond Wallace Dyer for the Sunday School and Gymnasium at Wollaston Congregational Church are on file with the Department of Public Safety records at the Massachusetts State Archives, Case B, Rack 13, Apart. 33, No. 84081. Correspondence and contracts between architect, builder, and congregation are in the Archives of Wollaston Congregational Church.

⁶¹ Wollaston Congregational Church to Kevin M. Haddigan, Recorded 2 April 1999, Norfolk County Deeds Book 13351, Page 311.

⁶² Raymond T. Wing, "Wing Family of America: Descendants of Matthew & Mary Wing of Banbury, Oxfordshire," <http://freepages.genealogy.rootsweb.com/~wingfamilyofamerica/index.htm>, accessed 21 January 2008.

⁶³ Bainbridge Bunting, *Houses of Boston's Back Bay: An Architectural History 1840-1917* (Cambridge: Belknap Press of Harvard University Press, 1967), 226.

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Street (1884), a mix of Queen Anne and Richardsonian Romanesque, and 43 Bay State Road, which combines Romanesque stonework and Georgian Revival doorways. Bunting criticizes Kelley's six houses at 461-471 Commonwealth Avenue as "structures [that] bear witness to the degradation which overtook Richardson's personal idiom in most parts of America and even, on occasion, in Boston when speculative builders exploited the style."⁶⁴ In the appendix to his comprehensive study of Boston's Back Bay, Bunting documents 119 houses and apartment blocks designed by Kelley on Beacon, Boylston, Commonwealth, Gloucester, Marlborough, and Newbury streets, which were built between 1878 and 1900. Additionally, Bunting lists 51 houses and apartments designed by Kelley on the Bay State Road extension from the Back Bay, which were built between 1891 and 1907.

Kelley designed a number of these Back Bay buildings for speculator Warren Vinal, whose brother was the Boston city architect Arthur Vinal. Kelley also designed for Warren Vinal a row of handsome but more affordable Colonial Revival bow-fronted townhouses on 29-55 Buswell Street (1896) in nearby Audubon Circle.⁶⁵ Kelley designed rowhouses on St. Botolph Street in Boston's South End, and in Cambridge he designed a distinctive Colonial Revival three-decker at 20-24 Meacham Road.⁶⁶ Douglass Shand-Tucci termed Kelley one of Boston's three "chief apartment house architects between 1870 and 1900."⁶⁷ In Somerville he turned out apartment blocks such as the Grandview and the Highland (1892).⁶⁸ One of his most distinctive designs was the half-timbered Town Hall in Falmouth (1880; razed 1965).⁶⁹ Kelley also designed industrial buildings, including a four-story factory for the Everett Piano Company.⁷⁰ In later years Kelley became known for his renovations of Roman Catholic parishes in Boston.⁷¹

Tudor Revival: The 1915 Parish House was designed in the Tudor Revival style, an adaptation of Late Medieval English architecture that arose in the United States in the 1890s and was most popular in the 1920s and the 1930s. Closely allied and using a number of elements from Late Gothic English Architecture, Tudor Revival also used early Renaissance motifs. Tudor Revival elements in the parish house include the steep roof, parapeted front gable, stone and stucco wall claddings, slate roofing, Tudor arches, cast-stone trim, two-story bay windows, cast-stone mullions and transoms, and leaded glass casements.

Brainerd & Leeds were the designers of the 1915 Parish House. William H. Brainerd and Edmund Ingersoll Leeds opened an office together in 1898 and remained partners until 1926, with A.J. Russell as a third partner in 1901-1905 and

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⁶⁴ Bainbridge Bunting, *Houses of Boston's Back Bay: An Architectural History 1840-1917* (Cambridge: Belknap Press of Harvard University Press, 1967), 227.

⁶⁵ Nancy Salzman, *Buildings and Builders: An Architectural History of Boston University* (Boston: Boston University, 1985), 65.

⁶⁶ Arthur J. Krim, *Survey of Architectural History in Cambridge: Report Five, Northwest Cambridge* (Cambridge: Cambridge Historical Commission, 1977), 105.

⁶⁷ Douglass Shand-Tucci, *Built in Boston: City and Suburb, 1800-2000* (1978; Rev. ed., Amherst: University of Massachusetts Press, 1999), 112.

⁶⁸ Edward Gordon, "From the Summit to the Square: A Walking Tour of Prospect Hill and Union Square Somerville, Massachusetts," City of Somerville website, http://www.somervillema.gov/CoS_Content/documents/Union.Square.Walking.Tour.pdf, accessed 19 January 2008.

⁶⁹ Ann Sears and Nancy Kougeas, *Falmouth* (Arcadia Books, 2002), 63

⁷⁰ Peter Stott, *A Guide to the Industrial Architecture of Boston Proper* (Cambridge: M.I.T. Press, 1984), 23, 36.

⁷¹ Paula M. Kane, *Separatism and Subculture: Boston Catholicism 1900-1920* (Chapel Hill: UNC Press, 2001), 136.

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Alfred S. Kellogg a third partner (1920-1922).⁷² Brainerd maintained a solo office (1927-1929), a partnership with George W. Taylor (1929-1931), and Brainerd Associates (1932). Leeds worked solo (1927-1945), a partnership Leeds & Nally (1945-1946), and Leeds Associates (1947-1960).

Brainerd & Leeds designed many public and church buildings, including the Ford Building (1906), Boston; New England Historic Genealogical Society Building (1912), Boston; New England Home for the Little Wanderers (1914), Boston; Howe High School (1917), Billerica; Christian Endeavor Building (1918), Boston; F.A. Day Junior High School (1921), Newton; and Duxbury High School (1927). In addition, MACRIS credits them with guesthouses and garages in Brookline; three houses in Newton, and schools in Belmont (2), Boston, Franklin, Grafton, and Swampscott; churches in Brookline & Ipswich; and the Newton West Suburban Y.M.C.A. In Cambridge, Brainerd & Leeds designed the original Salvation Army headquarters (1912) in Central Square.⁷³ Brainerd and Leeds published their designs widely, beginning with a 1909 article in *American Architect and Building News* on fireproofing schools.⁷⁴ In 1916 and 1917 they published four school designs in *American Architect*. The firm also published photographs and plans in William Gordon Bruce's compilation portfolios *Grade School Buildings* [3 schools in Volume 1 (1914) and 2 schools in Volume 2 (1925)].

William Hungerford Brainerd (1862-1941) was born in Halifax, Massachusetts, and died in Wellesley. He graduated from Grinnell College in Iowa in 1883 and the architecture program at the Massachusetts Institute of Technology in 1887. Brainerd later designed several buildings for Grinnell, including the president's house and the chapel.⁷⁵ Brainerd studied architecture in Minneapolis (1883-1885) and in Boston (1886-1891), before taking charge of the St. Louis office of Shepley, Rutan, Coolidge (1891-1894).⁷⁶ He also worked for Edmund Wheelwright and Francis R. Allen (on Grove Hall Universalist Church [1894], Dorchester/Boston) before opening his office with Leeds. MACRIS credits Brainerd with the Katherine Lee Bates House in Wellesley and Pittaway High School in Ashland. During World War I, Brainerd "was called to Washington to take charge of the building of shipyards in various parts of the country."⁷⁷ Brainerd's firm may have secured the Wollaston Congregational Church commission through the Rev. Rufus Tobey, who chaired the Plans Committee and the Finance Committee for the Church. Tobey is often credited as a founder of Boston's Floating Hospital; Brainerd's *New York Times* obituary also lists him as a founder and as the Clerk of the Corporation for 42 years.

Edmund Ingersoll Leeds (1873-1958) was born and died in Newton, Massachusetts. He traced his lineage back to Richard Leeds, an English settler in Dorchester in 1630. Edmund Leeds attended M.I.T., winning a Rotch Traveling Scholarship to study at the School of Fine Arts in Paris (1897-1898), and traveling around Europe. Before going to Europe he worked as a draftsman for Peabody & Stearns. During World War II, he was an architectural consultant for Stone and Webster. Leeds' Athol Town Hall (1922) "was noted as a significant example of such architecture. Although he favored the colonial style, in many of his later buildings Leeds employed the contemporary so-called functional design."⁷⁸ After

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⁷² MassCOPAR, *Directory of Boston Architects, 1846-1970* (Cambridge: MassCOPAR (Massachusetts Committee for the Preservation of Architectural Records), 1984).

⁷³ Cambridge Historical Commission, *Survey of Architectural History in Cambridge: Report Three, Cambridgeport* (Cambridge: Cambridge Historical Commission, 1971), 104.

⁷⁴ William H. Brainerd, "Two Examples of Economical Fire-Proofing in Schoolhouses," *American Architect and Building News* Vol. 96 (1909): 196-99.

⁷⁵ "Brainerd, William H.," in Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age, 1970).

⁷⁶ "Brainerd, William Hungerford," *Who's Who in New England* 2nd ed., (Chicago: Marquis, 1916). Google Books Online.

⁷⁷ "William H. Brainerd," *New York Times* 9 May 1941. ProQuest Historical Newspapers.

⁷⁸ "Leeds, Edmund Ingersoll" *The National Cyclopaedia of American Biography* Vol. 46, pg. 568.

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leaving the partnership, Leeds designed the Community Church of Watertown (1931); Memorial High School (1948), Hull; the Agricultural School (1952), Northampton; Methuen High School (1953); Brockton South High School (1953); Malden Elementary School (1954); and Brockton North High School (1958).

