

(Rev. 10-90)

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



1472

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 St. Luke's and St. Margaret's Church

other names/site number St. Luke's Church

2. Location

street & number 5-7 St. Luke's Road

N/A not for publication

city or town Boston (Allston)

N/A vicinity

state Massachusetts

code MA

county Suffolk

code 025

zip code 02134

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.)

Judith B. McDonough / BJS
Signature of certifying official/Title Judith B. McDonough, Executive Director
Massachusetts Historical Commission, State Historic Preservation Officer

10/24/97
Date

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

Edson H. Beall

Date of Action

11/12/97

St. Luke's and St. Margaret's Church
Name of Property

Suffolk, Massachusetts
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

(Check only one box)

☐ building(s)
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property

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

Contributing	Noncontributing	
3		buildings
		sites
		structures
		objects
3		Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION/Church
DOMESTIC/Single Dwelling
EDUCATION: School

Current Functions

(Enter categories from instructions)

RELIGION/Church
DOMESTIC/single dwelling
EDUCATION: School
RECREATION: Theater

7. Description

Architectural Classification

(Enter categories from instructions)

TUDOR REVIVAL

Materials

(Enter categories from instructions)

foundation STONE
walls CLAPBOARD, STUCCO, BRICK

roof SLATE, ASPHALT, SHINGLE
other COPPER, CAST STONE

Narrative Description

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

(See continuation sheet)

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7. DESCRIPTION

The St. Luke's and St. Margaret's Church property is composed of three Episcopal parish buildings in the Packard's Corner neighborhood of Allston in Boston, Massachusetts. The earliest of these buildings, the half-timbered Chapel and Rectory, were constructed in 1895 from designs by Francis A. Allen. The Church, designed by Berry and Davidson, was added in 1913. The St. Luke's and St. Margaret's parish cluster is located at the corner of St. Luke's Road and Brighton Avenue, on a small lot of over 15,000 square feet. Brighton Avenue is a broad east-west thoroughfare of long standing running through the Allston neighborhood, while St. Luke's Road was not laid out until 1912. It is one of the narrow north-south "ladder" streets running between Brighton Avenue and Commonwealth Avenue to the south, the first west of the branching of Brighton Avenue, continuing west, and Commonwealth Avenue, turning south.

St. Luke's and St. Margaret's Church is a key institutional complex within the commercial and residential neighborhood known as Packard's Corner. Developed primarily at the turn of the 19th to the 20th century, Brighton Avenue is characterized primarily by commercial blocks, while Commonwealth Avenue is lined with apartment buildings. The strong presence of the automobile industry makes this area particularly distinctive, with two key buildings located here, Albert Kahn's Packard Motor Car Company building, 1079 Commonwealth Avenue, and the adjacent Art Deco show room at 1065-1075 Commonwealth Avenue. Other long rows of single-story tapestry-brick commercial blocks included auto-related businesses as well. Along Commonwealth Avenue and on the short streets connecting Brighton and Commonwealth Avenues, apartment blocks were constructed: three to five stories in height, often of buff brick, ornamented in Classical Revival and related revival styles, with the bowed or polygonal projecting bays of the urban vernacular.

Prominently sited on the corner of the lot facing one of the neighborhood's primary roadways, St. Luke's and St. Margaret's Church is a brick and half-timbered building, with entries located along its long, 92' Brighton Avenue elevation, and its most elaborated elevation at the parapetted eastern end facing the corner of St. Luke's Road. The building combines a number of materials in its design, sitting on a stone foundation, with brick used on the main walls of the nave and the transept, vertical half-timbering on

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the clerestory and the side elevations of the transept, cast stone trim on the main building, wooden trim on the porch, and slate roofs throughout. The brick is an all-stretcher bond for the bulk of the walls, with pilaster strips between the windows and bands of soldier-set bricks at the eaves of the aisles and crossing the transept at the same level. The gray rectangular slates of the roof are set in regular rows. Its nave rises to a clerestory above its flanking aisles, with a transept at the west end enclosing one entry. A small porch at the east end encloses another entry. The lower walls are lit with broadly spaced narrow stained glass windows trimmed with cast stone at the sill and the lintels, four on the street elevation, five on the courtyard elevation. The clerestory is lit with large square openings, each including a pair of tudor-arched windows, one above each of the first floor windows. (Photo #1)

The building's Tudor Gothic ornament is concentrated at its east end, its transept, and its entry porch. The east end wall rises from a broad cast stone base, narrowing above the aisles; its gable is marked by two steps above the eave line and is topped by a cross. Stepped buttresses flank the Tudor-arched central window, trimmed with cast stone which is molded at the arch and enriched with long and short work along the lower edges. Cast stone coping marks the edges of the gable end, along the aisle and roof parapets, the steps of the buttresses, and as belt courses at the level of the sill of the window and the tops of the buttresses. The transept at the western end is similarly but more simply decorated: single steps mark the gable end, but the lower sections are asymmetrical. Two steps mark the inner edge of the wall, while the outer edge extends along the wall of the western-most section of the aisle, whose wall meets the plane of the transept facade. A single very narrow window lights the clerestory level of the transept, above a Tudor-arched door on the left and two rectangular windows on the right. Cast stone coping marks the transept's steps and parapets, its door, and the sills and lintels of its windows. At the eastern end of the long facade, a small enclosed porch projects from the aisle beyond the plane of the transept. Brick parapets with cast stone coping mark the side walls of the porch, with chamfered posts supporting the gabled roof; square-paned glass walls enclose this space. Paneled vergeboards and a cross across the front of the porch screen the trusses supporting the roof. Five brick steps lead to a recessed double-leafed door lit with wide Tudor-arched windows.

