

**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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

1. Name of Property

Historic name: St. Luke's Episcopal Church **DRAFT**

Other names/site number: APN: Block 0622, Lot 013

Name of related multiple property listing: N/A

2. Location

Street & number: 1760 Van Ness Avenue

City or town: San Francisco State: CA County: San Francisco

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

Signature of certifying official/Title:	Date
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

Late Gothic Revival (church); contributing

Modern (parish house); non-contributing

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Steel frame, concrete, cement plaster, stone, stained glass windows

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

St. Luke's Episcopal Church occupies the northeast corner parcel of the intersection of Van Ness Avenue and Clay Streets in San Francisco, California. The area is urban in character with a mix of uses and building types, including commercial, residential, and other religious properties. The church is an excellent example of an early 20th Century, Late Gothic Revival style ecclesiastical building with a significant collection of stained glass windows. It is of steel frame construction, with stone and brick infill, with a full basement, resting on a concrete foundation and concrete piers. Situated on a prominent corner, the building has two street facing facades: its principal west façade facing Van Ness Avenue and the north side, or Clay Street façade. The exterior has a plaster coat, scored to resemble stone, over true sandstone walls. Unpainted sandstone forms the primary arched entry and large window assemblies. The church has a gable roof running east-west with the front gable facing Van Ness Avenue and the gable ends having a slight parapet. The primary, Van Ness Avenue, façade has a large, centered, Gothic arched, stained glass window with decorative stone Gothic tracery and trefoil motifs. Corner buttresses that extend beyond the roofline frame the Van Ness window. Both the north and south facades have seven, tall, deeply-set, Gothic arched, stained glass windows and engaged buttresses. The east façade also has a large, Gothic inspired stained glass window. All of these features contribute to the church's Gothic Revival character.

Rectangular in plan with a simple nave and side aisle configuration, the church altar is at the east end, flanked by the sacristy, at the south side, with an organ loft above, and a choir room at the north side. The nave walls are plaster scored to resemble stone and are light in color. The nave is animated by the rich collection of stained glass windows that line the side aisles and

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

two, large stained glass windows are situated at each gable end. These features collectively convey the Gothic Revival style so expertly executed in this church.

St. Luke's Episcopal Church retains all seven aspects of historic integrity including location, design, materials, workmanship, feeling and association. Within twenty-years of its construction, the original soft sandstone exterior at the west and north facades had developed serious spalling and waterproofing issues. A plaster coat, scored to resemble stone was applied to protect the stone underneath; this matched the surface used at the south and east facades and conveyed a similar appearance to the original finished stone. Other primary materials and evidence of original workmanship are intact and convey the Gothic character of the church, including its stained glass, buttresses, stone entry arch, and natural finish oak doors. The setting has been somewhat altered by modern-era construction; however, its corner location and prominent placement on Van Ness Avenue convey its association with the former grandeur and residential character of the avenue. A parish house, completed in 1952, is a separate, non-contributing building, originally constructed on a separate parcel at 1755 Clay Street, but the two parcels were later merged. Despite its Modern aesthetic, the parish house was carefully placed on the adjacent parcel so as not to impact the primary feature of the church's east façade, a large, stained glass window with Gothic tracery.

Narrative Description

SETTING

St. Luke's Episcopal Church occupies the northeast corner parcel of the intersection of Van Ness Avenue and Clay Streets in San Francisco, California. The parcel slopes slightly along Clay Street from the west (near Van Ness) to the east toward Polk Street. The church is situated to its lot line along both streets. The area is urban in character with a mix of uses and building types, including commercial, residential, and other religious properties. This portion of San Francisco burned in the 1906 earthquake and fire, thus all the buildings in the immediate vicinity post-date that event. In 1952, the St. Luke's congregation completed a new parish house, a separate, non-contributing building of Modernist aesthetic, to the east of the church along Clay Street; it was situated on a separate parcel and continues to have a separate address today, 1755 Clay Street.¹ In 1953, after the parish house was complete, the two parcels were merged.² To the south, along Van Ness Avenue, there is a one-story commercial building constructed in 1921 at 1750 Van Ness. This building does not block or interfere with the stained glass windows at this side of the church. There are several large apartment buildings dating to the 1920s lining Van Ness Avenue, as well as one very recently completed apartment building, across the street, at the northwest corner of Van Ness Avenue and Clay Street. Van Ness Avenue is a wide boulevard with a dedicated transit (rapid bus lane) at its center. There are minimal landscape features, except for street trees, but these are in the public realm along the Clay and Van Ness sidewalks. Its corner location and prominent placement on Van Ness Avenue is a primary character-defining feature of the church.

¹ City of San Francisco Building Permit, filed February 13, 1951, approved March 9, 1951, Building Form 1, "Application for Permit to Erect." This was a building permit for a new, two-story, plus basement building, not an addition to an existing building. At the time additions to buildings were documented on City of San Francisco Building Form 3, "Applications for Building Permit Additions, Alterations, or Repairs," while permits for new construction were documented on Form 1, "Application for Permit to Erect."

² San Francisco Block Book 1960-1965 Vol 5, 622: note reads "Lots 14 and 13 merged 1953."

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

CHURCH

General

Upon announcing a new building for St Luke's congregation, the *San Francisco Examiner* proclaimed in 1909:

It presents an edifice in the Tudor-Gothic, an adaptation combining the graceful lines of the late perpendicular Gothic, expressed in the windows, with a pleasing simplicity in its general composition. There are aisles, with a very high clerestory, lighted with tall windows, having pointed arches.³

In her important study of the city's ecclesiastical buildings, *Sacred Places of San Francisco*, Ruth Hendricks Willard, noted of the building:

The building, of painted stone, has been called a mini-cathedral, although in many ways it resembles an English collegiate chapel. Its staid exterior, with stepped, pointed pier buttresses and large traceried façade window under a pointed hood mold, provides a strong setting for the grace of the interior. A kind of narthex with pointed arch and cross leads the eye inward. There, the white altar, of simplified English Gothic design, reaches up to a stained glass window executed in a symphony of color. The walls are lined with high, pointed clerestory windows. This is a marriage of simple, the repeated Gothic arches, and the rich, many stained glass windows casting a rich play of color throughout the interior.⁴

Willard also noted of St. Luke's: "Impressively scaled, the Gothic Interior of St. Luke's Episcopal has still an American simplicity about it."⁵

Exterior

West Façade

The west, or primary, façade of the church fronts Van Ness Avenue and features a monumental, centered, stained glass window with a Gothic pointed arch and decorative stone tracery, including trefoil motifs. It is topped with a small pointed-arched niche with a projecting base. A cross is located above the niche and atop the scalloped apex of the gable parapet. Two narrow columns of decorative stone trim flank the niche and extend from the mullions of the stained glass window and extend slightly beyond the roofline. At each outer edge of this façade are tiered buttresses that also extend above the roofline and terminate in a pinnacle. Copper flashing is present along the gable edge and there are copper gutters running the long sides of the gable roof.

The primary facade also features a projecting, single-story entrance vestibule. This element has a gable end roofline with an arched ridge cap that is topped with a cross, as well as a deeply-recessed, naturally-finished oak, double door set in an arched opening with archivolt of painted stone. The natural finish oak doors are paneled with Gothic detailing. The oak transom has Gothic arches. Granite steps access the porch. The front entry portal is flanked by two, pointed buttresses that are slightly projecting. There is a cornice with a dentil course at the roofline.

³ "St. Luke's Plans Accepted." *San Francisco Examiner*, February 14, 1909: 27.

⁴ Ruth Hendricks Willard, *Sacred Places of San Francisco*. Novato, California: Presidio Press, 1985: 119.

⁵ Ruth Hendricks Willard, *Sacred Places of San Francisco*. Novato, California: Presidio Press, 1985: 121.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

There are two, two-paned, mullioned, rectangular, stained glass windows flanking the door and corresponding single-pane, horizontal fixed basement windows at the sidewalk. The upper windows have stone headers and angled stone aprons. At the south end of the west façade there is a secondary entrance, also with granite steps, that accesses a door on the south façade. A modern metal gate provides security at this entrance. There is a single pane window centered at the landing of this secondary entrance.

North Façade

The north, or Clay Street, façade has seven bays, each with a tall, pointed-arch, deeply-inset, stained glass window separated by pointed buttresses that extend from just below the roofline to the basement level. Each window has an angled stone apron. A steeply pitched, shed roof caps a one-story portion that corresponds to the interior north side aisle. This element projects at the middle five bays of the north façade, below the clerestory stained glass windows. It contains rectangularly-shaped, mullioned windows, each with stone headers and angled aprons, identical to the two windows flanking the front entry at the west façade. The north façade buttresses appear to flow over the shed roof of the side aisle as they continue to the basement. A three-tiered, corner buttress, that projects above the roofline, is located at each end of the north façade, similar to those at the primary façade.

There are flat-roofed, projecting wings flanking the side aisle roof. At the corner of Clay and Van Ness, the projecting first-story portion is situated below the western-most, stained glass window and has a single-lite window with stone header and angled stone apron. This projection corresponds to the interior Columbarium. Further west, there is a one-story, flat roofed section of the north side of the entry porch which has a stone mullioned, stained glass window corresponding to a small restroom off the entry vestibule.

Because of the slightly sloping site, at the eastern end of the north façade the basement level is partially above grade. There is another small, flat-roofed wing that corresponds to the Choir Room. A stair to a secondary entry leads to the east end of the north aisle. The north façade also has a series of windows, stairs and entries at the basement level. There is a metal security fence at the basement stairs along Clay Street that continues at the northwest corner of the church and wraps for a short distance to the west façade.

South Façade

The lower portion of the south façade shares a light well with the building to the south, 1750 Van Ness. However, at the upper portion, the tall, clerestory, Gothic arched, stained glass windows are visible from Van Ness Avenue, rising above the current one-story building to the south. Unlike the north façade, the south façade has only six, clerestory, stained glass windows to accommodate the organ loft at the southeast corner of the church.

Like the north façade, the south façade of the pointed-arched stained glass windows are deeply inset and separated by tiered buttresses. The buttress between the first and second bays extends beyond the roofline and becomes a chimney. The south elevation also has a shed roofed, first story projecting wing at the middle five bays, that corresponds in plan to the south aisle of the church. This is flanked by two projecting wings. However, unlike the north facade, the southeast corner organ loft is two-stories and does not have a three-tiered buttress. A three-tiered buttress is located at the southwest corner of the church.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

East Façade

Only the upper portion of the east elevation is visible as the lower portion of the church façade abuts the separate parish house building, completed in 1952, and which, as noted above, is situated mid-block facing Clay Street. The east façade has a projecting gabled roofed portion that is slightly shorter in height and narrower in width than the main church roof, this corresponds to the altar and chancel below. It has a large, Gothic arched, stained glass window with stone tracery. A recessed gable end roofline of the church is visible at the east elevation, which has a cross atop the gable end ridge. A chimney is located at the southeast corner of the church and a buttress with an angled pinnacle is located at the northeast corner.

CHURCH INTERIOR

Entry Vestibule

The entry vestibule is accessed via a wood, double door centered on the west façade. The vestibule has hexagonal ceramic tile flooring. The walls of the vestibule are scored plaster to resemble stone blocks. Three doors, with pointed-arch, undecorated paneled wood transoms above, on the east wall of the entry vestibule that provide access to the nave. The north and south nave doors are single wood doors with two, tall lites, while the center doorway has a set of double, full-lite wood doors. At both the north and south walls of vestibule there is a pointed arched opening with a solid wood transom above a wood panel door. The north wall door accesses a small restroom, and the south wall door accesses an anti-room for an office beyond. The anti-room also has a secondary south wall exterior door to a set of stairs off Van Ness Avenue.