Late Gothic Revival: In *Built in Boston*, Douglass Shand-Tucci notes the importance of the Boston Public Library, which was a collaborative effort between architects, artists, and craftsmen, in reinvigorating and popularizing Beaux-Arts-influenced Classical Revival architecture nationwide. During these same years, he argues in his following chapter—"Ralph Adams Cram and the Boston Gothic"—many of these same artists and craftsmen worked with other architects to promulgate a Gothic Revival of almost equal importance. "Right through to the 1930s, Shand-Tucci argues, "this Gothic Revival would parallel the Classical Revival in extent and importance and its leader, Cram, would become the Boston architect of his generation who most importantly shaped architecture not just in Boston but throughout the country."⁷⁹ Chester Godfrey, the chair of the Wollaston Congregational Church building committee and an architect in Cram's firm, may have been instrumental in choosing Smith & Walker as architects and helping secure some of Cram's artistic collaborators. Walker had worked for Cram before going into partnership with Smith. Among Cram's collaborators, Shand-Tucci cites the work of Irving & Casson (their "superb carving" for the paneling of Cram's masterpiece, All Saint's Church Ashmont (1891), and Joseph Reynolds' windows for St. Paul's Church, Natick (1919).⁸⁰ Both worked on Wollaston Congregational Church.

Edgar T.P. Walker of Smith & Walker was the architect for the 1925 church. Smith & Walker maintained a Boston partnership from 1922 to 1942, although each did some independent work during that time. Philip Horton Smith (1890-1960) of Salem and (after 1940) Wenham was the son of J. Foster Smith, who headed the Naumkeag Steam Cotton Co. in Salem. Graduating from Harvard in 1911, he worked for Kilham & Hopkins, a Boston architectural firm, until partnering with Walker. A man of many interests, he served in Europe during the First World War, sat on the boards of many charities and companies, composed operettas, won horticultural medals, and was active in theatre, including directing the tercentenary pageant at Salem's Pioneer Village in 1930.⁸¹ Smith was a partner in Emery-Smith Associates from 1946 to 1950, and he worked independently during the last decade of his life. Walker worked independently from 1946 to his death.⁸²

Edgar Thomas Philip Walker (ca. 1886-1965), born in Somerville, was a graduate of the Harvard University Class of 1909 and studied architecture there from 1911 to 1912.⁸³ Walker apparently had a life-long passion for American architectural history. In 1916, he published an article in *House Beautiful*, illustrated with measured drawings: "Old New England Panelling."⁸⁴ He worked for Cram & Ferguson before going into partnership with Smith.⁸⁵ In the late 1920s, Smith & Walker completed an important restoration of King's Chapel in Boston, "where they reconstructed the old Governor's pew from fragmentary evidence. [They] have had a long experience in both Colonial design and in ecclesiastical work."⁸⁶

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⁷⁹ Douglass Shand-Tucci, *Built in Boston: City and Suburb, 1800-2000* (1978; Rev. ed., Amherst: University of Massachusetts Press, 1999), 155.

⁸⁰ Douglass Shand-Tucci, *Built in Boston: City and Suburb, 1800-2000* (1978; Rev. ed., Amherst: University of Massachusetts Press, 1999), 175-77.

⁸¹ "Philip Horton Smith Dead, Architect and Horticulturist," *Boston Herald* 17 June 1960.

⁸² *Directory of Boston Architects, 1846-1970* (Cambridge: MassCOPAR, 1984).

⁸³ *Harvard Class of 1909 Sexennial Report 1915*, pg. 285; *Harvard Alumni Directory 1919*, Google Books.

⁸⁴ Edgar T.P. Walker, "Old New England Panelling," *House Beautiful* October 1916: 274-75+.

⁸⁵ Fannin/Lehner, "Roger L. Branham House, Hingham," FORM B (HIN.60).

⁸⁶ Murray P. Corse, "The Old Ship Meeting-house in Hingham, Mass," *Old Time New England* July 1930: 19-30; 30.

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In 1930, he led the Smith & Walker restoration of New England's oldest house of worship, Old Ship (First Parish) Church (1681) in Hingham. Walker termed the First Period building "the most beautiful example of Gothic art in America."⁸⁷ The sweeping restoration—funded by Boston businessman Eben Howard Gay, direct descendant of an early minister—removed the ceiling to expose the roof trusses and replaced the Victorian slip pews with box pews like those of earlier years. For Walker, Old Ship Church restoration "takes us back to the seventeenth century, and but a step further, to the English Gothic work of the great church-builders of England."⁸⁸ Walker was an ongoing advocate for Old Ship, providing architectural drawings, floor plans, and evocative sketches for articles on the restored church.⁸⁹ Walker lived most of his life in Hingham, where he designed a number of houses and three Colonial-Revival style fire stations. In 1959, he displayed sketches of historic Boston buildings, which he had drawn for the Boston National Historic Sites Commission, in a show at Boston University.⁹⁰

The Massachusetts Historical Commission's MACRIS database lists two dozen projects for Smith & Walker, individually and as partners. The firm's best known work is centered in Salem, Massachusetts. Probably the largest commission for the firm was the six-story Italian Revival-style Hotel Hawthorne (1924-25) in downtown Salem, trimmed with distinctive Colonial Revival details.⁹¹ They published its design in *Architectural Forum* in 1929. The standard architectural guidebook for Salem calls the firm's cross-gabled Post Office (1932-33) "without question Salem's finest Colonial-Revival structure."⁹² Other Salem projects included the Classical Revival style Holyoke Mutual Fire Insurance headquarters (1935-36).⁹³ In 1929, Smith & Walker designed a gambrel-roofed Georgian Revival fraternity house in Cambridge, at 60 Boylston Street.⁹⁴

Smith and Walker designed or expanded a number of churches. One of their most distinctive is the Colonial Revival-styled United Church of Christ in Salem, Massachusetts, completed in 1924.⁹⁵ They published their design for Christ Church in Hamilton, Massachusetts, in *Pencil Points* in 1927. The late Gothic Revival Grace Episcopal Church (1926) in Salem shares many design characteristics with Wollaston Congregational Church. Outside of Massachusetts, the firm designed several churches, including All Souls Unitarian Church in Tulsa, Oklahoma; Salt Lake City Unitarian Church in Utah; and the United Liberal Church in St. Petersburg, Florida.⁹⁶

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⁸⁷ Edgar T.P. Walker, "Hingham's Old Ship Church Has Been Restored," *Boston Evening Transcript* 25 October 1930.

⁸⁸ Edgar T.P. Walker, "Hingham's Old Ship Church Has Been Restored," *Boston Evening Transcript* 25 October 1930.

⁸⁹ See Murray P. Corse, "The Old Ship Meeting-house in Hingham, Mass," *Old Time New England* July 1930: 19-30, which includes a perspective drawing, floor plans, diagrams, and possibly photographs by Walker. For Gladys Stark, *The Old Ship Meeting House of Hingham, Massachusetts* (Boston: Beacon Press, 1951), Walker supplied a cross section and a number of impressionistic drawings. For John Coolidge, "Hingham Builds a Meetinghouse," *The New England Quarterly* December 1961: 435-461, Walker drew two conjectural floorplans for the first meetinghouse.

⁹⁰ "Sketches of Old Hub Buildings to Be Shown," *Boston Globe* 4 April 1959.

⁹¹ Bryant F. Tolles, Jr., Bryant F. Tolles, and Carolyn K. Tolles. *Architecture in Salem: An Illustrated Guide* (Hanover, NH: University Press of New England, 2004), 45-46.

⁹² Bryant F. Tolles, Jr., Bryant F. Tolles, and Carolyn K. Tolles. *Architecture in Salem: An Illustrated Guide* (Hanover, NH: University Press of New England, 2004), 98.

⁹³ Bryant F. Tolles, Jr., Bryant F. Tolles, and Carolyn K. Tolles. *Architecture in Salem: An Illustrated Guide* (Hanover, NH: University Press of New England, 2004), 101.

⁹⁴ Robert Bell Rettig, *Guide to Cambridge Architecture: Ten Walking Tours* (Cambridge: M.I.T. Press, 1969), B19.

⁹⁵ Bryant F. Tolles, Jr., Bryant F. Tolles, and Carolyn K. Tolles. *Architecture in Salem: An Illustrated Guide* (Hanover, NH: University Press of New England, 2004), 118.

⁹⁶ "Philip Horton Smith Dead, Architect and Horticulturist," *Boston Herald* 17 June 1960.

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An important characteristic of the late Gothic Revival was its collaborative nature, as designers and artisans beyond the architects contributed to the overall architectural program. Four of the craftsmen or firms involved with the Wollaston Congregational Church will be described here briefly: Pettingell-Andrews, Charles Cushing, Irving & Casson—A.H. Davenport, and Joseph Reynolds of Reynolds, Francis, & Rohnstock.

Smith & Walker designed the lighting fixtures for the church and had them crafted by a Boston firm, **Pettingell-Andrews**. Founded as F.E. Pettingell & Company in Boston in 1888, the firm became Pettingell Andrews & Company in 1889, manufacturing or supplying everything from industrial insulators to finely crafted lamps.⁹⁷ The Winterthur Library holds two boxes of printed ephemera related to the company:

The Pettingell-Andrews Company was a leading manufacturer of lighting fixtures in Boston, Massachusetts, for homes, churches, and public buildings. Its products represented a range of decorative periods, but merchandise was placed into four categories: Colonial, English, French, and commercial. Some products were carried in stock, while others were made to order. The company had special departments devoted to each of the processes required in manufacturing lighting, including: modeling, chasing, spinning, plating, etching, and galvanizing.⁹⁸

Pettingell-Andrews became part of General Electric in 1927.