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On the interior, the Church is simply decorated, with rough plaster walls which allow the exceptional stained glass and chancel carving to stand out. The narrow aisles are separated from the main nave by a Tudor-arched arcade. Above, a dark wooden ceiling is covered in narrow boards behind the heavy ornamental roof frame. The structural rafters rise from the plates while curving ornamental rafters rise from a lower level of the wall, one between each of the piers of the arcade. Two deep purlins and a narrow ridge beam cross the rafters and many common purlins sit atop them. The narrow chancel is located at the west end of the building, formed by the choir room and organ chamber on the left or south side and the sacristy on the right or north side. The sanctuary has high paneled wainscoting with intertwined Gothic arches and shields, while the altar is more richly carved with interlaced arches. The choir is composed of groups of two pews facing each other. Across the front of the choir, the high pulpit is located on the right side and the lectern on the left. The lectern is free-standing before a bowed section of screen where the reader stands. The pulpit is elaborately carved with arches, folded linen, and ribbons, with two figures, one in biblical and one in modern dress. The Church has a large bronze statue of Phillips Brooks adjacent to the entry between the hyphen and the nave and a stone Gothic font at the east end of the nave; another font is located at the opposite end of the nave.

St. Luke's Church has an array of stained glass windows representing the work of important craftsmen. The interior is dominated by the large window in the eastern end of the Church, which has as its center the church's Tiffany window, relocated here from its first location in the Chapel. Designed in 1895 after Correggio's painting of St. John on the Isle of Patmos, the seated figure looks up from his reading and the primary light in the now-dark composition is focused above his head and halo. In 1913, with the construction of the new church, the window was divided into three panels when it was moved to this location, placed in a new frame, and surrounded with additional stained glass, much of it paler in color and employing a significant amount of paint for details and molding. The designer of this surround is unknown at this time. At the opposite end of the building above the altar is a window representing the Last Supper, simplified from the DaVinci painting, dedicated to the parish's long-term rector Charles Wadsworth Duffield and executed by the Spence studio. This design dates to 1932 and employs significant amounts of painted details and modeling. Along the aisle walls, eight narrow windows

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picture the Prophets on the north wall and the Evangelists on the south wall. Most of these small windows were designed by Charles Connick, including Isaiah (1924) and Daniel (1927), and Matthew (1924), Mark (1924), Luke (1923), and John (1923). The windows dedicated to Moses and Jeremiah were completed in 1936 and are believed to be the work of the Whittemore Studios. **(Photos 4, 6)**

In the clerestory and the transept are larger windows representing scenes from the life of Christ. The four pairs of windows at the west end of the nave represent the work of Charles Connick: the Annunciation and the Nativity (1914), the Flight into Egypt and the Boy Christ in the Temple (1922), the Resurrection and the Ascension (1923), Gethsemane and Christ Carrying the Cross (1928). The Whittemore Studio has been attributed with the design for the remaining six pairs of nave windows, which employ larger mosaic pieces and distinctive design elements linking them. Those on the south side have been dated to the late 1950s and early 1960s but the dates of those on the north side are unknown. The final clerestory window, in the chancel, has not been attributed but is believed to date to the 1970s. Windows were added on the east ends of the aisles in 1991, memorials to Diane Margaret Perkins-Garrett by the Lyn Hovey studio. **(Photo #5)**

The original St. Luke's Chapel, now the Parish House, is the most altered of the buildings in the complex. **(Photo #3)** The Chapel was sited toward the western rear corner of the lot and, when originally constructed, faced across the deep front yard onto Brighton Avenue. The Chapel is a simple rectangular building enclosing a nave plan, sitting on a stone foundation, with ornamental half-timbered walls and an asphalt-covered roof. The facade of the building, now incorporated into the hyphen between the chapel and the new church, had a small gabled porch over the central entry, flanked by small paired windows on the first floor and single ones in the gable. Three gabled wall dormers along each long wall light the nave, with paired Tudor-arched windows in each dormer. A small spire or large fleche sat on the ridge toward the back of the ridge line. The pattern of the half-timbering is various, with simple rectangular panels on the walls, Xs below the windows, chevrons in the gables of the dormers, and squares flanked by diagonals above the entry. All the building's gabled roofs have flared eaves. Windows in the basement story vary with the depth of the exposed wall, which is deeper toward the rear of the lot.

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Many features of the original interior of the Chapel survive. A stage serving the theater group which uses the space today has replaced the chancel, with small rooms on either side, one supporting the stage, the other enclosing a stair. The walls are plastered, with wooden moldings breaking the wall space into panels, and at the opposite end from the stage is a gallery overlooking the main space. The decoration of the room is dominated, however, by the six pairs of carved roof trusses, composed of rafters rising from the side walls of the dormer windows and joined toward their apex by a collar. Large structural beams are trimmed with moldings on their soffits, as are the thinner boards which add curvilinear sections to the ornamental profile. Unadorned beams are visible at the apex of the trusses where the original ceiling has been removed. Photographs of the original interior show high gothic-arched paneling along the chancel walls, with the Tiffany window above the altar; the original frame for this glass survives and is stored in the guild room. In the original plan, the corners on either side of the chancel were dedicated to the parish library and a robing room; the opposite end of the space included a stair and a small classroom. The basement has remained the same in general plan, including a kitchen at the south end and a once-partitioned meeting area in the center.