Nave

The nave is accessed via the three sets of pointed arched openings at the entry vestibule. There is organ piping mounted to the nave wall above the central entry door. The nave is configured to have a center aisle flanked by wood pews. There are nineteen rows of pews on each side. The wide nave has a pointed, vaulted, exposed wood ceiling which continues into the chancel. The nave has a pointed arched arcade on each side and an engaged column above each arcade pier and below each springing vault of the ceiling. These columns "sit" on a decorative, acanthus leaf pendent just below a string course separating the side aisle arches from the clerestory. The columns have simple molding where they meet the vault. The nave facing walls are scored similarly to the vestibule, but the scoring forms a keystone pattern above the pointed arches of the side aisles and above the entry doors. The nave has green carpet which likely covers original Oregon pine flooring. Organ piping is mounted to the south wall of the church nave.

Side Aisles, Columbarium, and Office

Just inside the nave, at the northwest corner of the church, is a small chapel. Open to the nave and to the north side aisle, this small space was originally the Baptistry, but now houses the church Columbarium. The walls of the Columbarium are the original scored plaster to resemble stone. At the west wall, the built in Columbarium sits against, but does not impair, scored plaster wall. The angled ceiling is finished in wood beams with tongue and groove ceiling boards between the beams.

Opposite the Columbarium is a blind arch behind which is an office accessed from both the entry vestibule and a door at the west end of the south aisle. The office has a small fireplace, a

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

window at the west wall, and a secondary door on its west wall that leads to a service alley at the light well along the south façade.

The nave side aisles have a pointed arch at every nave arcade pier. The ceiling of the side aisles is sloped reflecting its shed roof. The ceiling is finished in wood beams with tongue and groove ceiling boards between the beams. There are double sconces on the walls of the side aisles. The side aisles have green carpet which likely covers original Oregon pine flooring.

Altar, Chancel and Reredos

A marble reredos rises behind the altar and meets the altar window above; it has gothic tracery and blind Gothic arches. The marble reredos is flanked by two, rounded, arched ceramic niches with ceramic angelic statues. The niches have painted stenciled garland surrounds. The altar is also marble, and the chancel has marble flooring and steps up to the altar. There is also marble communion rail with a balustrade decorated with grape vines.

Sacristy

Situated at the southeast corner, the sacristy is accessed from the chancel or via the ambulatory behind the altar and that connects the Sacristy to the Choir Room. The Sacristy has a toilet room and Oregon pine flooring. There is an organ loft above the Sacristy, accessed via a trap door in the southeast corner of this room. This was installed in 1959 to house a new pipe organ.⁶

Choir Room

The Choir Room is situated in the northeast corner of the church and can be accessed via the three entrances: from chancel, from the ambulatory behind the altar that connects the Choir Room to the Sacristy, and from a set of stairs from the basement at the northeast corner. The Choir Room has Oregon pine flooring.

Pendant Lights

The nave has ten pendant lights that hang from metal chains and are aligned with the engaged columns above both of side aisles (five per side). The pendants are circular in shape. There is a similar fixture in the Columbarium. A row of seven pendant lights hangs above the altar. Unlike the nave pendants, these lights are of a teardrop motif and are positioned in a stepped pattern with the outer two on each side hanging lower than the middle three lights.

Stained Glass Windows

At the east end of the church, above the altar, there is a large, pointed arched, stained glass window with multiple vertical sections. The altar window, as it is known, depicts the Resurrection, and was installed in 1911, shortly after the church was completed. This window and many of the windows in St. Luke's are by the British company Heaton Butler & Bayne (HBB). The central panel of the altar window depicts the garden of Jesus' entombment. With a white gold halo and deep red wings, an angel is in the center, seated on a rock, and wearing a white robe and cloak with gold accents. His right hand has two fingers extended, as if giving benediction, and the left hand holds a palm branch.

In the north panel of the altar window, Jerusalem is shown in gray stone buildings at the

⁶ City of San Francisco, Building Form 3, Permit to Alter, April 29, 1959.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

horizon, with the Kedron River below, accented by grassy areas, rocky outcropping, flowers, and a cypress tree. There is a white-gray tracery around the scene on all three windows. The south panel again accents the City of Jerusalem, with the mountains and morning sky in vivid colors. It is framed by olive and cypress trees, rocks, and flowers at the edge of a pool of water. The colors of this window are vibrant and intense, especially the reds and purples.

The stone structure of the west window was designed and installed when the church was built, and clear glass placed in the window frames, but its stained glass was not installed until 1949. This window, designed by another British firm J. Wippell & Co., Ltd., is referred to as the "Te Deum" window for "Te Deum, laudamus" (We praise thee, O God). Replicating the Tree of Life, Christ is the central theme of this window. In the center section, he sits as the supreme ruler, holding a scepter with a cross at the top and the seven-point Holy Spirit orb. Brilliant rays are emanating from Christ. There is a cross radiating from Christ's head, highlighting the color and drama of the window in the background. There are adoring angels to His left and right. The Greek letters Alpha and Omega are shown, signifying "I am the beginning and the end." Surrounding Christ are the 12 Disciples. The lower section shows the beginning of Christianity. In the center panel are the Holy Mother and Child. Behind them is the Tree of Life, and at the base, within the branches, is the Lamb of God. Early prophets and martyrs are also depicted. The entire ensemble is executed in brilliant colors.

There are thirteen clerestory, pointed arched, stained glass windows lining the nave; six at the south wall and seven at the north wall. All of these windows, with the exception of the three western-most on the north wall and the western-most window on the south wall are by HHB. For the most part, these windows depict saints, apostles, or angels, such as the Archangel Gabriel or the Angel of the Annunciation, as well as biblical themes. The windows that light the side aisles are also contained stained glass with St. Luke depicted in the two panes of the eastern-most window in the north aisle. These two windows were also crafted by HBB.

The vibrant colors of the stained glass offer a stark contrast to the otherwise muted walls of the church; the clerestory windows appear to float within the wall.

Basement Level

The church was designed with a basement with a large, central guild hall with an elevated stage, a small library and four classrooms, two each on either side of the guild hall. Two basement entries are located along the Clay Street façade with steps leading down to each access point. The basement interiors have been somewhat reconfigured over time for use by the congregation, a preschool, and Sunday school uses.

Structure

St. Luke's Church has spread concrete footings, concrete retaining walls, vertical steel columns, steel girders, and steel roof trusses. The floor systems are constructed of steel girders with wood joists and wood flooring. The structure has not been significantly modified except after the 1989 earthquake. At that time, a few steel columns and beams were incorporated to reinforce a corner of the organ pipe loft and horizontal steel rods were added to tie the exterior short side aisle walls to the tall vertical sanctuary walls to assure that they would respond together in any

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

future seismic event. These interventions, primarily invisible, allowed the building to be removed from San Francisco's Unreinforced Masonry Building (UMB) list.⁷

The 1952 parish house abuts the church at what was a parcel line and has a completely separate structural system. It is of reinforced concrete (footings, columns, retaining walls, beams, and slabs). This structure was designed and constructed to be entirely independent from the Church, as is indicated on both the original drawings for the building and in its building permit from the City of San Francisco, which was issued as a "permit to erect" a new building, not as a "permit to alter" or as an addition to an existing building.⁸

PARISH HOUSE - 1952

The 1952, separate, two-story, flat roofed, reinforced concrete, stucco clad parish house was completed on a separate parcel.⁹ In May 1951, the *San Francisco Examiner* reported on "a new building on adjoining property, which will provide dignified and attractive rooms for parish and community organizations, ample quarters for a church school, a full time parish day school, a modern administration office, and studies for the rector and his assistant."¹⁰ The new building, originally proposed as three stories, was completed in 1952, but the third story was not constructed. Instead, an outdoor rooftop play area was installed at the third level. The full-time day school was not realized, but a portion of the building has continuously housed a preschool since it was completed. The preschool has always been a separate financial and organizational entity from the church. It is possible that the idea of a third story for the parish house was abandoned to ensure that the adjacent parish house would not impact the church's east wall, large stained glass window or alternatively to lower building costs.

The mid-block, adjacent parish house has only one visible façade, the north façade facing Clay Street. Sheathed in stucco, the building has aluminum sliding windows at the upper and lower story and a recessed, commercial storefront style entry at the far east end of the north facade. The upper story of the building overhangs the lower story. The flat rooftop play area has tall chain link fencing at the roofline.

The parish house has a below ground basement and two full stories above. At its main floor it aligns with the basement of the church. There are three, functional, pedestrian connections between the two separate buildings. All of these connections are protected by fire rated doors.¹¹ This building separation is achieved by two separate walls, the 13" brick east wall of the church, and the 10" reinforced concrete west wall of the parish house; the buildings abut each other but are structurally separated. The west wall of the parish house projects out slightly from the north wall plane of the church where the two buildings abut. The two buildings have separate and independent mechanical, electrical, and plumbing systems, as well as their structural systems.

⁷ City of San Francisco, Permit to Alter, Permit Number 632805, January 17, 1990.

⁸ of San Francisco Building Permit, filed February 13, 1951, approved March 9, 1951; Ward & Bolles Architects, "A Parish House for St. Luke's Church, Clay and Van Ness, San Francisco," 11 sheets, November 21, 1950.

⁹ Ibid.

¹⁰ "A Noble Church." *San Francisco Examiner*. May 17, 1950: 22.

¹¹ The fire doors are noted on the Sanborn Map of the buildings.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

The parish house is described here generally to provide context for its association with the church. As will be further discussed in Section 8, it was constructed after the period of significance for the church and is non-contributing to the church property. The parish house was designed in a Modern aesthetic and has not achieved significance on its own. Further, the two buildings do not constitute a "historically or functionally related unit" per National Register criteria, given that the parish house was constructed after the period of significance for the property and executed in a dramatically different style of architecture.

INTEGRITY

St. Luke's Episcopal Church maintains a very high level of integrity of location, design, materials, workmanship, feeling, and association. With the increasing modernization of Van Ness Avenue, and the surrounding area, the integrity of the setting has been somewhat impaired. The construction of a two-story, parish house in 1952, a separate building which abuts the east façade of the church does not impair any primary features of the church, as this building sits below and does not impact the large, east stained glass window. Similarly, in 1921, a one-story, commercial building was constructed abutting the east façade along Van Ness Avenue, but the stained glass windows along this façade remain visible above the one-story building. In San Francisco's urban environment, buildings often directly abut one another, but do have separate structural systems.

The church sits in its original location at the southeast corner of Van Ness Avenue and Clay Streets. While earlier iterations of the church were located on two different nearby parcels, the church was located at on this lot at the time of the 1906 earthquake and the congregation choose to rebuild at this site. The original design intent of the church as a Gothic Revival ecclesiastical building is intact, including: the simple, rectangular plan with central nave and side aisles; the gable roof; large-scale, stone tracery, stained glass windows at the two gable ends; and pointed arched windows at the side facades. Stained glass windows were acquired or gifted and inserted into the intended locations. Further, both the exterior and interior the church maintains a high level of integrity of both materials and workmanship, especially its collection of stained glass. While the original exterior sandstone facing at the two primary street facades was covered in 1936 with a cement plaster coat and scored to resemble stone, the effect is very similar to the original finish of the sandstone, which had been cut to resemble blocks and did not have a rusticated finish.¹² This work was necessitated by the deteriorated state of the soft sandstone. In its form, massing, materials, and decorative features the church conveys the feeling of an ecclesiastical building executed in the Gothic Revival style. It maintains its association with its original congregation and with Van Ness Avenue, which in an earlier era when the church was first constructed, was one of San Francisco's most desired residential and ceremonial boulevards. The church retains its important character-defining features that convey its significance as an excellent example of Gothic Revival architecture in San Francisco.