Architect Edgar T.P. Walker gave the Wollaston Congregational Church a vintage 19th century weathercock by **Charles Cushing**. Mass production of weathervanes began around 1850, with Alvin Jewell of Waltham Massachusetts. An auctioneer's website summarizes the history of the Waltham company, Cushing & White, which took over Jewell's business in 1867:

In 1867 Leonard Cushing was a civil engineer, working in Providence, Rhode Island and Stillman White worked for him as a machinist. Both men were from Waltham and when the chance to purchase the A. L. Jewell & Co. business presented itself, they saw it as an opportunity to allow them to return to Waltham permanently. Although neither man knew anything about making weather vanes, they jumped in at the auction and bought the equipment, molds and designs and formed the company they called Cushing & White. They also engaged the services of a carver named Henry Leach who was responsible for carving most of the wooden forms used to create the full-bodied weathervanes of horses, stags and other animal forms sold by Cushing & White. In the 1870s White left the firm and it became known as L. W. Cushing & Co. and then in 1872, L. W. Cushing & Sons. In addition to the line they purchased from the Jewell estate, they also began adding new designs. The vast majority of Cushing's business took place in New England although there is record of a few vanes sold in New York State.⁹⁹

Two articles in the archives of Wollaston Congregational Church provide somewhat conflicting information on the weathervane's age and makers. An article focused on the history of rooster weathervanes quotes the Rev. Dr. Sneath:

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⁹⁷ Joe Maurath, Jr., "A History of New England Insulators," <http://www.insulators.com/articles/neweng.htm>.

⁹⁸ "Pettingell Andrews: Historical Statement," The Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library, http://findingaid.winterthur.org/html/HTML_Finding_Aids/COL0166.htm.

⁹⁹ "Cushing & White," David Wheatcroft Antiques, <http://www.davidwheatcroft.com/artists.cfm?artistid=716>.

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“The building committee secured it in Boston. It was made some years ago by one Charles Cushing, who made a great number of gilded roosters for churches throughout New England and New York. Mr. Cushing also made a celebrated figure of Justice, which now honors the steeple on top of City Hall, New York. Expert coppersmiths say that no such copper and work can be had today. Years ago, this weather vane was on top of a chapel in Waltham.”¹⁰⁰

An article published in the *Boston Evening Transcript*, quite detailed in its accounting of the church’s architecture, claims in its title that the weathercock is 100 years old. It further notes:

The whole is capped with a finial and weather-cock, the latter a fine old piece of work by Caleb and Charles Cushing of Waltham. The Cushing family of Waltham has been famous for a century in connection with such pieces and, among other works executed the statue of Liberty which today dominates the municipal building in New York. The weathercock in question is probably nearly one hundred years old, but is in a state of perfect preservation.¹⁰¹

Is the Leonard Cushing of Waltham referenced above related to the Caleb & Charles Cushing of Waltham? Whatever the final story of the weathervane, it demonstrates Edgar T.P. Walker’s delight in the history of New England ecclesiastical architecture and its connections to European traditions.

The interior woodwork for the 1925 church—both the pews and the chancel work—is by the Cambridge furniture firm of **Irving & Casson & A.H. Davenport**. Charles Irving and Robert Casson became partners in 1874 and in 1894 moved to Cambridge’s furniture district. They were known for their fine architectural trim and cabinet work, such as that produced for the Lady’s Chapel at St. Patrick’s Cathedral in New York, in collaboration with Ralph Adams Cram. Albert H. Davenport started working in the furniture industry in 1866 and bought the former E.H. Brabrook Furniture Company in 1880, moving it to Cambridge soon after. The A.H. Davenport company was known for its popular sofa, but also for finely crafted furnishings for architectural landmarks such as the ‘Iolani Palace (1882) in Hawaii, Glessner House (1887) in Chicago (for H.H. Richardson), and McKim, Mead, and White’s redecoration of the White House in 1903. The two nearby companies merged in 1914, but continued producing distinctive woodwork and furniture, such as that for the United Nations Building in New York in the 1950s. It closed in 1972.¹⁰²

Joseph G. Reynolds of Reynolds, Francis & Rohnstock designed the large stained glass window installed in 1926, the final element of the Smith & Walker collaboration to be completed. According to stained glass scholar Virginia Raguin, the influence of Ralph Adams Cram, both as an architect and polemicist, was great enough to redirect the great glass studios away from prevailing trends such as opalescent glass, Munich-style stained glass, or Frank Lloyd Wright modernism and towards a medieval revival style. Philadelphia and Boston, in particular, “saw the rise of large and

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¹⁰⁰ “Wollaston Minister Tells Why Rooster Is on Vane,” unsourced clipping datelined 24 November [1925] in the archives of Wollaston Congregational Church.

¹⁰¹ “Weathercock 100 Years Old: It Caps the Spire of the New Wollaston Congregational Church, Which Has Unusual Architectural Features,” *Boston Evening Transcript* 3 April 1926.

¹⁰² Richard M. Candee, “A.H. Davenport Co. (Irving & Casson),” *Buildings of Greater Boston* (in press), ed. by Keith Morgan et al.

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influential studios working in a Gothic Revival style such as those of Wilbur Francis Burnham . . . and Reynolds, Francis & Rohnstock.¹⁰³

Joseph G. Reynolds, Jr. (1886-1972) was born in Wickford, Rhode Island, attended the Rhode Island School of Design, and studied widely in Europe. He began designing stained glass in 1907, formed his partnership in 1921, and became president of the corporation in 1948.¹⁰⁴ College chapels displaying his work include Colorado College, Princeton University, and Wellesley College. Reynolds continued to study and teach about stained glass throughout his life. In 1936 he spoke at Graduate House Weekly Dinner at the Massachusetts Institute of Technology:

Mr. Reynolds returned in October from his most recent study tour of the ancient masterpieces in stained glass in the Medieval Cathedrals of France and Northern Spain. On this tour he took motion pictures in full color of the Ste. Chapelle and Notre Dame Cathedral in Paris and the Cathedrals of Chartres, Le Mans, Bourges, and Poitiers in France, as well as street scenes in the town of Leon, Spain, and many views of that city's famous 14th century cathedral. . . . These films together with many hand colored slides were used by the speaker to illustrate his lecture.¹⁰⁵

Reynolds designed windows which still adorn the Presbyterian Church at Glen Falls, New York; East Liberty Presbyterian Church in Pittsburgh; and in New York City, St. Bartholomew's Episcopal Church, Riverside Church, and the Cathedral of St. John the Divine. Among his windows outside the U.S. are those in France, at the American Church in Paris and the American Memorial Cemetery Chapel at Belleau Wood. Some of his best known work is at the National Cathedral in Washington, D.C.: the "Freedom and Sacrifice" windows (1953), "Agriculture and Maritime" windows (1959), and the magnificent Rose Window. The Smithsonian Institution has a collection of his papers, dating from 1903 to 1972.¹⁰⁶

Taken all together, the story of the architecture and building of Wollaston Congregational Church is multigenerational and involves dozens of artists, artisans, and builders.

Archaeological Significance

Historic archaeological resources described above may contribute important information related to the architectural characteristics of the 1875 and 1925 church structures and related buildings, and activities that occurred around each structure. Additional historical research, combined with archaeological survey and testing, may locate structural evidence of the 1875 church and potential barns, stables, and outbuildings associated with that building. Detailed analysis of the contents of trash deposits and artifact distributions may also contribute important evidence of the activities that occurred on lawns south and west of the church. Historical and archaeological research might also contribute similar evidence for the 1925 church structure. Portions of the 1875 church foundation may have been incorporated into the existing church.

(continued)

¹⁰³ Virginia Chieffo Raguin, *Stained Glass: From Its Origins to the Present* (New York: Harry N. Abrams), 254-55. Note: Raguin mistakes Reynolds' given name as "Joshua."

¹⁰⁴ "Joseph G. Reynolds, Jr.," *10,000 Famous Freemasons: From K to Z, Part Two*. William R. Denslow, 2004.

¹⁰⁵ "Glass Designer Speaks to Grads," *The Tech* 10 January 1936: 4.

¹⁰⁶ "Joseph G. Reynolds Papers 1903-1972" Smithsonian Institution, Archives of American Art, <http://sirisarchives.si.edu/ipac20/ipac.jsp?uri=full=3100001-!211394!0&term=#focus>.

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Wollaston Congregational Church
Quincy (Norfolk), MA

Section number 8

Page 22

Archaeological research may also identify changes that were made to the original church design plans. The proposed plans and views published by the architects show several visible elements that changed between the published designs and the church as built. Archaeological research may identify below ground changes to the original design plans not visible from the surface.

(end)



Wollaston Congregational Church
Name of Property

Norfolk, MA
County and State

10. Geographical Data

Acreage of Property Less than one acre

UTM References See continuation sheet.

(Place additional UTM references on a continuation sheet)

1. 19	333340	4680720	3.		
Zone	Easting	Northing	Zone	Easting	Northing
2.			4.		
Zone	Easting	Northing	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 Timothy T. Orwig, with Betsy Friedberg, NR Director

organization Massachusetts Historical Commission date October 2008

street & number 220 Morrissey Boulevard telephone 617-727-8470

city or town Boston state MA zip code 02125

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 the SHPO or FPO.)

name Wollaston Congregational Church

street & number 48 Winthrop Avenue telephone 617-773-7432

city or town Quincy state MA zip code 02770

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 the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Wollaston Congregational Church
Quincy (Norfolk), MA

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9. Selected Bibliography

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(continued)

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Wollaston Congregational Church
Quincy (Norfolk), MA

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(continued)

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Wollaston Congregational Church
Quincy (Norfolk), MA

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- "Last Dollar Raised for Parish House: Children, Grandchildren and Great Grandchild Make Pledges at Wollaston: Era of Prosperity for Wollaston Congregational Church." *Quincy Daily Ledger* 5 May 1914.
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(continued)

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Wollaston Congregational Church
Quincy (Norfolk), MA

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Blueprints & Plans

- Brainerd & Leeds. Parish House, Wollaston Congregational Church. Department of Public Safety (DPS) records at the Massachusetts State Archives: Case B, Rack 3, Apart. 2, No. 7336.
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- Raymond Wallace Dyer. Sunday School and Gymnasium at Wollaston Congregational Church. Department of Public Safety (DPS) records at the Massachusetts State Archives: Case B, Rack 13, Apart. 33, No. 84081.

