

Landmarks Preservation Commission
May 12 1981, Designation List 142
LP - 2014

CHURCH OF ST. LUKE AND ST. MATTHEW (Episcopal), 520 Clinton Avenue,
Borough of Brooklyn. Built 1888-91; architect John Welch.

Landmark Site: Borough of Brooklyn, Tax Map Block 2010, Lot 10.

On October 9, 1979, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Church of St. Luke and St. Matthew (Episcopal) and the proposed designation of the related Landmark Site (Item No. 13). The hearing had been duly advertised in accordance with the provisions of law. Two witnesses spoke in favor of designation. There were no speakers in opposition to designation.

DESCRIPTION AND ANALYSIS

In the last decades of the 19th century the city of Brooklyn developed into one of the largest and wealthiest urban centers in the United States. The affluence of the city was reflected in the size and quality of the buildings erected in its residential neighborhoods during the last quarter of the century. Substantial mansions and rowhouses were erected throughout Brooklyn, but even more important as symbols of the city's established success were grand public monuments such as clubs, schools, philanthropic and cultural institutions, and, most importantly, churches. St. Luke's Protestant Episcopal Church, built in 1888-91 on Clinton Avenue, one of Brooklyn's most elite thoroughfares, is among the largest and finest of the ecclesiastical structures built in the city during the 19th century, and, like the other major buildings from the period, it reflects a sense of optimism in Brooklyn's future.

During the course of the 19th century, Brooklyn developed from a small rural village and farming center into the third most populous city in America. With the advent of reliable ferry service between New York City and Brooklyn, beginning in the 1820's, Brooklyn began to attract middle-class families who were seeking residential areas that were separate from the commercial life of the city. In New York City, the expansion of business sections into once elegant residential neighborhoods caused the population to move farther and farther north. As land values on Manhattan Island rose, many people chose to move elsewhere. Brooklyn became the choice location for those who found life in New York City to be unpleasant or who could not afford to live in Manhattan. Brooklyn never developed an extensive commercial center, relying instead on New York City for business activity. Thus, Brooklyn became almost entirely a residential community. At the end of the century one historian wrote:

Brooklyn has always been an adjunct of the metropolis rather than a city with a complete civic life of its own, a dwelling-place for business folk and employees



who possess moderate incomes, and those of greater means who abhor the feverish and artificial joys of the modern Babel. It is a vast aggregation of home and family life, and of the social pleasures that appertain thereto. There is little to be seen in Brooklyn save the streets and avenues, hundreds of miles of them, filled with rows of dwelling houses....All of Brooklyn, indeed, with the exception of the waterside streets and range of cloud piercing office buildings [in the Downtown area]...is the exclusive domain of women and children during the daylight hours.¹

During the 19th century tens of thousands of substantial dwellings were erected in Brooklyn to house this new population. As each residential section began to develop, church organizations were founded to lend a requisite moral tone to the new neighborhood and fulfill the spiritual needs of the populace. The tremendous growth of Brooklyn during the 19th century created fertile ground for the development of new church societies and the erection of fine new church buildings. By 1850, the appellation "City of Churches" had been applied to Brooklyn.²

During the period prior to the Civil War, major architects designed fine church buildings in Brooklyn, but few of these were on the scale of those in neighboring New York City. After the Civil War, however, as Brooklyn's wealth increased, its church buildings began to rival those of New York. Churches in the exclusive neighborhoods of Clinton Hill, Brooklyn Heights, Park Slope, and Grant Square/St. Marks, such as St. Luke's Episcopal Church, the Emmanuel Baptist Church (1887), the First Dutch Reformed Church (1887-89), and the New York Avenue Methodist Episcopal Church (1889-92) are of the scale and architectural sophistication of contemporary churches built in the other large cities of America.