¹² City of San Francisco, Building Permit Number 20872, June 25, 1936, Permit to Alter, stuccoing, \$2,000.00, Frank E. Cornell, Contractor.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
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.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Architecture _____

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Period of Significance

1910-1950

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Benjamin Geer McDougall

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

St. Luke's Episcopal Church is individually eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as an excellent example of an early twentieth century, steel-frame, Late Gothic Revival church by master California architect Benjamin Geer McDougall. It is the only building executed in this style of San Francisco's fifteen extant San Francisco Episcopal parish churches (not including Grace Cathedral). McDougall, architect of Oakland's Federal Realty Building or "Cathedral Building," California's most significant Gothic Revival skyscraper, was an important California architect working in reinforced concrete and steel frame construction after the 1906 San Francisco earthquake. The church also possesses high artistic values in its collection of stained glass windows by the British stained glass fabricator Heaton, Butler and Bayne. The period of significance for the church is from 1910, when it was completed, to 1950 when the last of the Heaton, Butler and Bayne-designed stained glass windows was installed. St. Luke's Episcopal Church meets National Register Criteria Consideration A, "Religious Properties," as a religious property that derives its significance from its architectural distinction and its collection of stained glass windows of high artistic value. The church retains all aspects of historic integrity of location, setting, design, materials, workmanship, feeling, and association. However, with the increasing modernization of Van Ness Avenue, the integrity of the setting has been somewhat impaired.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

CRITERION C: ARCHITECTURE

St. Luke's Episcopal Church is as an excellent example of an early twentieth century, steel-frame, Late Gothic Revival-style church by master California architect Benjamin Geer McDougall. After the tragic loss of their previous church building in the 1906 Earthquake and Fire, the St. Luke's Episcopal church congregation engaged well-known California architect Benjamin Geer McDougall to produce a replacement structure on the same parcel their previous building had occupied. McDougall designed a steel frame structure clad in sandstone that the congregation leadership approved in February 1909. Of the design the *San Francisco Examiner* reported:

The design of Benjamin G. McDougall, the architect, for the new St. Luke's Episcopal church . . . has been accepted by the vestry of the church, upon the recommendation of the building committee, which selected it from several competitive plans and sketches. It represents an edifice in the Tudor-Gothic . . . The building will cover practically the whole lot, 63 x 120 feet. Its construction will be of steel frame, with a cut sandstone exterior, probably in the white San Pete, Utah, stone, although the stone is not yet chosen. The interior will be finished in imitation Caen stone, with open timberwork in oak, which, like the pews will be of a brown tone. Besides the auditorium, there will be a baptistry, rector's office, choir rooms, sacristy and organ loft, with a large Sunday school room in the basement. The architect says that construction will be begin as soon as possible. The cost is estimated at about \$60,000.¹³

Gothic Inspired Churches

St. Luke's church is a Gothic-inspired building typical of the American Episcopal Church at the turn of the twentieth century. The church was based on building practices that often relied on language typical of the Gothic Revival, the Ecclesiastical Gothic, and as San Francisco historian Ruth Hendricks Willard pointed out, it has the intimacy of a Collegiate Gothic Chapel.¹⁴ In the 19th century, ecclesiastical tastes shifted away from Classical Revival architecture and harkened back to the Gothic period. However, the building of Gothic-influenced churches was also tied to theological arguments made by British architect Augustus Welby Northmore Pugin regarding what he termed "Ethical Gothic." The adaptation of the Gothic into the American Episcopal building tradition was common, inspired by Pugin and other British and American Gothic enthusiasts.¹⁵ Phoebe Stanton's essay in the classic publication *Built in the USA* noted:

In the late 19th and early 20th centuries, an infinite number of expressions of revival styles developed. The wealth of congregations and the history of their beliefs were expressed in the style and ornamentation of church buildings. The Episcopal Church tended to adopt the English Gothic style and experiment

¹³ "St. Luke's Plans Accepted." *San Francisco Examiner*, February 14, 1909: 27.

¹⁴ Ruth Hendricks Willard, *Sacred Spaces*, 119.

¹⁵ Chris Brooks, *The Gothic Revival*. London: Phaidon Press Ltd., 1999.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

with the Romanesque. Other Protestant and Catholic communities employed medieval styles but in a less English form.¹⁶

On the east coast, British-born architect and Episcopalian Richard Upjohn became the master of the type and style of churches embraced by the Episcopal Church. While Upjohn designed substantial churches of stone in large east coast cities, his Trinity Church in New York City was his most famous edifice, and his 1852 publication *Upjohn's rural architecture: Designs, working drawings and specifications for a wooden church, and other rural structures*, included small church designs.¹⁷ His long list of ecclesiastical projects in the northeast influenced a generation of architects and designers. Upjohn's Trinity Church in New York's Manhattan had long lasting influences on Episcopal church design throughout the United States. Historian of ecclesiastical architecture Denis R. McNamara has noted: "The Gothic Revival proved such a popular movement that architects produced books filled with engravings of Gothic details for others to copy."¹⁸

In San Francisco, before the 1906 devastating conflagration, the Episcopal church had relied heavily on the English-born architect Ernest Coxhead, with four of the city's Episcopal churches of Coxhead's design. Coxhead, who immigrated to California around 1887 worked almost exclusively for the Episcopal church from about 1888 to 1895 designing 15 churches in California.¹⁹ The other architects active with Episcopal congregations were: Albert Sutton (who designed the earlier St. Luke's destroyed in 1906); William Patton who designed San Francisco's Grace Church (also destroyed in 1906); and A. Page Brown, who built San Francisco's Trinity Church, which did survive the earthquake. After 1906, Coxhead does not appear to have been very active, Sutton relocated to Portland, Oregon by 1910, and both Patton and Brown had died before the earthquake.²⁰ This left limited choices of available architects with significant ecclesiastical experience when St. Luke's decided to rebuild. While Sutton & Weeks appear to have proposed a replacement building for St. Luke's, the congregation instead turned to architect McDougall. Grace Church turned to a British architect for their initial post-1906 designs only to have him die unexpectedly and the project stall for some period.

Of San Francisco's Episcopal churches built after 1906, only Grace Cathedral surpasses the architectural grandeur and Gothic tradition of St. Luke's. However, Grace became the diocesan Cathedral rather than a parish church, and its design and construction stretched out for a long period of time, stalled by its scale and the imposition of two world wars and the Great Depression.²¹

St. Luke's Episcopal church exhibits the characteristics of a Gothic Revival church through the following exterior features and elements: underlying sandstone; scored plaster exterior to resemble sandstone; both rounded and pointed Gothic sandstone arches at its doors and

¹⁶ Phoebe Stanton, "Religious Structures," in *Built in the USA*. Washington, D.C. Preservation Press, 1985: 140.

¹⁷ Richard Upjohn, *Upjohn's rural architecture: Designs, working drawings and specifications for a wooden church, and other rural structures*, 1852.

¹⁸ Denis R. McNamara. *How to Read Churches: A Crash Course in Ecclesiastical Architecture*. New York: Rizzoli, 2011.

¹⁹ Jeremy Kotas, "Ernest Coxhead," in Robert Winter (ed.) *Toward a Simpler Way of Life: The Arts & Crafts Architects of California*. Berkeley: University of California Press, 1997.

²⁰ Bridget Maley, "Building Grace: An Architectural History of Grace Cathedral," Presentation October 2021.

²¹ Ibid.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

windows; use of pier buttresses; highly decorative and colorful stained glass windows; Gothic tracery at windows; a steeply pitched gable roof; slate roofing material; Oak panel doors with Gothic arches and transom with Gothic arches. At the interior, the Gothic Revival features included: its plan with an intimate nave and side aisles; eastern location of the altar; location of the sacristy and choir room on either side of the altar; clerestory windows above the side aisles; the open roof trusses; the decorative pendant lights; and the decorative reredos with Gothic tracery. Its light-colored interior contrasted with the colorful stained glass windows giving it, as historian Willard pointed out, the scale of an English collegiate chapel.

St. Luke's represents the work of a master architect, Benjamin Geer McDougall and it contains a significant collection of stained glass windows by two significant British stained glass manufacturers. These components of the church's significance are discussed below.

Benjamin Geer McDougall, Architect (1865-1937)

A retrospective of McDougall's post-1906 earthquake projects was featured in a November 1916 *Architect and Engineer of California* article. The author, J. S. Cahill, AIA, focused a considerable portion of the article on McDougall's landmark Oakland skyscraper, the Federal Realty Building, also known as the Cathedral Building, which is arguably California's most significant Gothic-inspired skyscraper.²² Situated on a prominent gore lot in downtown Oakland, McDougall's skyscraper was completed just after architect Cass Gilbert's more famous New York Woolworth Building, which became the proto-typical Gothic-inspired skyscraper or "Cathedral of Commerce."²³ Of McDougall's Oakland Gothic skyscraper, Cahill declared:

As far as I know, this Federal Realty building is the only considerable example of its kind on the Coast. The ingenuity of its plan, the boldness of its composition and the massed interest of its bewildering detail combine to place its architect, Mr. Benjamin McDougall, in the front rank of the profession.²⁴

Cahill's article also showcased St. Luke's Church, including both an exterior and interior photograph. Of the church Cahill noted:

It is perhaps the test of the architect of today that he can adapt himself at choice to various styles and types of structure and excel at all of them. In the design for St. Luke's Church the spirit of what might be called static Gothic adaptable for modern church use, where form is suggestive rather than structural, has been expressed with singular simplicity. The interior in particular conveys a fine sense of the quiet and devotional beauty so well expressed in current English practice. Nothing of its kind has been better done anywhere on the coast.²⁵

²² J. S. Cahill, "Recent Work of Benj. G. McDougall, Architect." *The Architect and Engineer of California*, November 1916: 39-72.

²³ Wasserman, Fred. National Register of Historic Places Nomination Form, Federal Realty Building (Pierce Building) (Cathedral Building), 1615 Broadway, Oakland, California, September 15, 1978. Construction of the Woolworth Building began in November 1910. McDougall's design for the Realty Building was unveiled in 1913.

²⁴ J. S. Cahill, "Recent Work of Benj. G. McDougall, Architect." *The Architect and Engineer of California*, November 1916: 66.

²⁵ J. S. Cahill, "Recent Work of Benj. G. McDougall, Architect." *Architect and Engineer of California*, November 1916: 67.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Benjamin Geer McDougall was born in San Francisco on January 10, 1865. His architect-builder father, Barnett McDougall, came to California from New York. The younger McDougall began his architectural training in 1883, studying at the California School of Design and then commenced working in his father's office until the elder's death in 1905.²⁶ McDougall's two brothers, Charles and George, also apprenticed under their father and the three brothers practiced together for a time with active offices in San Francisco and Fresno, California.²⁷

McDougall's brother, George, went on to serve as California State Architect, designing many state buildings in Sacramento, as well as state facilities across California, including hospitals and state colleges. After the 1906 earthquake, Benjamin McDougall formed his own office and focused his efforts in the San Francisco Bay Area, where he became known for his work in reinforced concrete and steel frame construction. He maintained an office in the Sheldon Building, an edifice of his own design. Of the Sheldon Building, architectural historian Michael Corbett has noted: "One of the finest large reinforced concrete buildings in the city. Both the architect and the consulting engineer were important early designers of reinforced concrete structures in San Francisco."²⁸ McDougall's principal works, all in California, are chronologically:

- Sheldon Building, 9-15 First Street, San Francisco; one of the first large reinforced concrete buildings after the 1906 earthquake; completed with engineer John B. Leonard (1907) (Demolished);²⁹
- Oakwood Hotel, 40-48 5th Street, just south of Market Street, San Francisco (1907);
- Shattuck Hotel, 2060 Allston Way at Shattuck Avenue, Berkeley (1909) with addition (1913) also designed by McDougall;
- Steinhart Apartments, 952 Sutter Street, San Francisco (1910);
- YMCA Building, 2001 Allston Way, Berkeley (1910); Standard Oil Building, 200 Bush Street, northwest corner of Sansome, San Francisco (1912);
- Federal Realty Building (Cathedral Building), 1605-15 Broadway, Oakland, Gothic Revival flatiron skyscraper clad in terra cotta over a concrete structure; one of Oakland's most iconic buildings (1913);
- 800 Bush Street, northwest corner of Mason, San Francisco (1914);
- St. Paul's Episcopal Church, 114 Montecito Avenue, Oakland; English Gothic Revival church, red brick exterior (1915);
- 353 Sacramento Street, San Francisco (1922) (Demolished);
- Lake Merritt Apartment Building, facing Lake Merritt, Oakland (undated).