Deeds

- Wollaston Land Associates to Annes A. Lincoln, Jr., for Wollaston Congregational Society, Recorded 25 October 1875 (Norfolk Deeds Book 472: 187; Map end of Book 343 or 393).
- Wollaston Congregational Society to American Congregational Union, Recorded 21 Sept. 1877 (Norfolk Deeds Book 492, Page 104; Book 493, Page 181). This mortgage was satisfied Jan 27, 1903, as recorded in Norfolk Deeds Book 939, Page 241
- Edwin B. Pratt to Wollaston Congregational Church [Lot 9 & 8b], dated 1 May 1891, recorded 21 Jan. 1892, Norfolk County Deeds Book 834, Page 101.
- Herbert T. Whitman to Wollaston Congregational Society Quitclaim Deed #424, dated 11 Jan. 1902, recorded 11 Jan 1902. Shown on Assessors Map as Lot 8A.
- Wollaston Congregational Church to Kevin M. Haddigan, Recorded 2 April 1999. Norfolk County Deeds Book 13351, Page 311.

(end)

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Wollaston Congregational Church
Quincy (Norfolk), MA

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10. Boundary Description

The National Register boundary for this property corresponds to the legal boundary of the single lot, known as Plot 16 of Block 5185, on the current City of Quincy Assessor's Map 5184-5185-5186. This .55 acre parcel contains two buildings: the Wollaston Congregational Church and its garage. This lot, known legally as 47-57 Lincoln Avenue but addressed as 48 Winthrop Avenue, Quincy, Massachusetts, has been the site of the Wollaston Congregational Church since 1875. Several adjoining parcels to the north were added subsequently to the lot, but most were then pared away in 1999 when the church sold its parsonage (20 Marion Street) and the rocky open corner lot (Marion & Winthrop). Historically this was a square lot that measured 150 ft along both Lincoln Avenue and Winthrop Avenue. The 1999 partition added a buffer along its northern edge, 11.19 feet wide and 120 feet deep. The 1999 subdivision was recorded in Wollaston Congregational Church to Kevin M. Haddigan, Norfolk County Deeds Book 13351, Page 311, recorded 2 April 1999. It was documented by surveyor C.S. Kelley in "Subdivision Plan of Land in Quincy, Mass.," filed as No. 203 in Plan Book 464, Norfolk County Deeds.

Boundary Justification

The nominated property includes the entire parcel legally associated with the Wollaston Congregational Church.

(end)



Site Data Sheet

Wollaston Congregational Church

Structure/Landscape/Feature	Date of Construction	Type of Resource	Contributing or Not (NC)	Direction from Wollaston Church	Architect or Designer (if known)
Wollaston Congregational Church	1875 (razed), 1915, 1925	Building	Contributing		Samuel D. Kelly (1875) Brainerd & Leeds (1915) Smith & Walker (1925)
Garage	ca. 1928	Building	Contributing	East	
Sneath Memorial Plaque	1940	Object	Contributing		
Hutchins Memorial Signboard (Attached to Building)	ca. 1930	Object	Contributing	West	
Signboard (Freestanding)	ca. 1990	Object	NC	South	
Total: 5 (2 contributing buildings, 2 contributing objects, and 1 non-contributing object).					

United States Department of the Interior
National Park Service

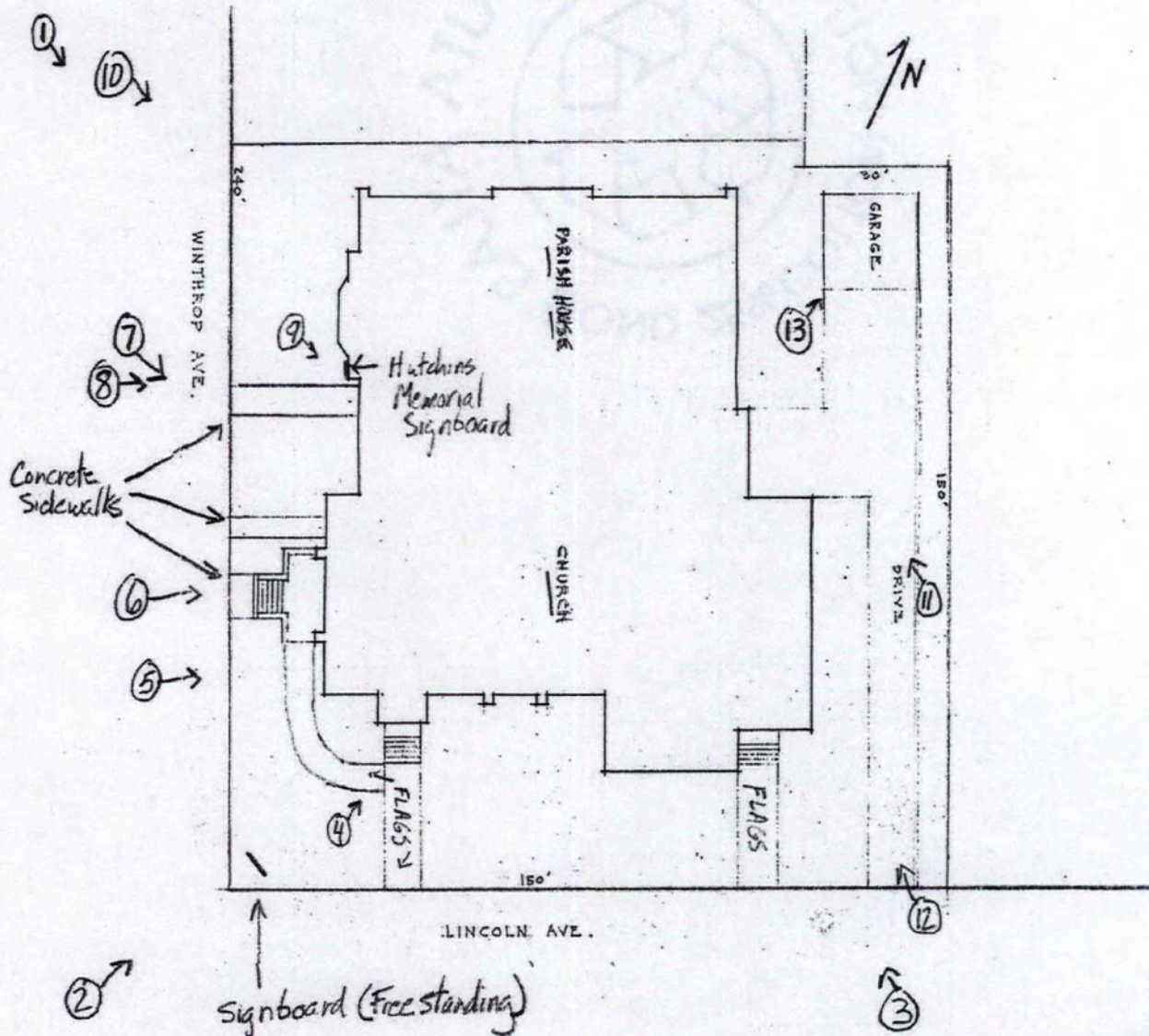
National Register of Historic Places Continuation Sheet

Wollaston Congregational Church
Quincy (Norfolk), MA

Additional Documentation Page 1

Site Sketch Map

Map adapted by Timothy Orwig, based on Foster B. Cleveland, "Plan of Property, Wollaston Congregational Church, Wollaston, Mass.," ca. 1954. Circled numbers with arrows indicate the position of photographer and direction of view in the supporting photographs. This detail map is not to scale.



United States Department of the Interior
National Park Service

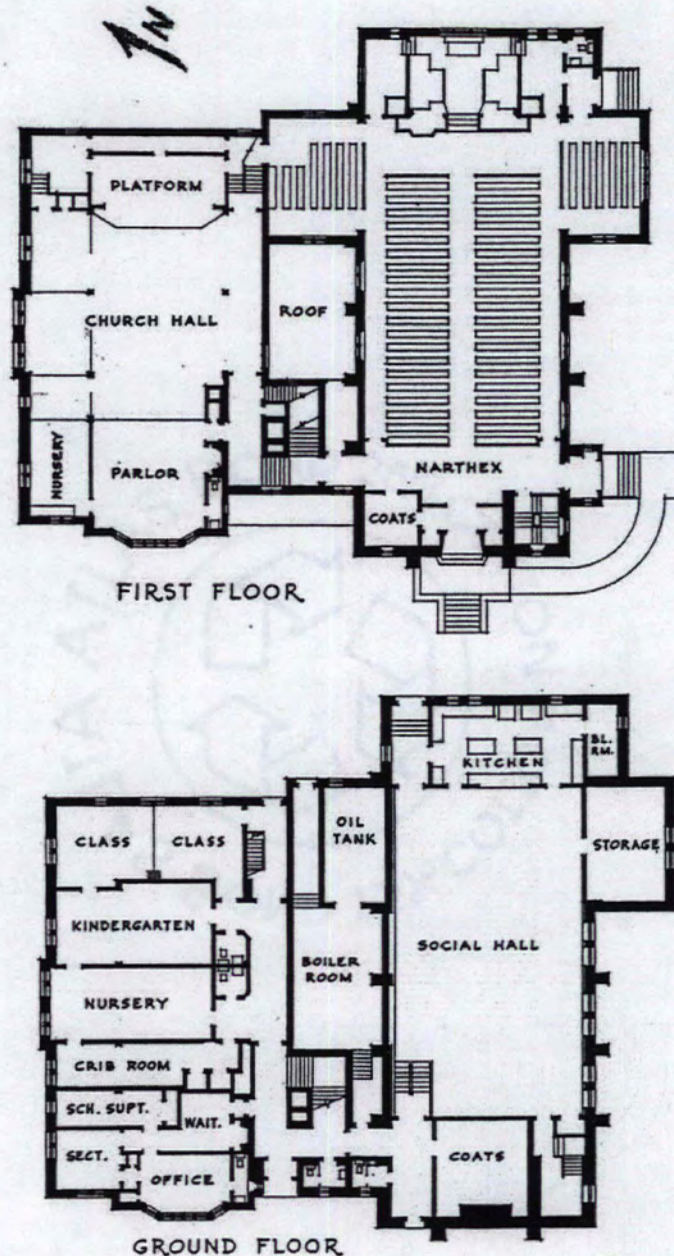
National Register of Historic Places Continuation Sheet

Wollaston Congregational Church
Quincy (Norfolk), MA

Additional Documentation Page 2

Floor Plans

Plans adapted from "Wollaston Congregational Church: What the Church Boosters Are Boosting," ca. 1965. These floor plans are not to scale.