The Church of St. Luke and St. Matthew traces its roots to the founding of Trinity P.E. Church, Brooklyn, in 1835. Soon after its organization, Trinity built a substantial church building on the west side of Clinton Avenue between Fulton Street and Atlantic Avenue. The church was a rubble-stone structure designed in a vernacular Greek Revival style with stone pilasters, a square tower, and a steeple. At the time of its construction, the area surrounding Trinity was a sparsely populated farming neighborhood located at a great distance from the settled parts of Brooklyn. Unfortunately, the Clinton Hill section did not have a population that was large enough to support such a substantial building and the congregation was forced to disband. On December 14, 1841, a new Episcopal organization, St. Luke's Protestant Episcopal Church, was organized in the area and on February 1, 1842, the vestry of the new church voted to purchase the property of Trinity Church.³ This proved to be a wise investment, for by the 1850s wealthy families had begun to move into Clinton Hill, erecting large homes along Clinton Avenue, such as the picturesque Italian Villa that still stands to the south of the church at 532 Clinton Avenue. Clinton Avenue attracted wealthy families because it had one of the highest elevations in Brooklyn and was, therefore, considered to be extremely healthy. In addition,

the street had been laid out in the 1820s as a wide tree-lined boulevard suitable for the residences of affluent families.

By 1853 the former Trinity Church building was found to be too small for the growing congregation of St. Luke's and the vestry commissioned an extension from the noted ecclesiastical architectural firm of Wills & Dudley. Frank Wills and Henry Dudley were among the most prominent architects of Episcopal churches in America during the mid-19th century. Either separately, or in partnership, they designed a large number of Episcopal churches in New York, including St. Mary's, Staten Island (1853), St. George's, Flushing (1854), and St. James', Fordham (1861-65). Wills & Dudley's plan for St. Luke's called for enlarging the rectangular Greek Revival church into a cruciform structure. With financial assistance from Trinity Church, New York, this work was soon completed, although the church was not consecrated until 1883 when its building debt was paid off.

On November 27, 1887, five years after the consecration of the enlarged church, a fire destroyed or seriously damaged the building. Shortly after the fire the vestry considered rebuilding the church, but by January 1888 they had begun to entertain the idea of erecting a new church edifice. On January 16, 1888 the vestry minutes record that a member of the parish had offered to build and equip a Sunday school on the lot to the south of the church "free from any expense of any kind to the corporation."⁴ This proposal was submitted to the church by Colonel Henry P. Martin, one of the congregation's wealthiest members, on the condition that the vestry agree to erect a new church building on the site of the old structure. The vestry readily acquiesced to Martin's proposal so long as "the party making it will agree that his building shall be made to conform in style of architecture to that selected for the new church and provided that the plans of such building shall be first submitted and approved of by the Vestry or a Committee duly authorized by them."⁵ Martin agreed, and on January 19, 1888, he presented a certified check for \$40,000 to the vestry of the church. Martin donated the money for the Sunday school as a memorial to his daughter who had recently died. Her initials, "EMM," are carved into the cornerstone of the building and her portrait is carved on the column capitals that support the entrance porch.

The vestry solicited plans for the new Sunday school from several prominent Brooklyn architects including John Welch, Rudolph Daus, and J.W. Walter. On February 24, 1888 Welch's Italian Romanesque style design was selected. John Welch (1824-1894) was born in Scotland and received his architectural training in Scotland and in England. He immigrated to America in 1849, settling in Newark, New Jersey. In Newark, Welch established himself as a church architect, designing a number of notable Greek Revival and Gothic Revival style churches. Of special note is Welch's South Park Presbyterian Church (now Park-Calvary United Presbyterian Church) of 1853-55, a superb Greek Revival style structure with twin round towers. In about 1860, Welch is thought to have moved to Brooklyn. There are five churches still standing in Brooklyn that are known to have been designed by Welch, all dating from the 1880s.⁶ The earliest of these are Gothic Revival style structures, such as the Janes M.E. Church on Monroe Street and Reid Avenue, that

reflect a lingering influence of Victorian Gothic polychromy, particularly stone banding. In the late 1880s Welch's work began to show the influence of the Romanesque Revival and he designed three churches in an extremely bold and personal version of the style. Although his late churches are his finest, Welch's career seems to have declined. His obituary records that "owing to financial difficulties, Mr. Welch [sic] lived in poor circumstances, and had been peddling books for a living."⁷

Besides St. Luke's, Welch's other major Brooklyn buildings are the First Methodist Episcopal Church, known as the Sands Street Memorial Church, (now demolished), erected between 1889 and 1891 in Brooklyn Heights, and All Saints P.E. Church (1892-93) at the corner of Seventh Avenue and 7th Street in Park Slope. The idiosyncratic Sands Street Church was a Romanesque Revival style structure with an unusual fenestration pattern, a monumental round-arched corner entrance, and a large square tower placed at one end of the building. All Saints P.E. Church, Welch's last known church design, combines Romanesque, Gothic, and Egyptian motifs to create one of the more singular ecclesiastical structures in New York City.