McDougall also designed many single-family residences, including his own home at 2810 Oak Knoll Terrace, Berkeley, and several others in the Claremont Court neighborhood near the Claremont Hotel. McDougall died in 1937 of a heart attack. His obituary in the *Architect and Engineer of California* noted that:

²⁶ Fred Wasserman, National Register of Historic Places Nomination Form, Federal Realty Building (Pierce Building) (Cathedral Building), 1615 Broadway, Oakland, California, September 15, 1978.

²⁷ Henry F. and Elsie R. Withey. *Biographical Dictionary of American Architects (Deceased)*, "McDougall, Benjamin G.," 405; J. S. Cahill, "Recent Work of Benj. G. McDougall, Architect." *The Architect and Engineer of California*, November 1916: 66; Pacific Coast Architecture Database, <https://pcad.lib.washington.edu/>.

²⁸ Michael Corbett. *Splendid Survivors*: 111.

²⁹ *Architect & Engineer*, November 1906

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Mr. McDougall was one of the first San Francisco architects to use reinforced concrete for high office buildings. With John B. Leonard his structural engineer he designed the eight story Sheldon Building, at Market and First Streets, which was erected following the fire and earthquake. He was architect of the Shattuck Hotel, since named White Cotton, in Berkeley, and the YMCA Building in Berkeley....For quite a few years he made his home in Berkeley.³⁰

Of McDougall's church designs St. Luke's is his only San Francisco commission. His St. Paul's Oakland, also for the Episcopal Church, is of a similar Gothic Revival aesthetic but it has a red brick exterior giving it a different overall effect than the light-colored exterior and interior of St. Luke's.

Heaton, Butler & Bayne - Stained Glass Windows

The architectural grandeur of St. Luke's is enhanced by the building's spectacular collection of stained-glass windows by the British glass manufacturer Heaton, Butler & Bayne (HBB), especially the east window over the altar, which depicts the Resurrection, and was installed in 1911, just after the church was completed. When installed, the window symbolized both the St. Luke congregation and the City of San Francisco, each of which rose, "phoenix-like," from the devastating 1906 earthquake and fire. In total there are 29 windows by HBB in St. Luke's (the large altar window, 8 large nave clerestory windows and 21 smaller aisle windows) collected and installed over a 39-year period ; that last window by the company was installed in 1950. The windows on the north and south nave and aisle walls depict various saints, apostles, and Biblical themes. The firm's work does not appear to be represented in any other San Francisco ecclesiastical buildings.

Heaton, Butler & Bayne were prolific stained glass designers and manufacturers in Victorian-era England.³¹ In reality their windows were painted glass, but stained glass is the common term used to describe their windows. Clement Heaton (1824-1882) was a glass painter; James Butler (1830-1913) was a lead glazier; and Robert Turnill Bayne (1837-1915) was a Pre-Raphaelite artist who became the firm's chief designer. The partnership was established in 1862, when the firm's three principals, invested in a manufacturing facility and showroom at Garrick Street, Covent Garden, London. Later, after his untimely death Clement Heaton's son, Clement John Heaton, joined the firm, but a dispute with the firm resulted in the younger Heaton's departure. At its peak at the turn of the twentieth century, HBB was one of the largest and most well-respected glass studios in the world, providing windows throughout the United Kingdom, the United States, Canada, and Australia. In 1886 they hired the Gorham Manufacturing Co. of New York City as their American agents. Their windows can be found in almost 300 churches in the United States. Of a window completed in 1900 for Emmanuel Church, Boston, the historian Virginia Chieffo Raguin noted that it:

. . . exemplifies the lasting attraction of Victorian realism. The studio inserted a three-dimensional figure in voluminous robes under a complicated Gothic

³⁰ "Benjamin G. McDougall: Obituary." *The Architect and Engineer of California*. August 1937 Vol 128, No 2: 58.

³¹ Summarized from: Gordon, Campbell, ed. "Heaton, Butler & Bayne." *The Grove Encyclopedia of the Decorative Arts, Two Volumes*. Vol. I. Oxford: Oxford University Press, 2006: 471-472; and S. B. M. Bayne, *Heaton, Butler & Bayne: A Hundred Years of the Art of Stained Glass*. Montreaux: S. B. M. Bayne, 1986.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

canopy. Similar to late-medieval representations, the figure is relieved by a richly worked cloth with hints of blue sky and foliage at the head level.³²

Raguin's description draws parallels to the windows found in St. Luke's. HBB designed in the popular styles of its time including traditional or period styles such as Perpendicular, Decorated, Late Gothic, and Tudor as well as more "Modern" styles such as Pre-Raphaelite and Art Nouveau. HBB continued to operate even after the death of its founders. The firm closed in 1953, just three years after the last of their windows was installed at St. Luke's Church.

Additional Windows by J. Wippell & Co., Ltd.

There are six windows in St. Luke's by the J. Wippell & Co., Ltd., including the west window, above the entry, installed in 1949 and three clerestory windows above the north aisle and one above the south aisle. A British family enterprise established in 1789, by the 1850s Joseph Wippell was leading the business focused on funeral direction and church decorations in England.³³ He displayed goods at the Crystal Palace Exhibition in 1851 and acquired Royal Letters Patents for his innovative designs. By 1882, Joseph Wippell, with his son Henry Hugh Whippel, had built a prestigious enterprise located near the Exeter Cathedral. By the turn of the twentieth century, the firm had established extensive metal works, woodworking facilities, clothing factories, and a stained glass studio in both Exeter and London. Similar to HBB, Whippel's windows were painted glass using vibrant colors to depict biblical scenes, religious figures, and elements of nature. Subsequent generations of the family continued the business of clergy outfitters and church furnishers, including decorative windows. Interrupted by both world wars, the firm ramped up operations after World War II and established an American branch office in New Jersey in 1950.

SUPPLEMENTAL INFORMATION

Parish History

St. Luke's is one of San Francisco's oldest Episcopal congregations. Founded in 1868 in a temporary building, the congregation quickly built a wood-frame, Carpenter Gothic-inspired church on Pacific Avenue between Polk Street and Van Ness Avenue, in what was known as the city's Spring Valley neighborhood. Indicating the continued expansion of the congregation, this church was added to and then moved to a new, more prominent parcel and further expanded in 1884.³⁴ The new parcel at the southeast corner of Van Ness Avenue and Clay Street remains the home of St. Luke's; however, the current building was not constructed until 1910 and is the third that was situated on this site.

An 1889 publication titled *King's Handbook of Notable Episcopal Churches*, profiled only one California Episcopal congregation: St. Luke's of San Francisco. The entry noted that at the time St. Luke's had the largest membership of any Episcopal parish on the Pacific Coast.³⁵ The account continued with a description of the congregations church: "after the building had been

³² Virginia Chieffo Raguin, *Stained Glass From its Origins to the Present*, 192.

³³ Summarized from J. Wippell & Co LTD website (www.wippell.com) and Wippell Complete Catalogue including history of the company downloaded from company website.

³⁴ "History of St. Luke's Parish 1868-1943," unpublished manuscript, St. Luke's Episcopal Church Archives.

³⁵ Rev. George Wolfe Shinn, D.D., *King's Handbook of Notable Episcopal Churches*, Boston, Massachusetts, Moses King Corporation, 1889: 113.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

twice enlarged, it was removed to its present location on Van Ness and Clay Street."³⁶ The author proclaimed: "The only debt now being steadily reduced, and will all be met this year. Once removed, there must be a fifth enlargement of the present building, or the construction of a new one, to meet the demand for seats."³⁷

The congregation finally outgrew its small, wood-frame, relocated building and constructed a Victorian-era, eclectic, Romanesque-inspired church designed by architect Albert Sutton in 1898. Sutton was a native of Portland who had attended the University of California, Berkeley.³⁸ The new church was constructed of brick, and covered in rough, blue-grey sandstone. It was consecrated in 1900 and the large church seated close to a thousand congregants. Sutton's stone Romanesque church competed in grandeur with architect A. Page Brown's San Francisco Trinity Episcopal Church at Gough and Bush Streets, just six blocks away.

According to one scholar, after its completion, a Tiffany window was commissioned for Sutton's St. Luke's. However, due to unforeseen circumstances related to the 1906 earthquake, the window, because its order could not be rescinded, was installed in Trinity Episcopal instead as that church building survived the 1906 calamity.³⁹

Sutton's elaborate, stone-clad church did not survive the April 18, 1906 earthquake and fire. The building was damaged in the earthquake, but was then wholly destroyed when it, and other neighboring Van Ness Avenue structures, were dynamited by the United States Army to create a fire break. After the fire subsided and the city began to reconstruct, a nearby parcel was purchased down Clay Street, to the north of the destroyed church, so that a temporary, wood-frame church could be quickly constructed.⁴⁰ Designed by Sutton & Weeks, the simple building was constructed of pine and was set on brick piers; the building permit was issued on October 31, 1906.⁴¹ This building served the congregation until a new building could be financed, designed, and erected on their prominent Van Ness corner parcel.

Some discussion occurred as to whether the congregation should move further west, into Presidio Heights, but relocation was ultimately rejected. Architect Albert Sutton, who by this time was partnering with Charles Peter Weeks, designed a replacement church, but their scheme, which harkened back to the church destroyed in the earthquake, but with an added dramatic tower, was not accepted for some reason.⁴² Instead, the congregation turned to another architect, Benjamin Geer McDougall. By 1910, Sutton had moved to Portland, Oregon.

³⁶ Rev. George Wolfe Shinn, D.D., *King's Handbook of Notable Episcopal Churches*, Boston, Massachusetts, Moses King Corporation, 1889: 113.

³⁷ Rev. George Wolfe Shinn, D.D., *King's Handbook of Notable Episcopal Churches*, Boston, Massachusetts, Moses King Corporation, 1889: 114.

³⁸ Henry F. and Elsie R. Withey. *Biographical Dictionary of American Architects (Deceased)*, "Sutton, Albert," 586.

³⁹ Elvira Monroe *A Guide to Places of Worship in and Around San Francisco*. San Carlos, California: Wide World Publishing, 1984.

⁴⁰ *San Francisco Recorder* November 1, 1906: 8; "S line Clay E of Van Ness av: to erect 1-story frame church; est cost. \$6,000; owner, St. Luke's Church."

⁴¹ City of San Francisco, Building Permit Number 4854, October 31, 1906; 130 feet east of Van Ness Application for a Frame Building; Sutton and Weeks Architects, Kelly Brothers, Builder.

⁴² "Prospective Exterior St. Luke's Church, San Francisco, Sutton & Weeks." (Illustration). *The Architect and Engineer of California*. Vol. 12, No. 1, February 1908: 52.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Adjacent Parcel & Parish House

For many years after the 1910 McDougall designed church was completed, the parish also owned Lot 15 of Western Addition Block 0655 located east of the church on Clay Street. It was not immediately adjacent to the church; there was one other parcel between the two church owned parcels.⁴³ Parcel 15 was the location of the small, wood-frame temporary building quickly constructed after the 1906 earthquake. This small building eventually became a gymnasium. It was labeled "Sparks Gymnasium" on the 1913 Sanborn and a June 1917 City of San Francisco building permit detailed repairs to the front portico and interior changes for improving dressing rooms of the gymnasium.⁴⁴ Despite its use as gymnasium, St. Luke's continued to own the building.