Connecting the old Chapel to the new Church, the architects provided a two-story hyphen between the former facade of the old building and the western end of the new one. The link is a large gable-roofed main section of ornamental half-timbering arranged with the second story set back from the first to resemble the clerestory of the Church. A small, brick hip-roofed projecting bay encloses the right-side entry and above it a high paneled chimney rises above the entry and the hyphen. There are two narrow windows next to the door and three above it. This space is primarily designed to provide circulation between the old and new sections and to provide small additional office and service spaces. Entry is into a hall, with a rector's office to the left and the nave to the right. The hall leads to a wider open area which includes steps down to the Chapel basement story and a bathroom next to it; this was formerly a larger space for the women's choir. Nearer to the nave is the men's choir room and organ chamber. Stairs in the northern section of the original Chapel lead down to the Chapel basement and up to the gallery overlooking the Chapel's nave and the small second floor guild room.

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The Rectory was also located toward the rear of the lot facing Brighton Avenue, a gabled block of two-and-a-half stories covered in clapboards on the first story and ornamental half-timbering above. The roof is clipped on the St. Luke's Road gable end and extends to form the roof of the porch on the eastern side of the facade. The porch has a simple baluster with posts rising to Tudor arches. The long front roof slope supports a narrow gabled dormer and a wider shed-roofed dormer; there is a shed-roofed dormer on the rear slope and two chimneys on the ridge. The half-timbering is composed of wide boards marking the second and attic story, with narrowly spaced verticals crossed near their bases by a single horizontal on each floor and at their corners by diagonals on the second story. Most of the building's windows are conventional double-hung sash, with smaller windows arranged in a stepped pattern on the right side of the facade, a narrow band across the street side of the rear elevation, and wide triple windows in the street-side projecting bays. The building has two service doors, one on the ground level of the facade to the right of main entry, the larger in the small hip-roofed porch on the western elevation. (Photo #2)

The interior of the rectory has a central-hall plan decorated with Georgian Revival trim. The central hall encloses the stair which runs from the center of the building toward the front before turning. The parlor opens to the left of the hall, with a square bay window onto St. Luke's Road. The large study is located in the rear pile, with openings into the hall and the parlor and another square bay window onto St. Luke's Road. It is fitted with built-in bookcases and a high band of windows above them overlooking the rear of the lot. The dining room is located in the rear corner with service pantries along the western wall. The service stair runs parallel to the main stair and the kitchen is located in the front corner. The second floor has three ample rooms on the east and south, with a separate smaller bedroom located adjacent to the service stair. The attic story has two finished rooms on the west and south and unfinished storage space on the east.

The St. Luke's and St. Margaret's buildings are arranged to form a courtyard opening on the east onto St. Luke's Road, with the Church running along the northern, Brighton Avenue edge of the lot, the Chapel running perpendicular to it along the long, western interior lot line, and the Rectory located near the back, southern lot line and on St. Luke's Road. The courtyard is screened from St. Luke's Road by a high hedge and chain-link fence. Within the court, a tree shades the lawn and the narrow flower beds along the

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buildings' walls, while concrete paths connect the buildings. The rear section of the lot behind the rectory and chapel is a gravel parking area. A small yard in front of the church along Brighton Avenue is marked by hedges and chain-link fence, with concrete paths to the church's two entries.

Archaeological Description

No prehistoric sites are located on the St. Luke's and St. Margaret's Church Historic District parcel. Thirteen prehistoric sites are located within a mile of the district, however all of them are found north of the Charles River. Construction impacts, land-use history, and the small size of the property suggest a low potential for the recovery of any prehistoric materials.

There is a moderate potential for locating historical archaeological resources on the St. Luke's and St. Margaret's Church Historic District parcel. The parcel, developed in 1895, could contain archaeological survivals related to the church as religious, education, and social center. Church related activities that may have taken place in the yard areas could have included fund raisers or fairs, and special or ecclesiastical events.

Documentary research revealed a strong youth membership in St. Luke's parish, and a strong educational component for children including Sunday school and weekday care, which could be revealed in the archaeological record. Archaeological evidence could also lend insight into the physical condition and characteristics of the property, including landscaping and gardening features, and restoration projects, like window replacement.

(end)

St. Luke's and St. Margaret's Church

Name of Property

Suffolk, 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.)