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National Park Service

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Wollaston Congregational Church
Quincy (Norfolk), MA

Additional Documentation Page 3

Additional Documentation—Photographs

Timothy Orwig was the photographer for all the photographs, which were taken on 12 January 2007, and the negatives are in his possession. All of the photographs show the Wollaston Congregational Church, Quincy, Norfolk County, Massachusetts.

1. Looking southeast, showing the north elevation and west façade of the parish house and church.
2. Looking northeast, showing the west façade, south elevation and freestanding corner signboard.
3. Looking northwest, showing the south and east elevations of the church, corner tower, south transept, and disabled access ramp.
4. Looking north, showing the half-timbered south porch of the church.
5. Looking east, showing the upper section of the west façade of the church and three-stage corner tower with rooster weathervane.
6. Looking east, showing the west façade of the church, its entry stairway, and the lower section of the corner tower.
7. Looking east, showing the west façade (right to left) of the church, connector, and parish house, and connector.
8. Looking east, showing the west façade (left to right) of the parish house and connector. Note the Hutchins Memorial Signboard between the bay window and front door.
9. Parish House detail. Looking southeast, showing the Hutchins Memorial Signboard and 1915 cornerstone date block.
10. Looking southeast, showing the north elevation and west façade of the parish house.
11. Looking northwest, showing the east elevation of the church (left) and parish house.
12. Looking northwest, showing the east elevation of the church.
13. Looking northeast, showing the western and southern elevations of the garage.
14. Interior: Church chancel and nave from the rear. Looking east, showing the pews, arches for the north & south transepts, and Tudor arch leading into the chancel. Note the reredos, stained glass window, and custom lighting fixtures.
15. Interior: Parish house hall ceiling and light fixtures from the balcony, showing the clerestory windows and stage beyond. Looking east.



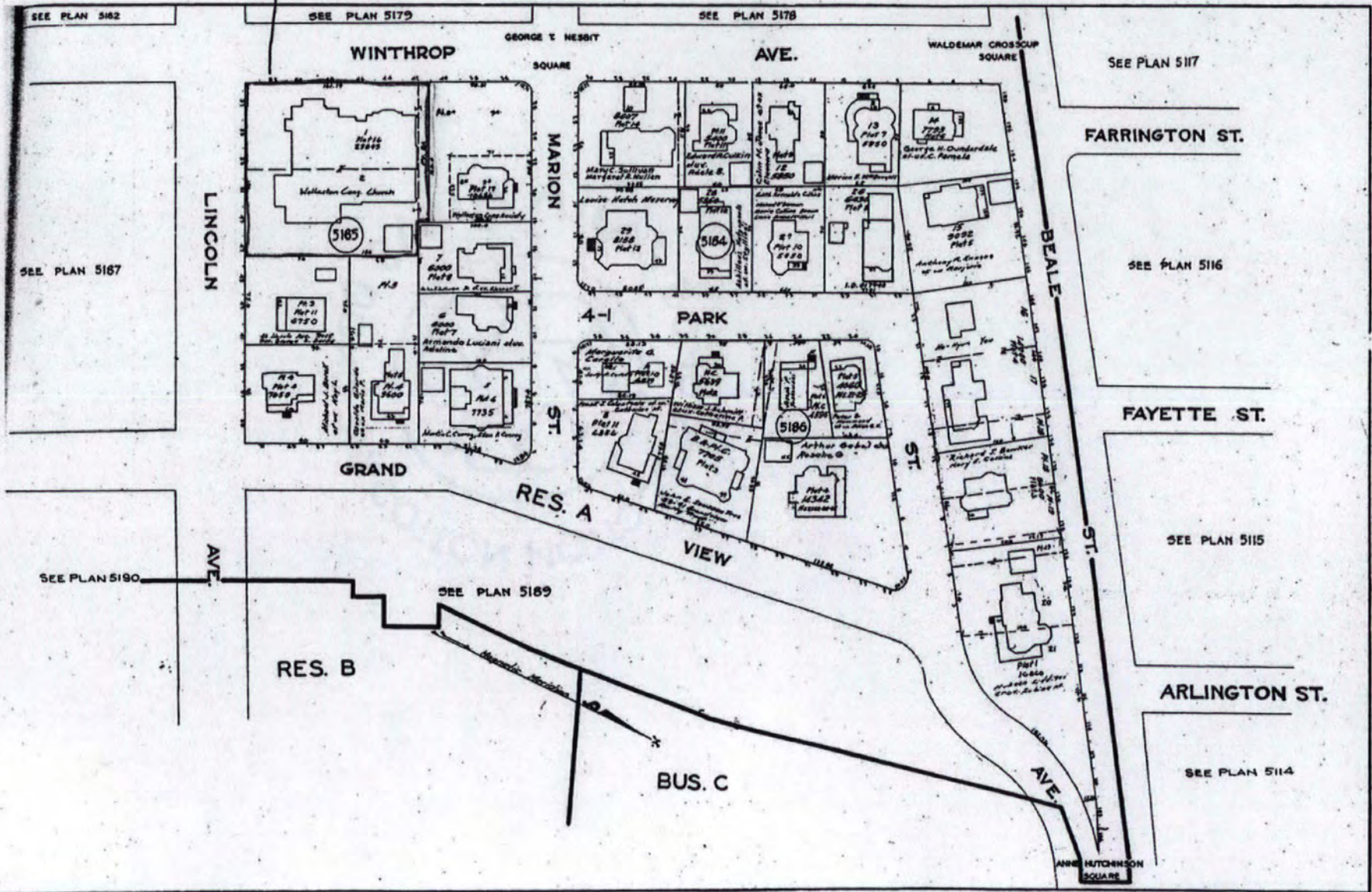
THE PROPOSED CONGREGATIONAL CHURCH
Wollaston, Massachusetts:
Smith and Walker, Architects.
Little Building, Boston, Mass.

EXTERIOR PERSPECTIVE

DR. D. April 11, 1904.