Both the 1909 and 1935 San Francisco Block Books indicate St. Luke's Church owned lots 13 (the church lot) and lot 15 (the wood frame building) in Block 0622. After World War II, the parcels surrounding the church were slightly reconfigured. The 1946 San Francisco Block Book illustrates the Church retained Lot 13 of Block 0622, measuring just under 64 feet along Van Ness Avenue and 123 feet along Clay Street and which housed the church.⁴⁵ St. Luke's also owned a re-configured Lot 14, which faced Clay Street and measured 51.25 feet along Clay Street. Lot 15, which was no longer owned by the church, had been reconfigured creating a L-shape parcel that surrounded Lot 14. At that time, St. Luke's Church was identified as the owner of both parcels 13 and 14. The church would build its new parish house on the reconfigured Lot 14 as a separate building. The next version of the Block Book (1960-1965 Block Book Vol 5, 622) shows merged lots 13 and 14 into one lot 13; with a note that reads "Lots 14 and 13 merged 1953."⁴⁶ The merging of the lots occurred after the parish house was completed; when it was originally constructed it was on a separate parcel.

In 1950, the architectural firm of Ward & Bolles was retained to design a "Parish House" on this newly created, separate parcel immediately adjacent to and east of the church with Clay Street frontage. Their drawings and rendering convey the Modern aesthetic that was differential to the church building. While of two-stories, its horizontality and flat roof ensured that the addition had no impact on the elaborate altar window at the upper portion of the east façade of the church. The building was completed in 1952.

The partnership of Joseph Francis Ward (1898-1970) & John Savage Bolles (1905-1983) was formed during World War II.⁴⁷ Bolles, born in Berkeley but raised in Oklahoma, was the son of an architect. He studied engineering at the University of Oklahoma and received his architectural degree from Harvard University in 1932. Ward, a New Zealander, had worked for San Francisco architect Albert Farr. He practiced on his own for a few years, completing mostly residential projects in San Francisco's Sea Cliff, Pacific Heights and Russian Hill neighborhoods. He seems to have paired up with Bolles just before the start of World War II and they were active together from 1944-1954

⁴³ San Francisco Block Book 1909-10 Page 521, Western Addition, Block 53.

⁴⁴ Building Permit 76950 Application to make additions, alterations and repairs to the building on Clay 160 feet east of Van Ness Avenue. The owner at that time was St. Luke's Church.

⁴⁵ San Francisco Block Book 1946, Vol 4, 622.

⁴⁶ City of San Francisco Assessor Block Books, 1909, 1935, 1946 and 1960-1965.

⁴⁷ Information on Ward & Bolles summarized from Bridget Maley, "Father Son Architect Left Their Mark." *New Fillmore*, August 2015: 13-14; and University of California, Berkeley College of Environmental Design Archives Bolles Collection Finding Aid.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Ward & Bolles collaborated on wartime housing projects in Marin City and Oakland. In 1946, the two young architects designed a house for Richard Walberg of Swinerton & Walberg builders. The house was featured in the July 1947 edition of the *Architect & Engineer*, in an article titled "Tomorrow's House Today." The house elevated the firm's reputation and their commissions soared. Other notable San Francisco residential designs by the firm include 1047-49 Lombard (1949, 2 flats), 1025 Lombard (1950, built as 6 apartments, now condominiums), and 17 Presidio Terrace (1951). The commission for the St. Luke's parish house came to them in 1950 and was completed in 1952.

The partnership of Ward & Bolles disbanded in 1954 after their nine-year collaboration. Bolles went on to design several important Bay Area commissions for large corporations, including: IBM, General Motors, McGraw-Hill Publishers (later the Birkenstock campus near Novato), and numerous Macy's stores. He participated as a member of a larger team that designed San Francisco's Embarcadero Center. He designed several buildings for the San Francisco Housing Authority, including a dramatic 1964 curved high-rise for senior housing in the Fillmore neighborhood, known as the JFK Towers on Sacramento Street. By far, one of Bolles' most important, and sometimes much maligned, commissions, was San Francisco's Candlestick Park Stadium, recently demolished. Bolles' son Peter joined the firm in 1971 and it was reorganized at Bolles & Associates in 1975.

The St. Luke's parish house has not gained historical significance on its own. While it is reflective of the work of the short-lived partnership of Ward & Bolles, it is not a particularly well-designed example of their work. Further, architect Bolles completed his best and most well-known works after he broke from his partnership with Ward. Further, given that the parish house was constructed outside the period of significance for the church, was constructed as a separate building on a separate parcel, and reflects a dramatically different architectural aesthetic from the Gothic Revival church, the parish house does not contribute to the historic or architectural significance of the property.

Period of Significance

The period of significance for St. Luke's Church begins in 1910 when the church was constructed and ends in 1950 when the last of the HBB stained glass windows was installed. The period of significance also includes the installation of the second, large stained glass window, located at the west façade, which was designed by Wippell Co and installed in 1949. The period of significance does not include the parish house, completed in 1952, which is a separate building, constructed on what had been a separate parcel, and reflective of a Modern architectural aesthetic.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

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Name of Property

San Francisco, California
County and State

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St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

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St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

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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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: St. Luke's Episcopal Church Archives
San Francisco Public Library

Historic Resources Survey Number (if assigned): _____

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

10. Geographical Data

Acreege of Property .25 acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

Latitude 37.792240 Longitude -122.421910

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary aligns with the City and County Assessor's Parcel Block 0622 Lot 013: 63.844 feet fronting Van Ness Avenue and 173.917 feet fronting Clay Street.

Boundary Justification (Explain why the boundaries were selected.)

The boundary aligns with the City and County Assessor's Parcel Block 0622 Lot 013

11. Form Prepared By

name/title: Bridget Maley, Principal

organization: architecture + history, llc

street & number: 1715 Green Street

city or town: San Francisco state: California zip code: 94123

e-mail bridget@architecture-history.com

telephone: 415 760 4318

date: December 2022

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Additional Documentation

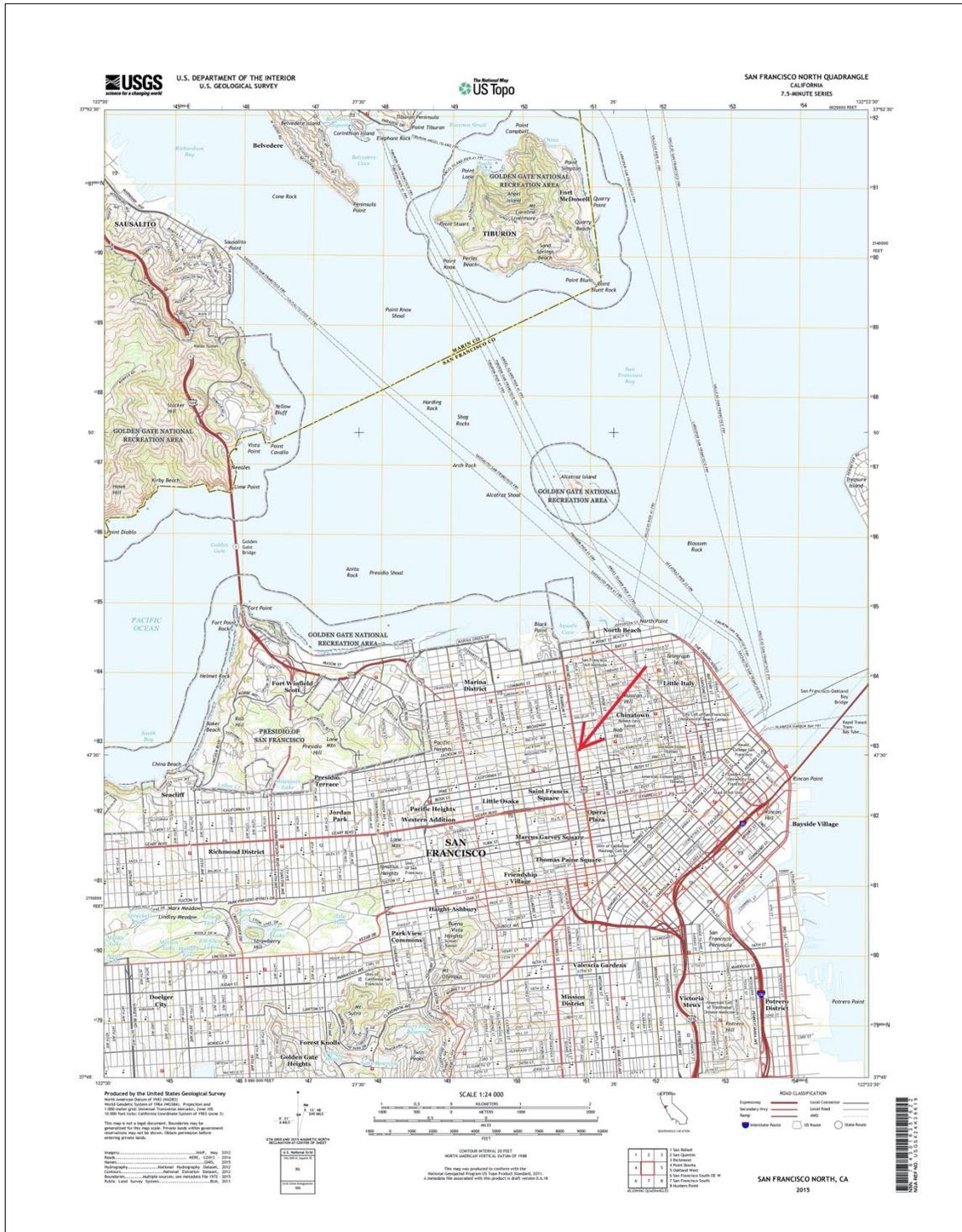
Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

St. Luke's Episcopal Church
 Name of Property

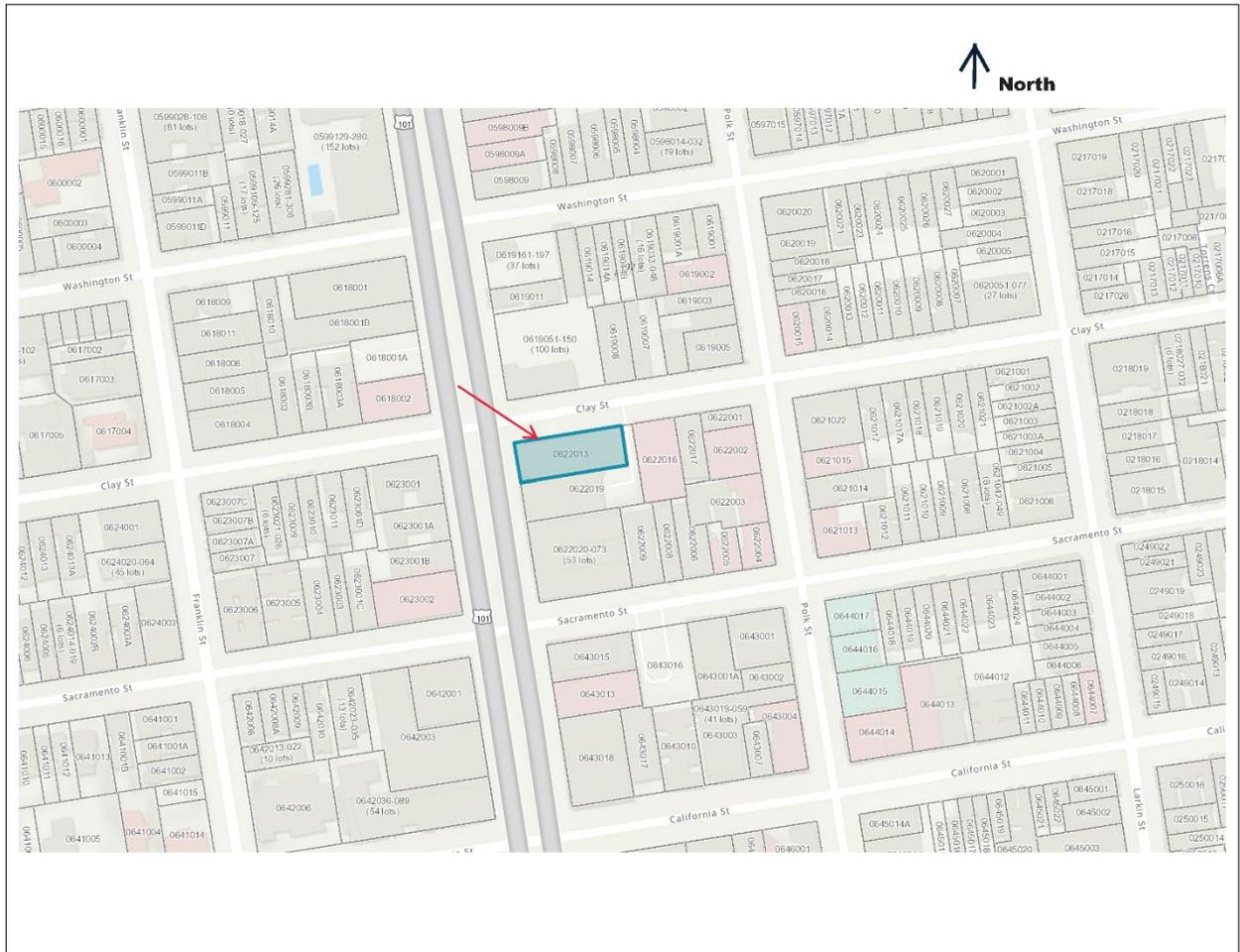
San Francisco, California
 County and State