- ☒ **XA** 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.
- ☐ **XC** 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:

- ☒ **XA** 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 # _____

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government Library, Town Hall
- ☐ University
- ☐ Other

Name of repository:

St. Luke's & St. Margaret's Archives

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

RELIGION

SOCIAL HISTORY

Period of Significance

1895-1947

Significant Dates

1895, 1913

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

FRANCIS R. ALLEN (1843-1931)

HARRY E. DAVIDSON, JAMES L. BERRY

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8. STATEMENT OF SIGNIFICANCE

The buildings that make up the St. Luke's and St. Margaret's Protestant Episcopal church complex include a Church, Chapel, and Rectory, well-preserved buildings constructed in 1895 and 1913 in the Tudor Revival style. In addition, the Church contains an important collection of stained glass, including works by the Tiffany Studios and by Charles Connick's studio. The district is located within the Packard's Corner neighborhood of Allston-Brighton, a commercial and residential neighborhood which grew to its present appearance and density during that same period. The parish has its roots in the area's first Episcopal church, operating briefly during the 1860s and reorganized as St. Margaret's in 1872; their frame Gothic building stood at the corner of Eastburn and Washington streets. St. Luke's was established two decades later to serve growing east Allston, meeting in a Union Square public hall before these buildings were constructed. The two churches merged in 1967 and retained the St. Luke's buildings; those of St. Margaret's were demolished in 1970. St. Luke's and St. Margaret's Church meets criteria A and C at the local level. It retains integrity of location, setting, design, materials, workmanship, feeling, and association. Although the church is used for religious purposes, it derives its primary significance from its architectural and historical importance within Allston and Packard's Corner. Its presence and appearance bring an important symbolic component to this neighborhood.

The Allston-Brighton area of Boston is the most western section of the city, triangular in shape, located along the Charles River. Now a densely settled area of student and working-class neighborhoods, Allston-Brighton was originally settled as part of Cambridge. Formed in 1630 on the northern banks of the Charles River, the town soon added significant sections on the south side which would later become Newton and Brighton. The Brighton section was known as "Little Cambridge" during the 17th and 18th century, an integral part of Cambridge established as an independent parish in 1783. Diverging sectional interests within the town, highlighted during debate over the construction and maintenance of bridges over the Charles River, set the residents south of the Charles against those to the north, particularly as the eastern sections of the town grew. The new town of Brighton was incorporated in 1807.

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Coincident with this development was the establishment of a second Episcopal parish in the Allston-Brighton area, St. Luke's. Church histories suggest two reasons for the establishment of the new parish, one geographical and one liturgical. The growth of population in the larger Brighton area certainly contributed to the request, as members at a distance from St. Margaret's felt they could support a nearer parish for their growing section. They estimated their section of the city to include a population of over 7000, and the two sections, Allston and Brighton, were "regarded as two separate and distinct communities and various religious denominations maintain separate churches in each." Perhaps more immediate however was the apparent dissatisfaction with Rev. August Prime, appointed to St. Margaret's in 1880, and reputed to have been High Church or Anglo-Catholic. During this period, the Anglo-Catholic movement was growing in Boston, one aspect of a cluster of anti-modernist social movements which included a broad interest in medieval, Oriental, and primitive art and culture, and part of a wider critique of industrial capitalism. The beauties of Gothic art and architecture and the pageant of the mass became increasingly popular and Boston in particular was a focus of Anglo-Catholic believers and institutions. The wider Episcopal community, however, did not embrace this movement, more in sympathy with the Broad Church values and practices, and the petitioners for the formation of St. Luke's were more closely allied with the main stream.

In the spring of 1892, a small group met at the home of Mrs. Lyman Winship to discuss the formation of a new parish. Encouraged, a larger group met soon in Union Hall at the corner of Cambridge and North Harvard streets, and after a number of meetings and with the approval of Phillips Brooks, Bishop of the Diocese of Massachusetts, the new parish was formed the following fall and incorporated the following year. They continued to meet in the Union Hall until they decided to build new buildings in the east Allston area. They were able to purchase an undeveloped lot, measuring 100 by 150 feet, in 1895, next to Timmons' Victoria Stables, a key business of an important area land-owner, Arthur Timmons; in 1915 a 10' strip was added to the south side of the lot. The parish has always been described as unusual for the youth of its membership, and preliminary research confirms the claim. Examination of the petitions and incorporation papers for the Church suggests several patterns consistent with a young group. There are many single women on the list, and a number of individuals with the same surname, but not married, suggesting siblings; the number of husband and wife signatures, Mr. and Mrs., is comparatively small. More importantly, the number of members listed in a city

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directory of this period is small, consistent with youth within this middle-class neighborhood. For those listed in the directory, occupations are clearly managerial and white collar, if often low level, most commonly working in downtown Boston. After brief terms by William Lawrence and William Mitchell, the new parish began a long relationship with Charles Wadsworth Duffield, who served as rector from 1894 until 1924; later ministers included Harry Hamlin Hall (1925-30), Richard Lief (1930-34), and Eason Cross. (1934-1966) The church formed a full complement of women's and men's groups, as well as a Sunday school, with programs oriented toward young people growing in number during the 1920s and weekday care of neighborhood children established in the 1930s.

St. Luke's and its neighborhood thus grew up together at the turn of the century. Known as Packard's Corner, the area located along Brighton and Commonwealth avenues extended west from their split as far as Linden Street, and was named for businesses of long standing located here. From 1885 to 1920, Packard's horse sales stable and riding school were located on Brighton Avenue, and when auto-industry entrepreneur Alvan Tufts Fuller established his offices and show rooms, he retained the name for his Packard Motor Car Company when he built nearby on Commonwealth Avenue. Between Fuller's establishment here, and The Peerless Motor Car Company in Kenmore Square, ran an early concentration of automobile dealerships and garages, creating a section of the city devoted to the new mode of transportation. An array of apartment houses were constructed along Brighton and Commonwealth avenues attracted affluent residents to the growing area. The small streets running between Brighton Avenue on the north and Commonwealth Avenue to the south were laid out and developed during this critical period there and later a combination of apartment residences and commercial buildings were constructed in a dense configuration.