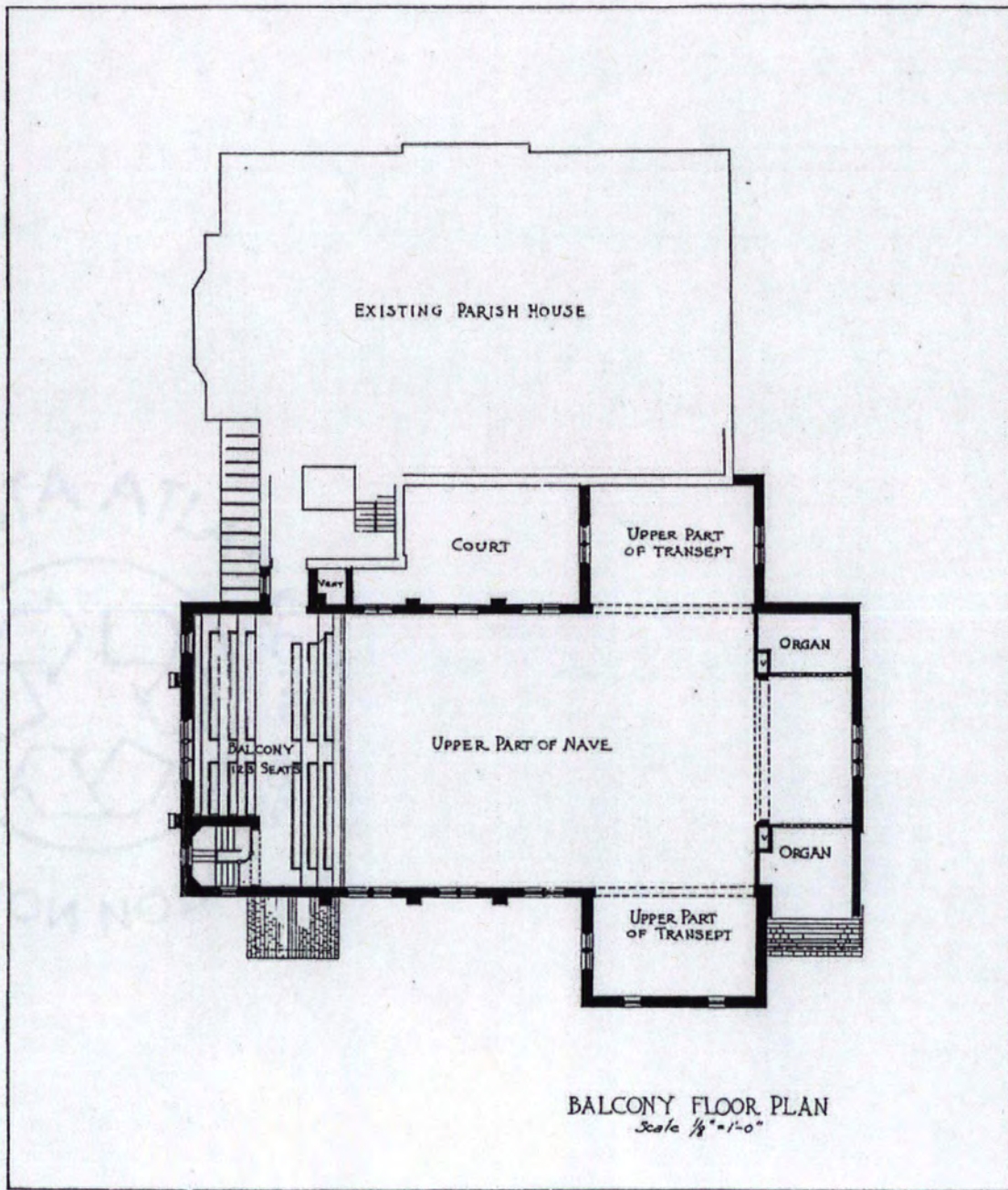
Looking Forward

Wollaston Congregational Church, Quincy, Norfolk Co., MA

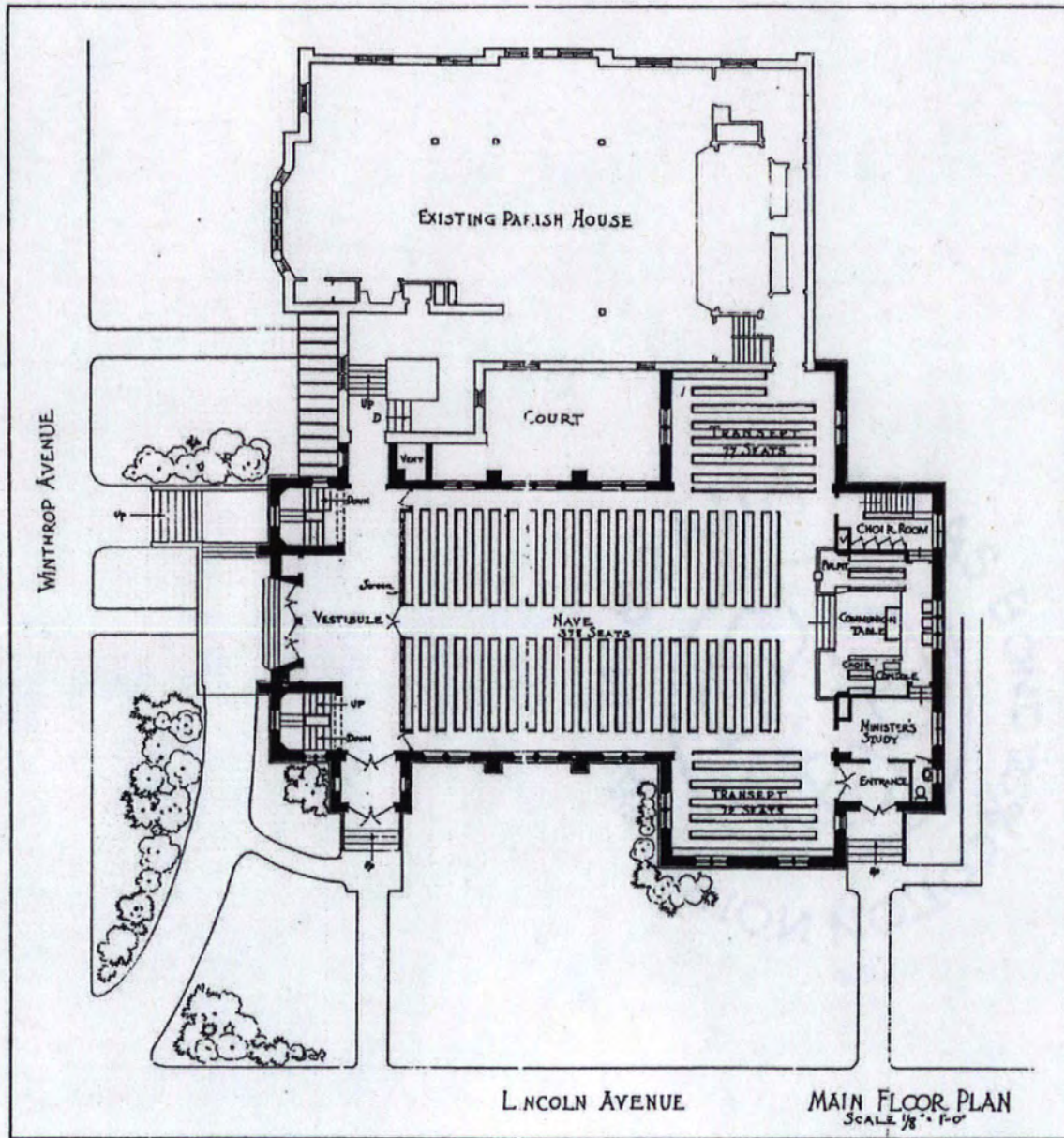


5184-5185-5186

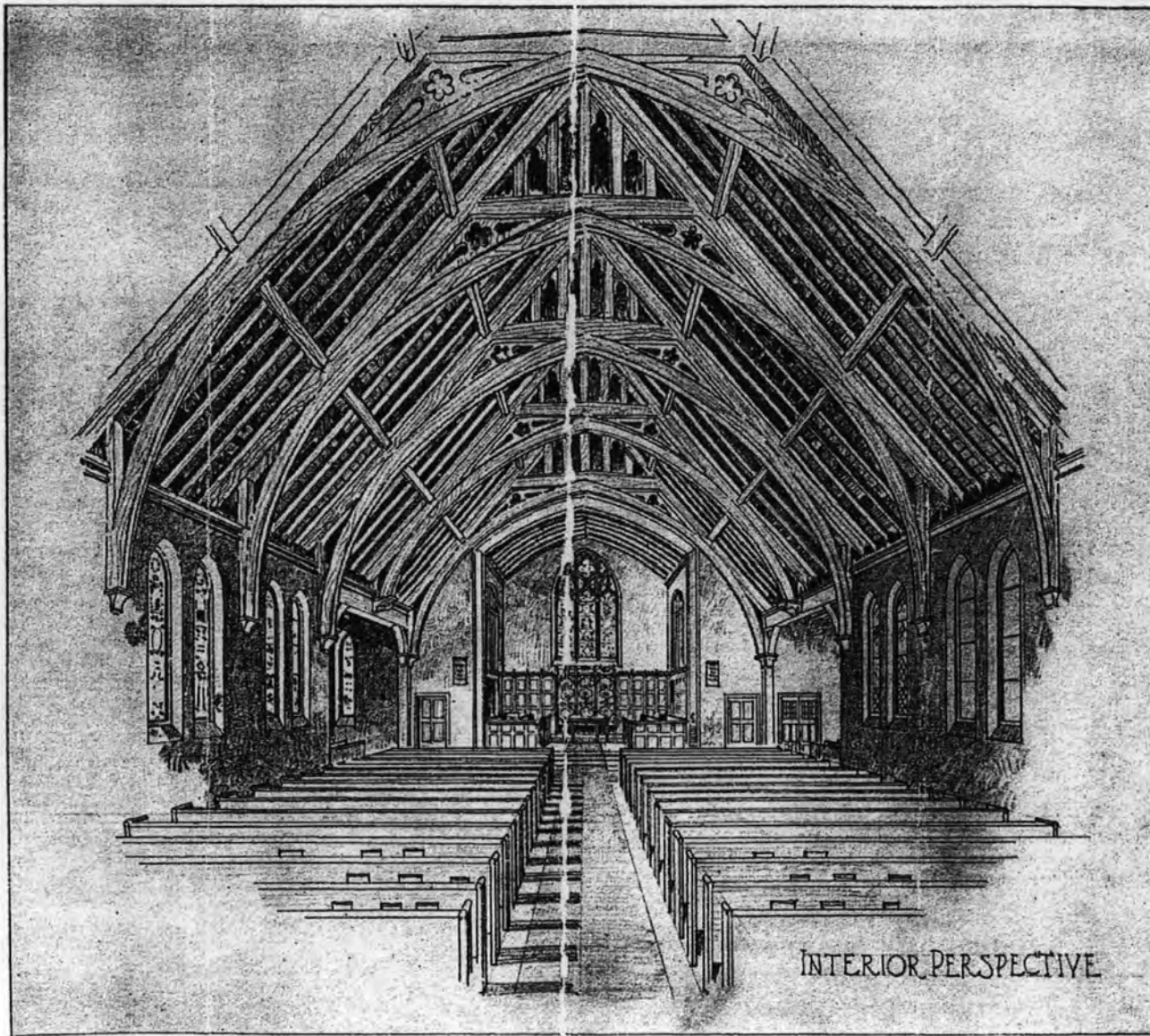
5184-5185-5186



Proposed Floor Plan, 1924, Smith & Walker



Proposed Ground Plan, 1924
Smith & Walker



INTERIOR PERSPECTIVE

By Smith & Walker, 1924

Norfolk Registry of Deeds
 Dedham, Mass.
 Received Apr. 2, 19 77
 With Deed
Walston Congregational Church
to Kevin H. Haddigan
 Filed as No. 203 19 77
 PL Bk. 464
 Attest: [Signature]
 Register

REGISTRY USE ONLY

APPROVAL UNDER THE SUBDIVISION
 CONTROL LAW NOT REQUIRED
[Signature]