USGS Map – San Francisco North Quadrangle, California, 7.5 Minute Series



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Location and vicinity map with San Francisco Assessor Block and Lot Numbers indicated. Property is outlined in blue and red arrow also indicates property. Source: San Francisco Planning Department, Property Information Map.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

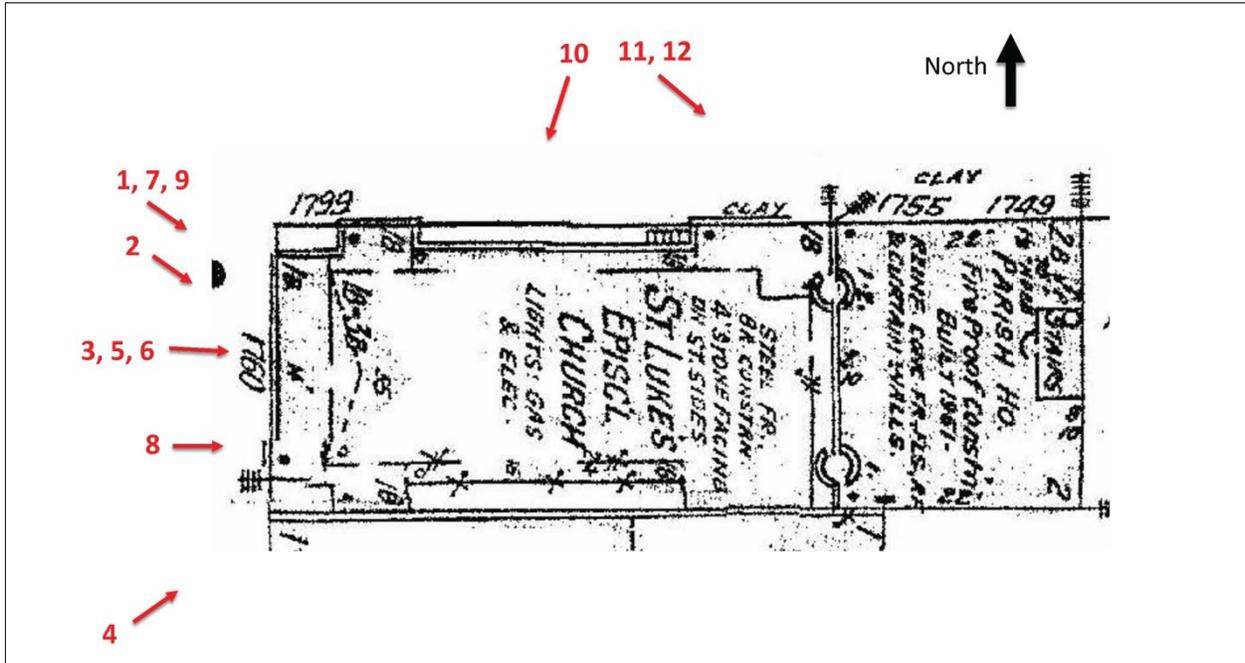


Photo Key Exterior

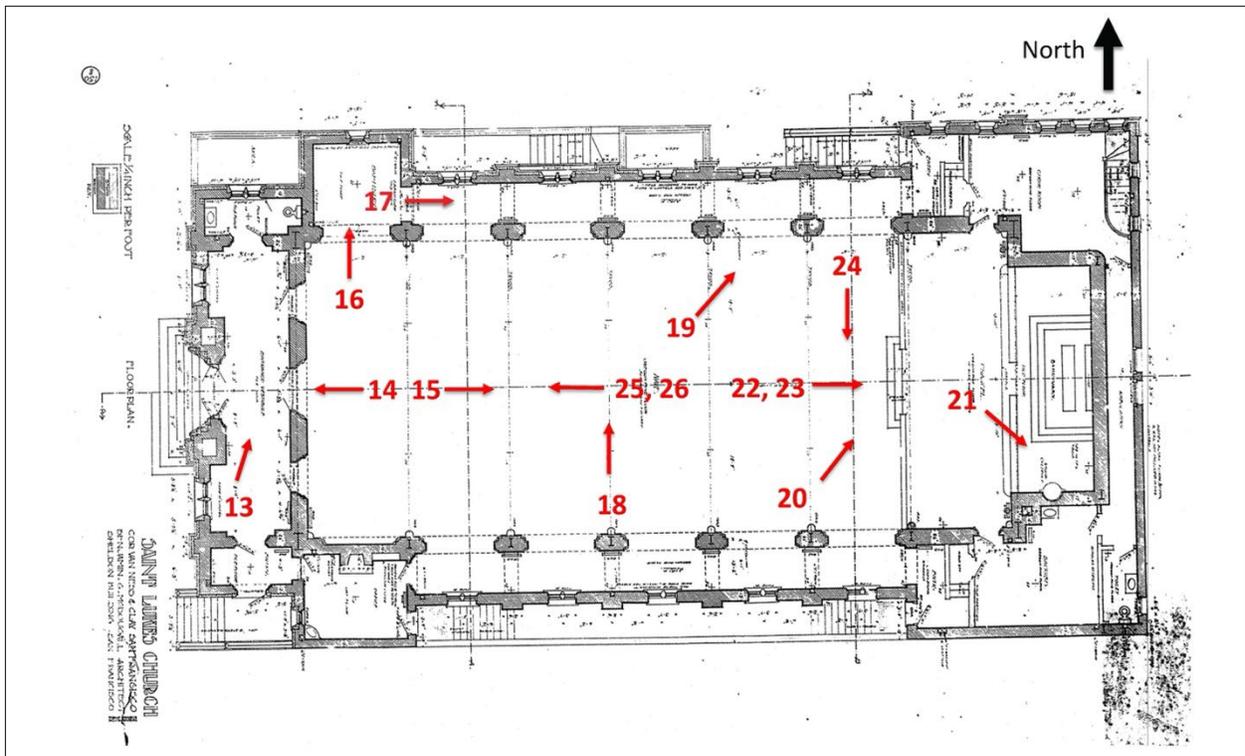


Photo Key Interior

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: St. Luke's Episcopal Church

City or Vicinity: San Francisco

County: San Francisco

State: California

Photographers: Shayne Watson and Bridget Maley

Date Photographed: November 2021, December 2022

Description of Photograph(s) and number, include description of view indicating direction of camera:

01 of 26 – View of west façade, looking southeast.

02 of 26 – View of west façade, looking east.

03 of 26 – View of west façade, looking east.

04 of 26 – View of west and south façades looking northeast.

05 of 26 – Detail of front entry and stairs, looking east.

06 of 26 – Detail of west window and niche at gable end.

07 of 26 – Detail of southwest corner buttress.

08 of 26 – Detail of west façade window.

09 of 26 – Detail of northwest corner and west window.

10 of 26 – View of west end of the north façade, looking south.

11 of 26 – View of east end of the north façade of church and east addition, looking southeast.

12 of 26 – Detail of northeast buttress and two clerestory windows, looking south.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

- 13 of 26 – View of entry vestibule, note the hexagonal tile floor, looking north.
- 14 of 26 – View of nave doors and entry vestibule, looking west.
- 15 of 26 – Overall view of the nave toward the altar, looking east.
- 16 of 26 – View into the Columbarium, looking north.
- 17 of 26 – View down the north aisle, looking east.
- 18 of 26 – View of the north aisle and clerestory, stained glass windows, looking north.
- 19 of 26 – Detail of two, north wall, stained glass windows by HBB, at left Angel Gabriel and at right St. Michael.
- 20 of 26 – Detail view of the chancel, altar, reredos and ceramic niches, looking northeast
- 21 of 26 – Detail of the ceramic niche south of the altar with its ceramic, bas relief angel and stenciled surround, looking northeast.
- 22 of 26 – Overall view of the chancel, altar, reredos, communion rail and west stained glass window. Note the hexagonal tile floor of the chancel, looking east.
- 23 of 26 – Detail view of the east stained glass window installed in 1911 and crafted by HBB, looking east.
- 24 of 26 – View looking across the chancel to the wood panel door of the Sacristy with the organ piping above on the north wall. Two of the HBB clerestory windows are visible.
- 25 of 26 – View of the nave looking toward the west stained glass window, looking west.
- 26 of 26 – Detail view of the west stained glass window installed in 1949 and crafted by Whipple, looking west.

Figure Log

01 of 10 – A 1909 rendering of the proposed St. Luke's Church to replace the earlier church building destroyed in 1906. This image appeared in both the *Architect and Engineer of California* and in an article in the *San Francisco Call* on February 15, 1909. Source: *Architect and Engineer of California*, Volume 17, No 3 page 94.

02 of 10 – Elevation drawings by architect Benjamin McDougall of St. Luke's. Source: St. Luke's Episcopal Church Archives.

03 of 10 – Detail of the 1913 Sanborn Map showing San Francisco Block 0622. The church is located at the corner (Lot 13) and the former, post 1906, temporary wood-frame church (marked Gymnasium) was located on Clay Street (Lot 15) with a vacant parcel (Lot 14) between them. Source: Fire Insurance Maps Online (FIMO).

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

04 of 10 – An early view of the completed church, circa 1915-1920, with the variation of the unpainted natural cut sandstone visible. Source: San Francisco Public Library, San Francisco History Center, AAB-1351.

05 of 10 – A post-1936 view of the church after the sandstone exterior received a skim coat of stucco that was then scored to resemble stone; the entry and the area around the arch remained true sandstone. Photographed for the contractor, Frank E. Cornell. Source: St. Luke's Episcopal Church Archives.

06 of 10 – Detail of 1950 Sanborn Map showing the parcel that would eventually house the parish house just to the east of the church. Source: Fire Insurance Maps Online (FIMO).

07 of 10 – 1950s view of the church at night. Source: St. Luke's Episcopal Church Archives.

08 of 10 – Congratulatory advertisement by J. Wippell for placement of the window. Source: *Living Church*, September 25, 1949.

09 of 10 – San Francisco Assessor Block Book, 1946, annotated with later lot line adjustments related to Lots 13, 14 and 15 in Block 0622. Source: City and County of San Francisco Assessor Office Records.