For the design of their Chapel and Rectory the new parish chose Francis R. Allen (1843-1931). Allen was one of a group of Boston-area architects, led by Ralph Adams Cram and Charles Maginnis, who embraced the "Modern Gothic" style and encouraged the development of an array of other artists and craftsmen to transform ecclesiastical design. Born and educated in Boston, Allen received his bachelors degree from Amherst in 1863, attending MIT's architecture school over a decade later, in 1876-78. From there he

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attended the Atelier Vaudremer at the Ecole des Beaux Arts in Paris, returning to Boston in 1879. For over a decade Allen practiced with Arthur Kenway before practicing on his own between 1890 and 1904, when he received this commission. He then formed a partnership with Charles Collens, as Allen and Collens. Independently and with Collens, Allen was a well known church architect as well as a designer of many college campus buildings and complexes in the "Collegiate Gothic" style. In the Boston area, in addition to St. Luke's, Allen designed the Lindsey Memorial Chapel at Emmanuel Church in the Back Bay, Grove Hall Universalist Church in Dorchester, and with Collens did remodelings at New Old South Church in the Back Bay, Harvard Congregational Church in Brookline, St. Peter's Church in Cambridge, and St. John's Chapel at the Episcopal Divinity School in Cambridge. Indeed, Allen and Collens participated in the design of many theological schools, including, Union, Andover, and Hartford, as well as college buildings at Middlebury, Williams, Vassar, and Columbia. Churches elsewhere include Park Avenue Baptist Church and Riverside Church in New York, and the Church of Christ, Scientist, in Concord, NH.

When the parish continued to grow and wanted to expand, they chose James Lawrence Berry and Harry E. Davidson, who had practiced for a time with Francis R. Allen, to design the new church. Davidson was a member of the congregation, and it was he who suggested adding a new Church along Brighton Avenue. He was in practice with Allen in 1905, and with Berry in 1915. He later practiced on his own and as Davidson and Son. Berry (1875-) was born and educated in Boston, and received his education in the Allen office. Berry remained in the firm when Collens became a partner, left for a time to practice with Davidson, and then returned to Allen's office and was made a partner in 1926. Berry's work parallels Allen's, with a number of churches and colleges represented. Churches include the Unitarian Church and the First Methodist Church in Bridgeport CT, Christ Church in Winnetka IL, and the National Memorial Universalist Church in Washington, DC. He also designed the Marlboro City Hall and buildings at the Hartford and Union theological seminaries. The building was constructed by W. Fillemore & Company, a Cambridge contractor, with painting completed by Fred Winch and interior fittings by Irving & Casson, also of Cambridge. Large quantities of leaded glass were provided by Valentine Bartsch of Roslindale, for the windows that were not yet filled with stained glass. The first church service in the new building was held 1 March 1914.

(continued)

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 5St. Luke's and St. Margaret's Church
Boston (Allston) (Suffolk County)
Massachusetts

The Tiffany window is perhaps the centerpiece of St. Luke's extensive collection of stained glass windows. Given to the Church when the chapel was constructed by Gertrude E. Mumford as a memorial to her husband Alfred H. Mumford, it was originally located above the altar in the Chapel and moved to its current location. The piece is the work of Louis Comfort Tiffany (1848-1933), the preeminent stained glass artist of his time and an important contributor to the revival of medieval stained glass methods. The son of Charles Lewis Tiffany (1812-1902), founder of the eponymous New York jewelry store, Tiffany trained as a painter and water colorist in New York and Paris before focusing his efforts on decorative glass and forming the Tiffany Glass and Decorating Company. He and a generation of stained glass artists rejected the painted glass that became increasingly popular during the last three centuries, seeking to return to the pot metal glass techniques and banning, at least in theory, the use of paint and enamels in favor of colored glass in mosaic-like arrangements. In addition to reviving the older ways, this generation experimented with a number of new techniques, including the introduction of opalescent, plated, and drapery glass, and the extensive use of mottled and fractured glass and glass jewels. Tiffany's work is especially well-known because of the size of the company, its production of other glass items, and their use of pictorial design and natural elements. This window, representing St. John, is said to be based on a painting by Correggio, and resembles other examples of individual religious figures known to be the firm's work. Other Tiffany glass known in the Boston area churches includes works at the Arlington Street Church, Church of the Covenant and Emmanuel Church in Boston, St. Mary's Church in Dorchester, Emmanuel Church and Theodore Parker Church in West Roxbury, Church of Our Savior Church in Brookline, First Church Congregational in Cambridge, Wellesley College Chapel at Wellesley College in Wellesley, and at St. Mark's School, in Southborough.