DATE: March 24, 1999
 QUINCY PLANNING DIRECTOR



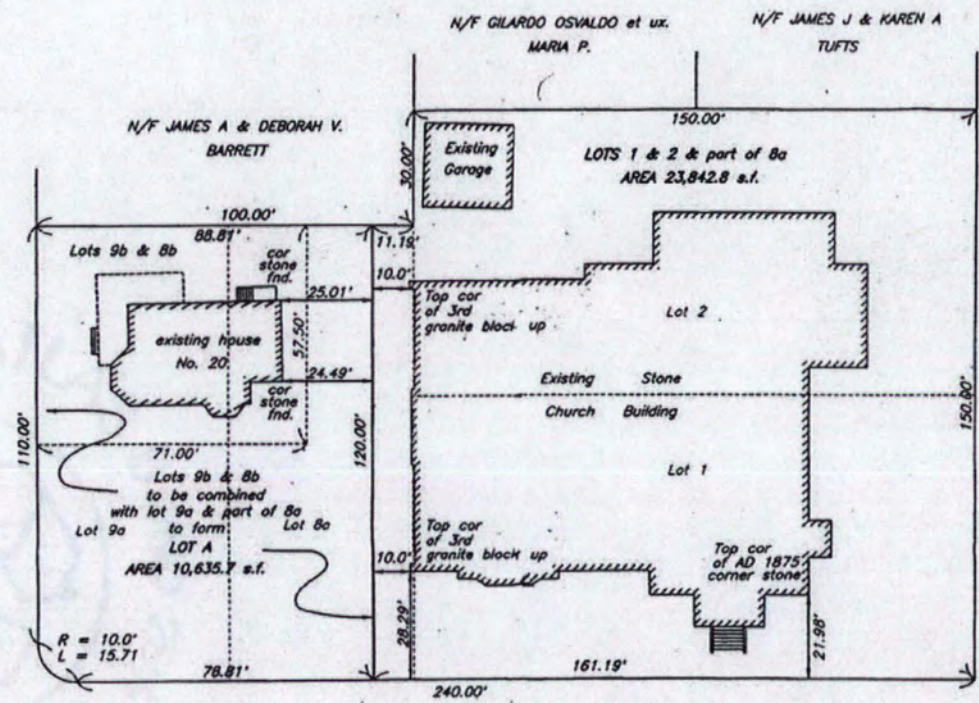
I CERTIFY THAT THIS PLAN CONFORMS
 WITH THE RULES AND REGULATIONS
 OF THE REGISTERS OF DEEDS

[Signature] P.L.S. DATE 3-6-99
 CHRISTOPHER S. KELLEY P.L.S.

CITY OF QUINCY
 ZONING BOARD OF APPEALS
 CASE No. 99004

ASSESSORS MAP 5185

MARION STREET (Public 40')



LINCOLN AVENUE (Public 60')

WINTHROP AVENUE (Public 50')

SUBDIVISION
 PLAN OF LAND
 IN
 QUINCY, MASS.

SCALE: 1" = 20' MARCH 6, 1999

C.S. KELLEY
 PROF. LAND SURVEYORS
 25 CENTER ST., PEMBROKE MA.

SEE Assessor Plan No. 5185

12105

12105

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 08001128

Date Listed: 12/5/2008

Property Name: Wollaston Congregational Church

Multiple Name:

County: Norfolk

State: MA

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.

Patricia Andrews
Signature of the Keeper

12/5/2008
Date of Action

Amended Items in Nomination:

This SLR is issued to amend the start of the Period of Significance in 1915. The nomination defined the period of significance as starting in 1875 (the date of the date stone from the original church). The oldest extant building on the site is the 1915 parish house and although it incorporates the date stone from the demolished 1875 building, 1915 is the more appropriate beginning for the Period of Significance.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Wollaston Congregational Church

MULTIPLE NAME: Quincy MRA

STATE & COUNTY: MASSACHUSETTS, Norfolk

DATE RECEIVED: 10/22/08 DATE OF PENDING LIST: 11/10/08
DATE OF 16TH DAY: 11/25/08 DATE OF 45TH DAY: 12/05/08
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 08001128

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: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 12/5/08 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA Accept A&C

REVIEWER Patrick Andrus

DISCIPLINE Historian

TELEPHONE _____

DATE 12/5/08

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

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



#1 Wollaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG photo 2007

LOOKING SE, N ELEVAT., W FACADE OF CHURCH and
PARISH HOUSE

PHOTO #1



#2 Wollaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG photo, 2007

LOOKING NE, SHOWING THE W FACADE, S ELEVATION
+ CORNER SIGNBOARD.

PHOTO #2



#3 Woblaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG photo 2007

LOOKING NW, S, E ELEVATIONS of CHURCH,
CORNER TOWER, S TRANSEPT, DISABLED
ACCESS RAMP

PHOTO #3



#4 Wollaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG photo, 2007

LOOKING N, HALF-TIMBERED
SOUTH PORCH OF CHURCH

PHOTO # 4

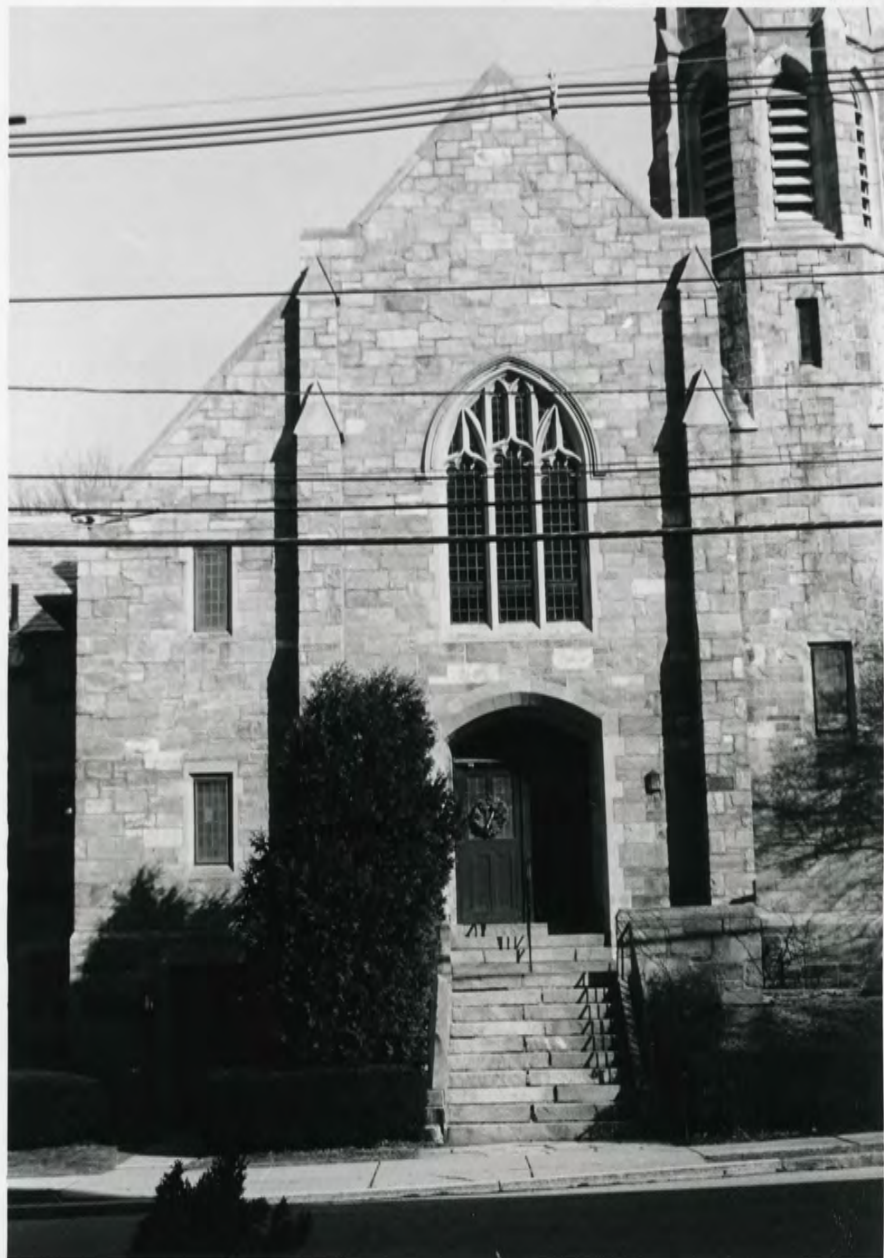


#5 Wollaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG photo 2007

LOOKING E, UPPER SECTION of W
FACADE of CHURCH and 3-STAGE
CORNER TOWER with ROOSTER
WEATHERVANE

PHOTO #5



#6 Wollaston Congregational Church
Quincy, Norfolk Co., ~~MA~~ MA

TIM ORWIG photo, 2007

LOOKING E SHOWING W FACADE
of CHURCH, CONNECTOR, PARISH
HOUSE and CONNECTOR.