10 of 10 – Rendering by architects Ward & Bolles of the 1952 parish house, which was constructed on an adjacent lot facing Polk Street. Note that the large, east gable stained glass window was not impacted by the adjacent, Modern-style building. Source: St. Luke's Episcopal Church Archives.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photograph 01 of 26



Photograph 02 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 03 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 04 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 05 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photograph 06 of 26



Photograph 07 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 08 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 09 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 10 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 11 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 12 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 13 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 14 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



Photograph 15 of 26

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photograph 16 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photograph 17 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photograph 18 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photograph 19 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photograph 20 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photograph 21 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

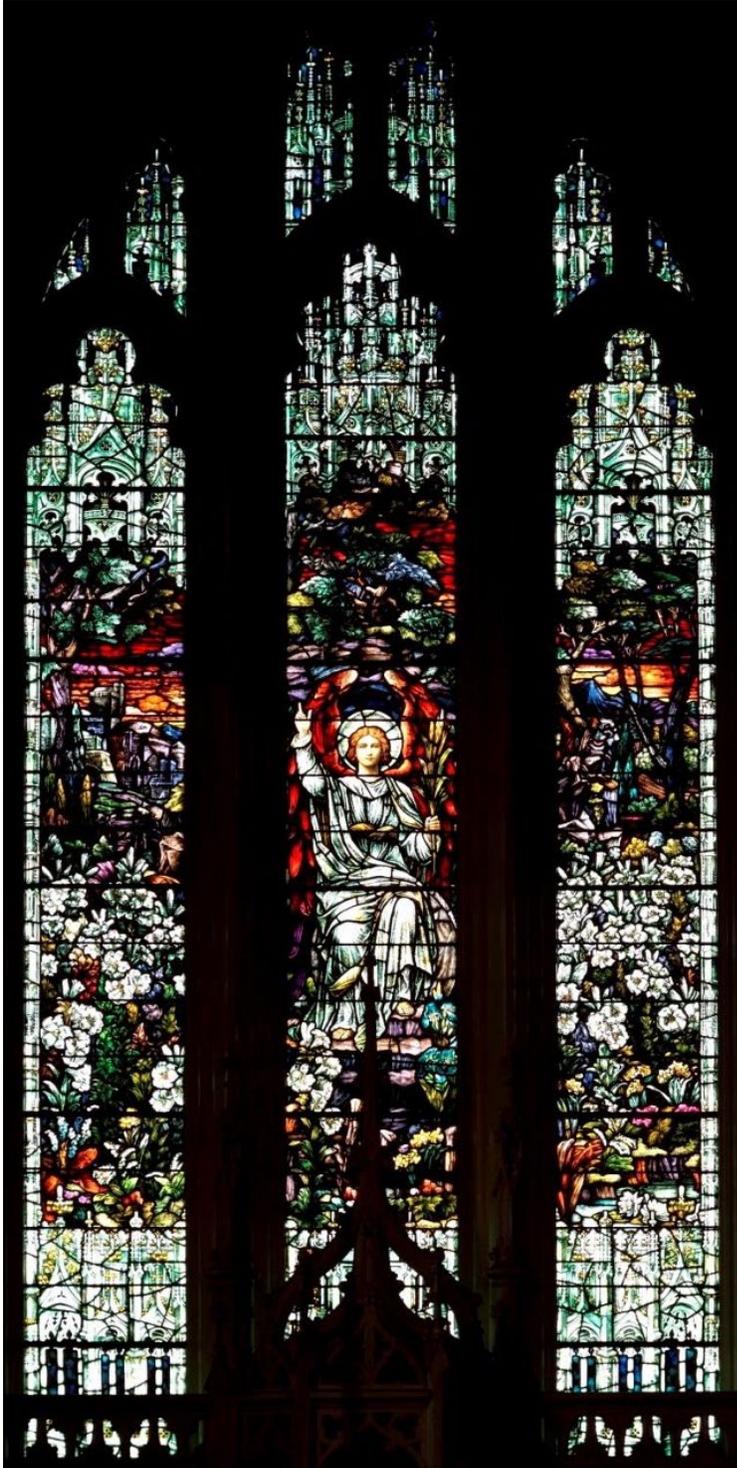
Photograph 22 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photograph 23 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Photograph 24 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

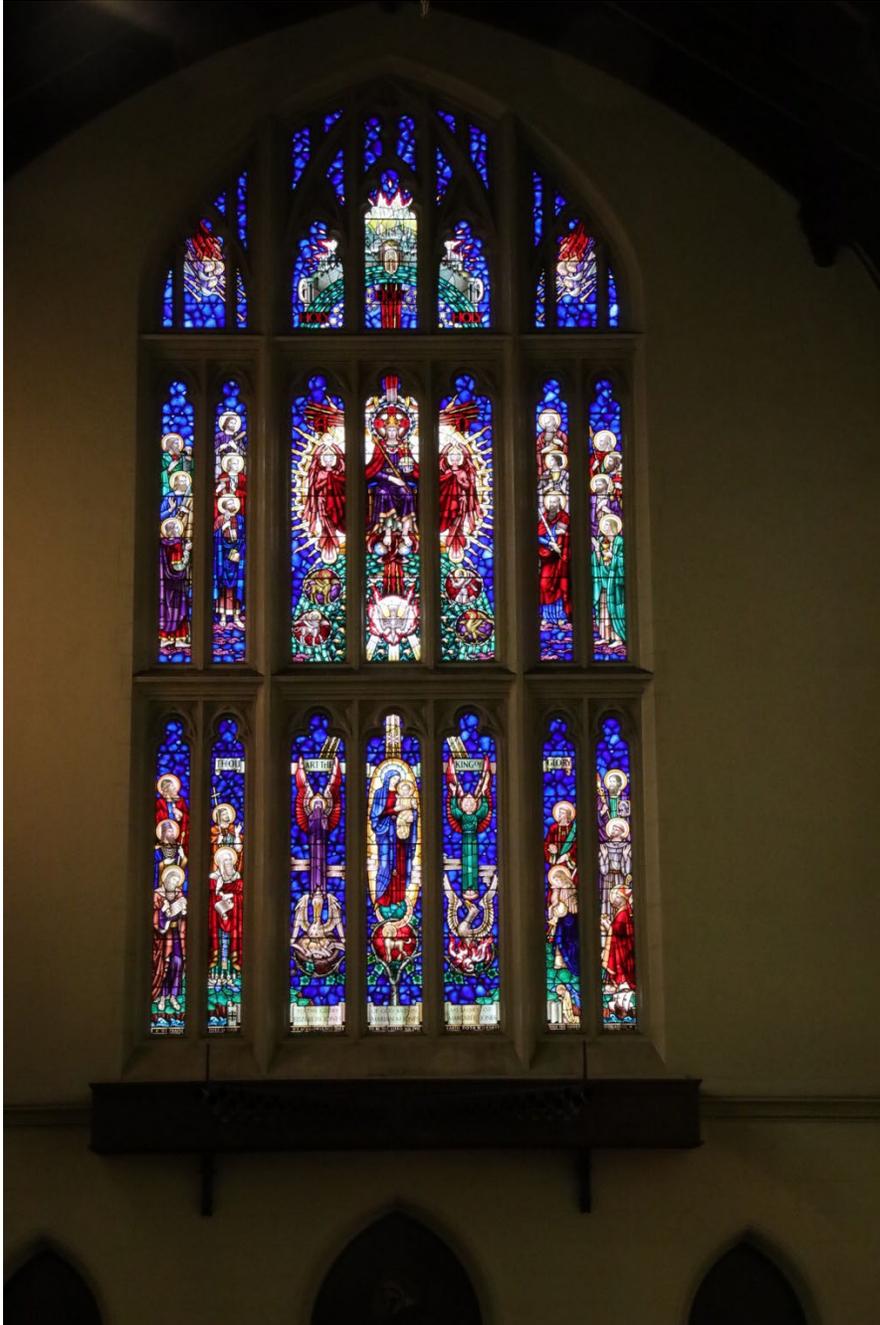
Photograph 25 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

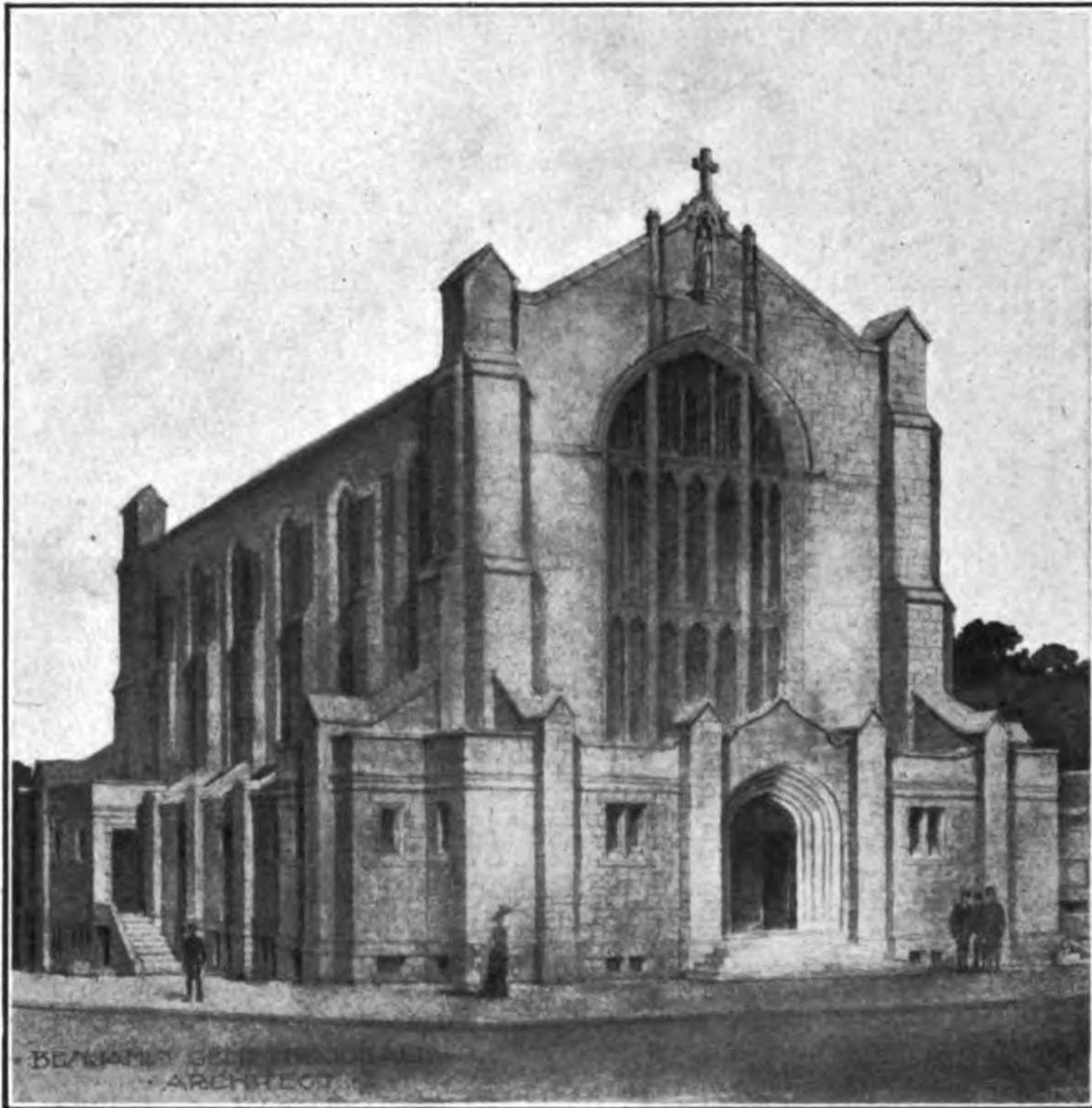
Photograph 26 of 26



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Figure 01 of 10 - A 1909 rendering of the proposed St. Luke's Church to replace the earlier church building destroyed in 1906. This image appeared in both the *Architect and Engineer of California* and in an article in the *San Francisco Call* on February 15, 1909. Source: *Architect and Engineer of California*, Volume 17, No 3 page 94.