The majority of the other windows in the nave of St. Luke's are the work of Charles J. Connick (1875-1945), whose studio was located at 87 Harcourt Street, Boston. Connick is perhaps best known for the work he did for churches designed by Ralph Adams Cram and Maginnis and Walsh. In contrast to the Tiffany studio, Connick's work was more directly medieval rather than pictorial in its aesthetic and turning away from many of the new techniques of the previous generation of designers. The Fine Art Library of the Boston Public Library includes many of the Connick firm's records and confirms the attributions and dates of the designs for St. Luke's. The church seems to have first

(continued)

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 6St. Luke's and St. Margaret's Church
Boston (Allston) (Suffolk County)
Massachusetts

communicated with Connick in 1913 as it planned its new church and a new location for its Tiffany window. Connick's letter refers to a plan offering "the most logical solution of the problem involved in replacing the present Mumford memorial window with appropriate ornamental treatment in the new tracery window," suggesting the window itself had already been designed and that the stained glass would be accommodated to it. The design as installed, however, does not resemble Connick's other work. Beginning in 1915, however, Connick certainly designed windows for the church, beginning with the Annunciation and the Nativity. In 1922, the church agreed to his overall plan, with the Prophets and Evangelists along the aisles, scenes from the life of Christ around the clerestory, and the Last Supper in the chancel on the north wall. Connick then provided the Flight into Egypt and Christ in the Temple in 1922; the Resurrection and Ascension, Luke, and John in 1923; Mark, Matthew, and Isaiah in 1924; Daniel in 1927; and Gethsemane and Christ Carrying the Cross in 1928. This last design was delivered late and over budget, Connick urging his client to "understand that the work had to grow spontaneously, and could not be rushed." Here we see the first fissure in the relationship between Connick and the church. Earlier in 1928, Connick and the church had considered appropriate designs for the wall over the altar, considering a three-part lancet window or a rose, but no window was created. In 1929, the designer and the church considered the side chancel window, and Connick expressed concern about plans for the space. He recommended against removing the mullion that divided the two windows, and against the chosen subject, the Last Supper, for the lancet pair; he proposed instead that two related subjects would be more appropriate. Although Connick designed no more windows for St. Luke's, his advice about an appropriate treatment for that space was followed half a century later when the Pentecost and Christ the King windows were commissioned.

When the parish was ready to commission another window, as a memorial to the long-time rector of the parish, Charles W. Duffield (1849-1928), they altered their earlier plan and located the Last Supper window above the altar. This window was the work of George Spence, whose studios were located at 90 Canal Street in Boston, and was installed in 1932. Two years earlier Spence had been paid to repair the large window in the east end of the building, but two years later the parish considered a proposal from Arthur Murray Dallin of Arlington to complete the planned series. His proposal, which recommended the inclusion of "features of the motor industry in a contemporary

(continued)

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 7**St. Luke's and St. Margaret's Church
Boston (Allston) (Suffolk County)
Massachusetts**

manner," were never executed. The last two prophets were designed by the Whittemore Studios, also of Boston in 1936. The final six pairs of windows covering the life of Christ are also believed to be Whittemore designs, the final windows probably completed in 1961. The side chancel windows are believed to have been added in the 1970s, and the memorial windows at the east end of the building were designed by the Lyn Hovey studio and installed in 1991.

The history of the Church continued to closely parallel the neighborhood. After World War II, Allston-Brighton changed dramatically, as single-family housing was subdivided for students in the surrounding universities who sought inexpensive, convenient housing. Families became scarcer in the neighborhood and eventually St. Margaret's closed, in 1967, demolishing its building in 1970. Under the leadership of the Rev. Douglas Batten (1967-1976) the parishes merged, retaining the St. Luke's buildings. By the 1980s, the parish could no longer support a full-time rector, sharing instead with the Episcopal Chaplaincy at Boston University and All Saint's Church in Brookline. The Chapel is rented, the main level to the Double Edge Theater, the lower story to the Boston After School Enrichment Program, providing child care to the Asian community. The high proportion of students in the neighborhood has strengthened the parish, with close relations with area theology schools bringing a unique character to the church. Today St. Luke's and St. Margaret's describes itself as a "small inclusive parish, warmly welcoming families, singles, couples --- all ages, races, and sexual orientations."

Archaeological Significance

Few prehistoric sites have survived in Boston and the location of any surviving sites would be extremely important. Archaeological remains could contribute significant information on coastal subsistence and settlement patterns during the prehistoric period. Due to filling, and the development of the parcel, it is unlikely that any prehistoric sites are located in the St. Luke's and St. Margaret's Church Historic District.

A moderate potential exists for the recovery of historical archaeological remains. St. Luke's and St. Margaret's church played an active role in the development of the Packard's Corner community. Built during a historically significant period, this parcel could contain archaeological survivals revealing evidence of the social, cultural, and economic development of the area.