PHOTO # 6



#7 Wollaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG photo 2007

LOOKING E, SITOWING W FACADE
(R-L) of CHURCH, CONNECTOR,
and PARISH HOUSE

PHOTO # 7



TIM ORWIG photo 2007

LOOKING E, SHOWING W FACADE
of PARISH HOUSE and CONNECTOR

PHOTO # 8

#8 Wellesley Congregational Church
Quincy, Norfolk County, MA

MOLLASTON CONGREGATIONAL CHURCH

REV. MARY LOUISE GIFFORD
MINISTER

ALL WELCOME

GOD IS
STILL SPEAKING
HOPE FOR THE FUTURE
OUR 131ST. ANNIVERSARY
10:00 AM WORSHIP &
CHURCH SCHOOL

TWO
DOMINANT

#9 Wollaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG photo 2007

PARISH HOUSE detail

HUTCHINS MEM. SIGNBOARD
1915 CORNERSTONE DATE BLOCK

Photo # 9



#10 Woblaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG photo 2007

LOOKING SE, showing N ELEVATION + W FACADE
of PARISH HOUSE

PHOTO #10

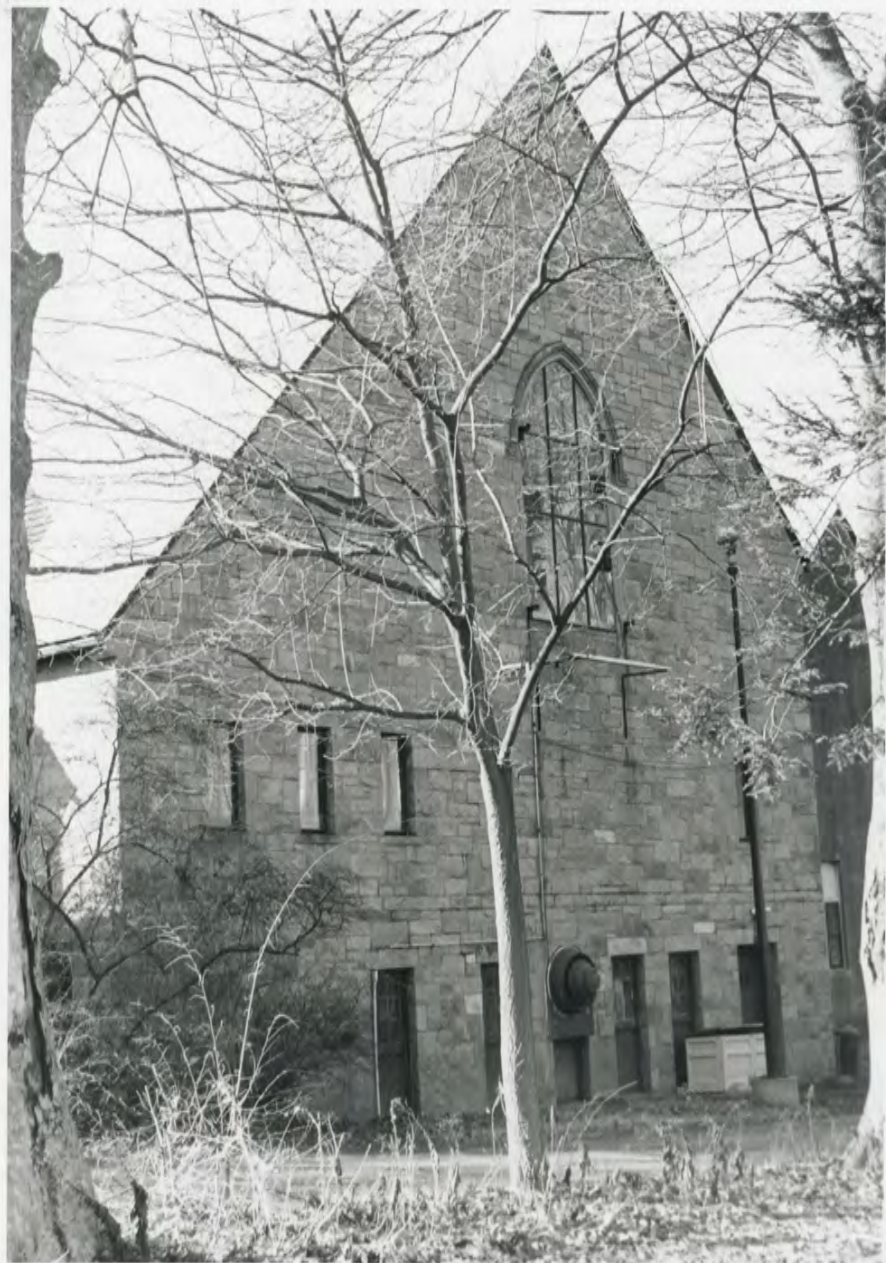


#11 Wollaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG photo 2007

LOOKING NW, EAST ELEV. and PARISH HOUSE

PHOTO # 11



TIM ORWIG photo 2007

LOOKING NW, showing E
ELEVATION of CHURCH

PHOTO # 12

#12 Wollaston Congregational Church
Gunnery, Norfolk Co., MA



TIM ORWIG photo 2007

LOOKING NE, showing GARAGE
W, S ELEVATIONS

PHOTO #13

#13 Wellesley Congregational Church
Quincy, Norfolk Co., MA



#14 Wollaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG photo 2007

INTERIOR: CHANCEL, NAVE from R, looking E

PHOTO # 14



#15 Wollaston Congregational Church
Quincy, Norfolk Co., MA

TIM ORWIG PHOTO 2007

INTERIOR: PARISH HOUSE CEILING
+ LIGHT FIXTURES,
LOOKING E

PHOTO # 15

BOSTON SOUTH, MASSACHUSETTS

7.5 X 15 MINUTE SERIES (TOPOGRAPHIC)



Boston South MASSACHUSETTS

1:25 000-scale metric topographic map

7.5 X 15 MINUTE QUADRANGLE SHOWING

- Contours and elevations in meters
- Highways, roads and other manmade structures
- Water features
- Woodland areas
- Geographic names

U.S. GEOLOGICAL SURVEY

1987

Produced by the United States Geological Survey in cooperation with Massachusetts Department of Public Works
 Control by USGS, NOS/NOAA, and Commonwealth of Massachusetts agencies

Compiled by photogrammetric methods from aerial photographs taken 1978. Field checked 1979. Map edited 1987. Supersedes Newton and Boston South 1:25,000-scale maps dated 1970.

Selected hydrographic data compiled from NOS charts 13270 (1985) and 13272 (1985). This information is not intended for navigational purposes. Projection and 1000-meter grid: Universal Transverse Mercator, zone 19. 10,000-foot grid ticks based on Massachusetts coordinate system, mainland zone 1927 North American Datum. To place on the predicted North American Datum 1983, move the projection lines 6 meters south and 42 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.

CONTOUR INTERVAL 3 METERS
 NATIONAL GEODETIC VERTICAL DATUM OF 1929
 OTHER ELEVATIONS SHOWN TO THE NEAREST 0.3 METER
 DEPTH CURVES AND SOUNDINGS IN METERS
 DATUM IS MEAN LOW WATER
 THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
 SHADINGS SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
 THE MEAN RANGE OF TIDE IS APPROXIMATELY 2.5 METERS

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

CONVERSION TABLE		DECLINATION DIAGRAM		ADJOINING MAPS		
Meters	Feet	304 MILS 128 MILS		1	2	3
1	3.281	10° 10' N		4	5	6
2	6.562	10° 20' N		7	8	
3	9.843	10° 30' N				
4	13.124	10° 40' N				
5	16.405	10° 50' N				
6	19.686	11° 00' N				
7	22.967	11° 10' N				
8	26.248	11° 20' N				
9	29.529	11° 30' N				
10	32.810	11° 40' N				

To convert meters to feet multiply by 3.281
 To convert feet to meters multiply by 0.3048

UTM grid coverage (GTM and 100-meter grid) is shown by dashed lines. Declination (M) is at center of map. Diagram is approximate.

1 Maynard
 2 Boston North
 3 Lynn
 4 Framingham
 5 Haverhill
 6 Medford
 7 Norwood
 8 Weymouth



Topographic Map Symbols

Primary highway, hard surface	.....
Secondary highway, hard surface	.....
Light-duty road, hard or improved surface	.....
Unimproved road, track	.....
Route marker, Interstate; U. S. State	.....
Railroad: standard gauge; narrow gauge	.....
Bridge: drawbridge	.....
Footbridge; covered; underground	.....
Build-up area: only selected landmark buildings shown	.....
House; barn; church; school; large structure	.....
Boundary:	
National, with monument	.....
State	.....
County, parish	.....
Civil township, precinct, district	.....
Incorporated city, village, town, or place	.....
National or State reservation; small park	.....
Land grant with monument; found section corner	.....
U. S. public lands survey: range, township; section	.....
Range, township; section line; location approximate	.....
Fence or field line	.....
Power transmission line, located tower	.....
Dam; dam with lock	.....
Canterey; grave	.....
Contour; picnic area; U. S. location monument	.....
Windmill; water well; spring	.....
Mine shaft; prospect; adit or cave	.....
Control: horizontal station; vertical station; spot elevation	.....
Contour: index; intermediate; supplementary; depression	.....
Distorted surface: strip mine, lava, sand	.....
Soundings; depth curve	.....
Parameic lake and stream; intermittent lake and stream	.....
Roads, large and small; levee, large and small	.....
Submerged marsh; marsh, swamp	.....
Land subject to controlled inundation; woodland	.....
Scrub; mangrove	.....
Orchard; vineyard	.....

The Wollaston Congregational Church

(United Church of Christ)



48 Winthrop Avenue Wollaston, Massachusetts 02170

(617) 773-7432

RECEIVED

JUN 05 2007

May 29, 2007

MASS. HIST. COMM

Ms. Betsy Friedberg
Massachusetts Historic Commission
220 Morrissey Boulevard
Boston, MA 02125

Dear Ms. Friedberg,

On behalf of the members of the Wollaston Congregational Church United Church of Christ, I am writing to confirm our wish for our church to be nominated for the National Historic Registry.

We understand that the Massachusetts Historic Commission is offering to support our church for this nomination. We thank you for this opportunity to be honored in this way.

Thank you for the chance to add our church to the National Historic Registry.

Sincerely,

Rev. Mary Louise Gifford

Marian Channon

Reverend Mary Louise Gifford, Pastor
Marian Channon, Clerk, Board of Trustees
Wollaston Congregational Church United Church of Christ



The Commonwealth of Massachusetts

William Francis Galvin, Secretary of the Commonwealth

October 10, 2007

Massachusetts Historical Commission

Mr. J. Paul Loether
National Register of Historic Places
Department of the Interior
National Park Service
1201 Eye Street, NW 8th floor
Washington, DC 20005

Dear Mr. Loether:

Enclosed please find the following nomination form:

Wollaston Congregational Church, Quincy (Norfolk), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property in the Certified Local Government community of Quincy were notified of pending State Review Board consideration 60 to 90 days before the meeting and were afforded the opportunity to comment.

One letter of support has been received.

Sincerely,

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Pastor Mary Lou Gifford
Dennis Harrington, Quincy CLG coordinator
Thomas P. Koch, Mayor, City of Quincy
Susan Canavan, Quincy Historical Commission
Timothy Orwig, consultant