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

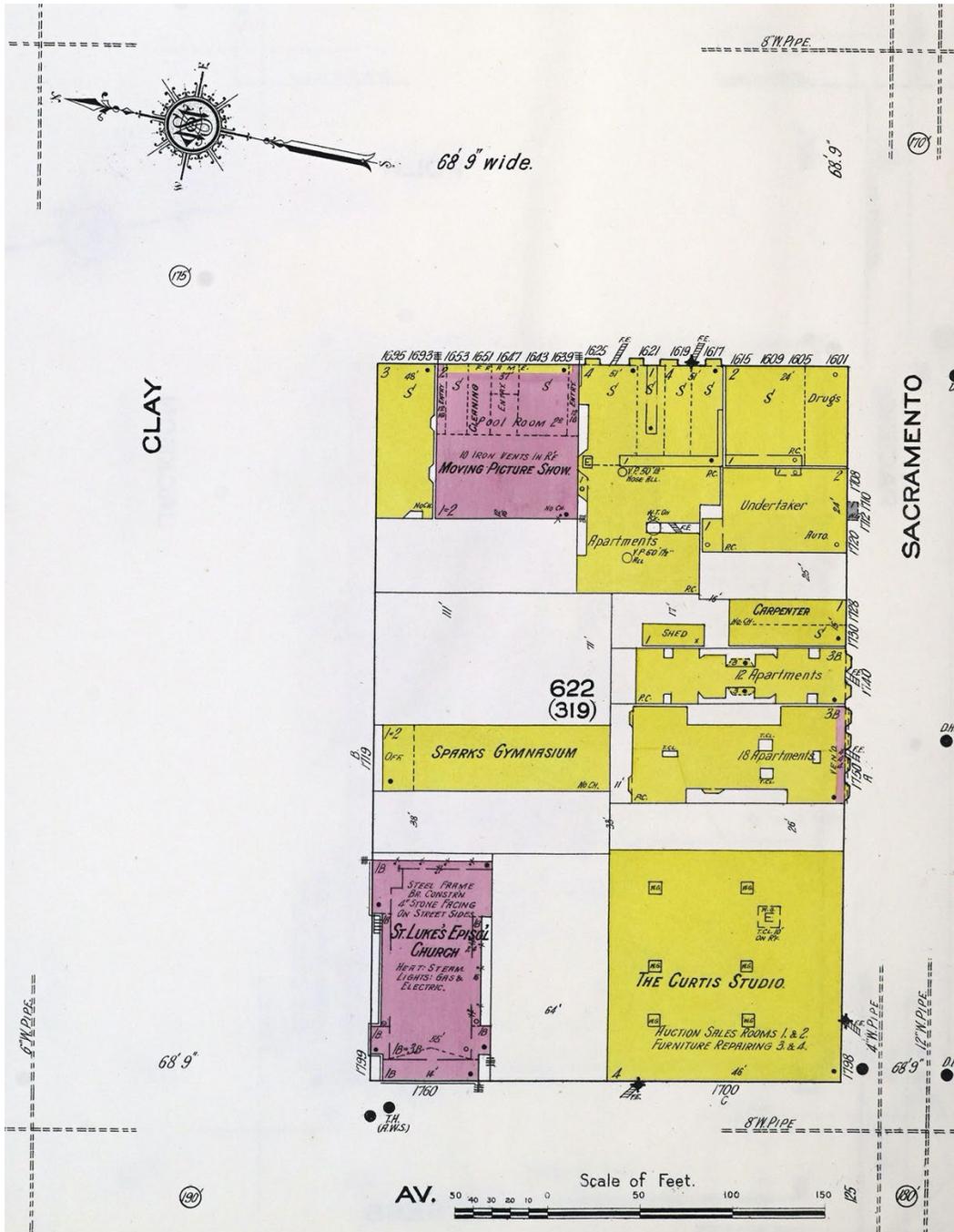
Figure 02 of 10 – Elevation drawings by architect Benjamin McDougall of St. Luke's. Source: St. Luke's Episcopal Church Archives.



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Figure 03 of 10 – Detail of the 1913 Sanborn Map showing San Francisco Block 0622. The church is located at the corner (Lot 13) and the former, post 1906, temporary wood-frame church (marked Gymnasium) was located on Clay Street (Lot 15) with a vacant parcel (Lot 14) between them. Source: Fire Insurance Maps Online (FIMO).



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Figure 04 of 10 - An early view of the completed church, circa 1915-1920, with the variation of the unpainted, natural cut sandstone visible. Source: San Francisco Public Library, San Francisco History Center, AAB-1351.



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Figure 05 of 10 - A post-1936 view of the church after the sandstone exterior received a skim coat of stucco that was then scored to resemble stone; the entry and the area around the arch remained true sandstone. Photographed for the contractor, Frank E. Cornell. Source: St. Luke's Episcopal Church Archives.



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Figure 06 of 10 – Detail of 1950 Sanborn Map showing the parcel that would eventually house the parish house just to the east of the church. Source: Fire Insurance Maps Online (FIMO).



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

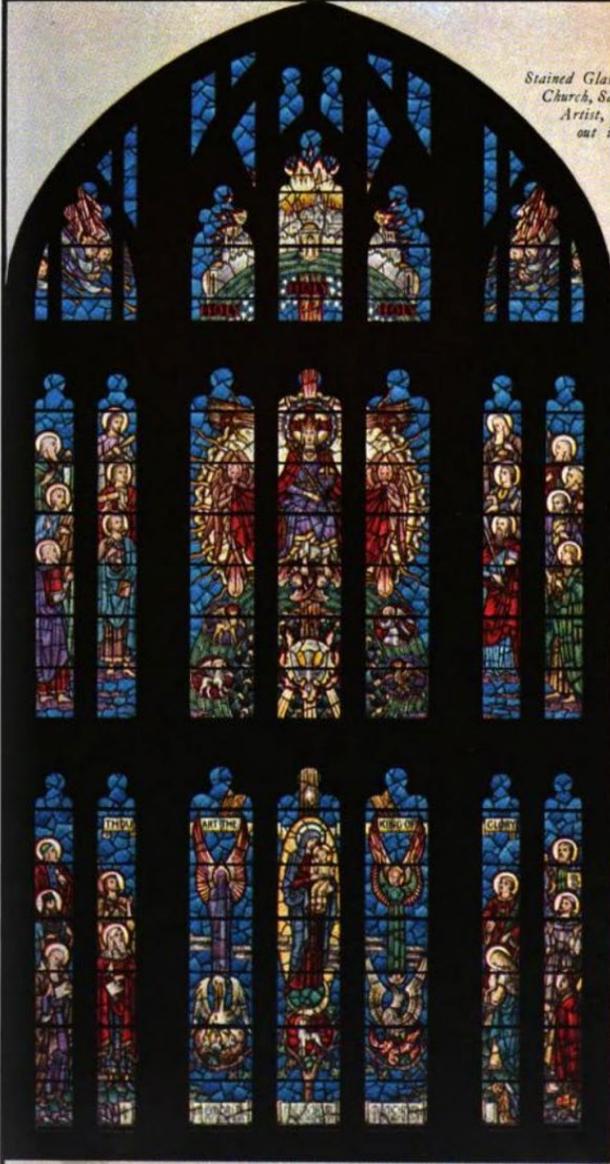
Figure 07 of 10 – 1950s view of the church at night. Source: St. Luke's Episcopal Church Archives.



St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Figure 08 of 10 - Congratulatory advertisement by J. Wippell for placement of the window.
Source: *Living Church*, September 25, 1949.



Stained Glass Window for St. Luke's Episcopal Church, San Francisco, U.S.A. Designed by our Artist, Mr. George Cooper-Abbs, and carried out in our Studios in Exeter, England.

STAINED GLASS

Beautiful in design
and colouring.
Superb in crafts-
manship.

Wippells have made very beau-
tiful Windows for Churches in
England, Canada and the United
States — windows unmistakable
not only for the power of their
designs but for the fine crafts-
manship which has interpreted
the artist's vision.

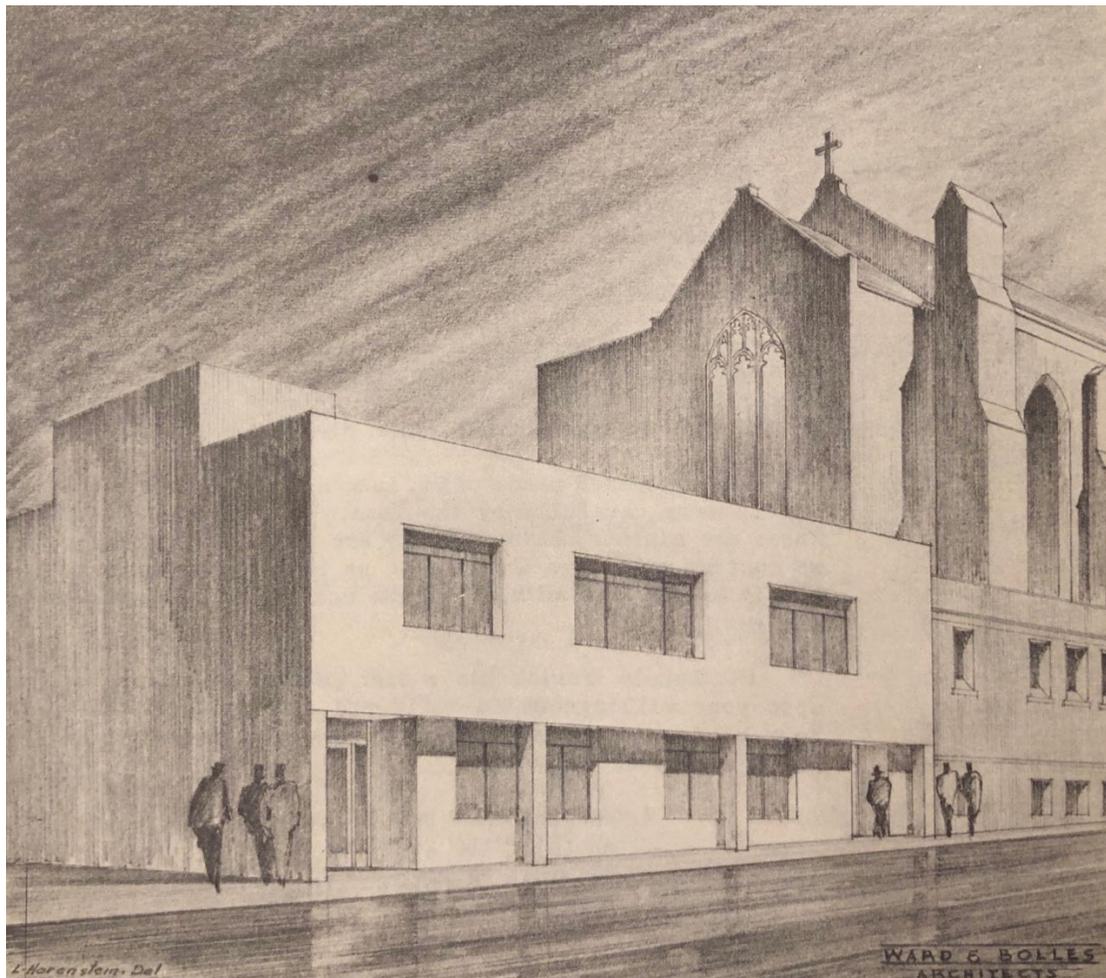
American Representative :
GEO. L. PAYNE,
ONE LEE PLACE,
PATERSON, N. J., U. S. A.

J. WIPPELL & CO. LTD.
CATHEDRAL YARD · EXETER, England.

St. Luke's Episcopal Church
Name of Property

San Francisco, California
County and State

Figure 10 of 10 – Rendering by architects Ward & Bolles of the 1952 parish house, which was constructed on an adjacent lot facing Polk Street. Note that the large, east gable stained glass window was not impacted by the adjacent, Modern-style building. Source: St. Luke's Episcopal Church Archives.



Paperwork Reduction Act Statement: This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.