(end)

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 1

St. Luke's and St. Margaret's Church
Boston (Allston) (Suffolk County)
Massachusetts

9. MAJOR BIBLIOGRAPHICAL RESOURCES

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- Architect Files, Fine Arts Library, Boston Public Library.
- Boston City Directory, 1892.
- Boston Landmarks Commission. Geographic Files.
- Connick Archive, New England Art Archives, Fine Arts Library, Boston Public Library.
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- Gordon, Ed. Area Form for Packard's Corner, Allston, Boston. Typescript, 1996.
- Lears, T.J. Jackson. No Place of Grace: Anti-modernism and the Transformation of American Culture, 1880-1920. Chicago: The University of Chicago Press, 1981.
- Marchione, William P. The Bull in the Garden: A History of Allston-Brighton. Boston: Boston Public Library, 1986.
- Myers, Grace Whiting. History of St. Luke's Church in Allston. Boston: By the Church, 1934.
- O'Gara, Noreen M., "Charles J. Connick: The Early Years." Thesis, Masters of Arts in Fine Arts, Tufts University, 1988.
- St. Luke's and St. Margaret's Church Archives. St. Luke's and St. Margaret's Church, 5 St. Luke's Road, Allston, Boston.
- Tucci, Douglas Shand. Church Building in Boston. Boston, Trustees of the Dorchester Savings Bank, 1974.

(end)

St. Luke's & St. Margaret's Church
Name of Property

Suffolk, Massachusetts
County and State

10. Geographical Data

Acreage of Property 15, 878 sq. ft.

UTM References See continuation sheet.

(Place additional UTM references on a continuation sheet)

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4. Zone Easting Northing

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Claire W. Dempsey, Preservation Consultant, with Betsy Friedberg, MHC, National Register Director

organization Massachusetts Historical Commission date September 1997

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 St. Luke's & St. Margaret's Church

street & number 5-7 St. Luke's Road telephone 617-782-2029

city or town Boston (Allston) state MA zip code 02134

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.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 1

St. Luke's and St. Margaret's Church
Boston (Allston) (Suffolk County)
Massachusetts

10. GEOGRAPHIC DATA

Boundary Description.

The boundaries of the district follow the property lines of the two lots of St. Luke's and St. Margaret's Church, shown on the detail of the BRA Map of Boston, Sheet 24N-6E, attached.

Boundary Justification

The nominated district includes the entire parcel historically associated with St. Luke's and St. Margaret's Church.

(end)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY St. Luke's and St. Margaret's Church
NAME:

MULTIPLE
NAME:

STATE & COUNTY: MASSACHUSETTS, Suffolk

DATE RECEIVED: 10/30/97 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 12/14/97
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 97001472

NOMINATOR: STATE

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 12/11/97 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in the
National Register

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

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



St. Luke's Church Allston MA
5 St. Luke's Road, Boston MA (SUFFOLK CO)
NEGATIVES ON FILE AT
BOSTON LANDMARKS COMMISSION

CWD February 1997

PHOTO # 1



The Rectory
87. Luke's Church, Alston MA
5 87. Luke's Road, Boston MA (SUFFOLK CO.)

NEGATIVES ON FILE AT
BOSTON LANDMARKS COMMISSION

CWD Feb. 1997

PHOTO # 2



The Chapel
St. Luke's Church, Allston MA
5 St. Luke's Road, Boston MA (SUFFOLK CO.)
NEGATIVES ON FILE @
BOSTON LANDMARKS COMMISSION

CWD Feb. 1997

PHOTO # 3



The Mumford Memorial Window by Tiffany
St Luke's Church, Allston MA
5 St. Luke's Road Boston MA (SUFFOLK CO.)

NEGATIVES ON FILE AT
BOSTON LANDMARKS COMM.

PHOTO BY

CLAIRE W. DEMPSEY FEB 1997

PHOTO # 4



Given on 17 Oct 13. Fisher, Nichols &

The Nativity by Connick

St. Luke's Church, Allston MA

5 St. Luke's Road, Boston MA (SUFFOLK CO)

NEGS. AT BOSTON LANDMARKS COMM.

PHOTO BY CLAIKE W. DEMPSEY

FEB 1997

PHOTO # 5



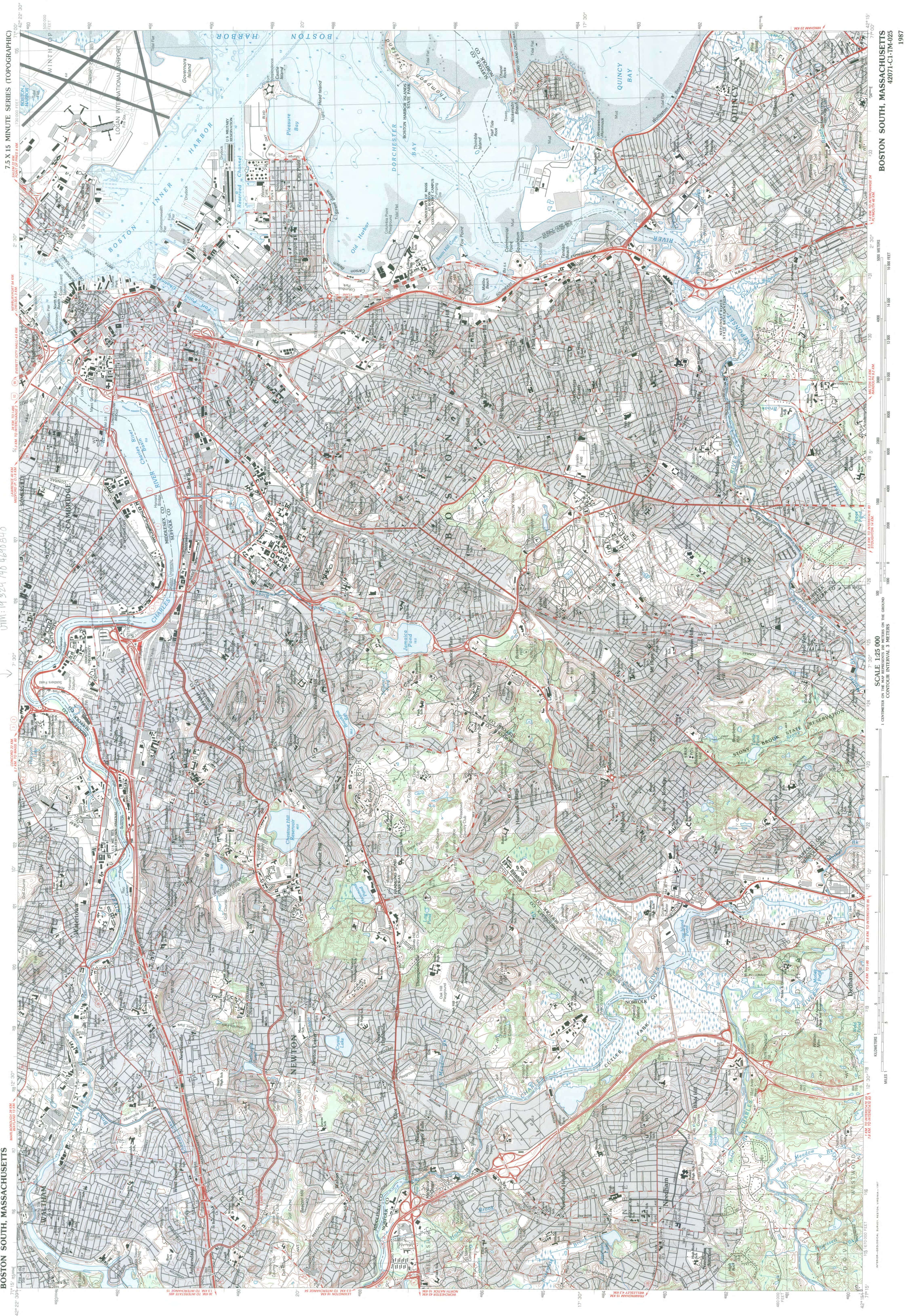
The Mumford Memorial Window by Tiffany
St Luke's Church, Allston MA
5 St. Luke's Road, Boston MA (SUFFOLK CO.)
PHOTO BY CLAIRE W. DEMPSEY
1997

PHOTO # 6



The Last Supper by Spence
St. Luke's Church, Allston MA
5 St. Luke's Rd. Boston MA (SUFFOLK CO)
PHOTO BY CLAIRE DEMPSEY 1997
NEG. AT BOSTON LANDMARKS COMM.

PHOTO # 7



DECLINATION

CONVERSION TABLE

Meters	Feet
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2	6.5615
3	9.8423
4	13.1230
5	16.4037
6	19.6845
7	22.9652
8	26.2460
9	29.5267
10	32.8074

UTM grid conversion
(UTM bearing to magnetic bearing)
Declination (MN) is 17° 26' E
Diagram is approximate

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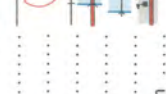
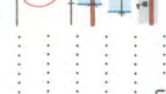
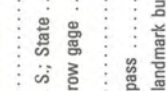
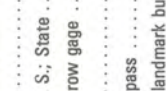
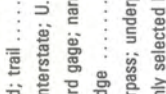
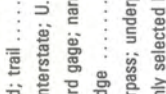
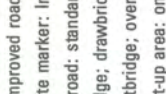
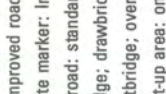
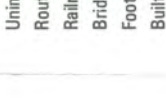
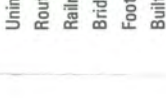
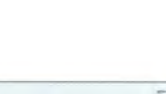
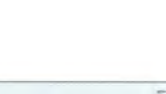
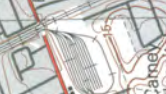
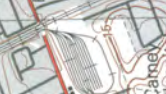
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Topographic Map Symbol

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| many highway, hard surface |  |  |
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| city-street road, hard or improved surface |  |  |
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The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

October 24, 1997

Ms. Carol Shull
Department of the Interior
National Park Service
National Register of Historic Places
Mail Stop 2280, Suite 400
Washington, D. C. 20240

Dear Ms. Shull:

Enclosed please find the following nomination form:

St. Luke's and St. Margaret's Church, 5-7 St. Luke's Road, Boston (Allston)
(Suffolk County), Massachusetts, 02134.

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. Owners were notified of pending State Review Board consideration 60-120 days before the meeting and were afforded the opportunity to comment.

With the understanding that a waiver of the customary 15-day Federal Register commenting period is necessary to assist in the preservation of St. Luke's and St. Margaret's Church, the Massachusetts Historical Commission respectfully requests that the commenting period be waived (36 CFR 60.13(a)).

Sincerely,

A handwritten signature in cursive script that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Rev. Karen Bettacchi, St. Luke's and St. Margaret's Church
Alan Schwartz, Chair, Boston Landmarks Commission
Maura Fitzpatrick, Boston Landmarks Commission
Claire W. Dempsey, Preservation Consultant
Thomas Menino, Mayor, City of Boston