Although Welch's plans for the Sunday school of St. Luke's were accepted by the vestry, they proved to be very expensive; the lowest bid for construction was \$45,900 exclusive of heating and furnishing. Welch was asked to modify the plans so that the building would cost no more than \$35,000. Ground was finally broken for the building in July 1888 and construction continued while plans were discussed for the erection of the adjoining church.

Welch's designs for the church were extremely sumptuous. They included a huge sanctuary with marble columns, a monumental facade composed of a variety of materials, and a tall corner tower.

In order to construct this building the congregation would have had to secure a large loan and a heavy mortgage. By October 1888, the vestry had realized that the church could not handle such an extensive debt. In November the vestry minutes noted that "Building project should be revived on basis of a smaller church, less expensive exterior, omission of tower for the present and a cost not exceeding \$40,000."⁸ Welch submitted new plans for the building that omitted the tower and replaced the interior marble columns with columns of yellow pine that were to be painted in imitation of marble.

As construction proceeded on the new church, money was acquired for the enlargement and improvement of the chancel of the old building which had survived the fire. According to the vestry minutes "the chancel is to be deepened 8 feet and the roof of the choir and sanctuary raised to a height that will correspond with the height of the new nave."⁹ It is not clear whether Welch was responsible for this alteration, although it seems likely. In addition to the church and Sunday school buildings, Welch designed the Woolsey Memorial Hall, which is connected to the rear of the main building, on Vanderbilt Avenue. This simple building, designed in 1888 and constructed in 1889-90, was paid for by the Church Guild and Auxiliary.

Welch's designs for St. Luke's church, chapel and Sunday school are loosely based on the Romanesque churches built in northern Italy, particularly in Emilia and the Veneto, during the 12th century. Welch had traveled in Italy and had a first-hand knowledge of Italian Romanesque architecture. In its 1889 discussion of St. Luke's Church an article in the Churchman noted that "long training and examination of church architecture in England and on the Continent, with special study in Italy, had made him a master and he has in the present work given expression to the idea of the Italian Romanesque with eminent success."¹⁰ Like most late 19th-century American architects who designed buildings based on historic precedents, Welch did not imitate a specific building. He combined forms and details common to Italian Romanesque churches, but in a manner that bespoke not the 12th century, but the religious needs of an urban parish in the 19th century. The scale of St. Luke's, the combination of a church and Sunday school, the use of varied materials creating a subtle polychromatic effect on the front facade, and the arrangement of the decorative ornament are all 19th-century devices, merely cloaked in an Italian Romanesque veneer.

Welch's church is based on the basilican plans of Romanesque churches, but the plan has been accommodated to the needs of the Episcopal liturgy by the addition of transepts and a deep chancel. The front facade, with its wide nave, projecting round-arched entrance porch, large wheel window, corbelled cornice, and octagonal tower, has many precedents in Italian Romanesque churches including such monuments as Modena Cathedral and S. Zeno, Verona, both of which date from the 12th century. St. Luke's, however, is not an imitation of these churches, but is instead an adaptation of certain design motifs found on these and contemporary buildings.

In America, the Romanesque Revival style was first used for an Episcopal Church by architect Henry Hobson Richardson at his Trinity Church, Boston, built between 1873 and 1877.¹¹ At Trinity, Richardson introduced a completely new style of architecture. The church is a massive structure constructed of contrasting heavy stone blocks of red and pink stone loosely based on French Romanesque prototypes. Trinity, and Richardson's later buildings, had a dramatic influence on the course of American architecture. In the 1880s many Episcopal churches were designed in variations of the Romanesque style, although the Romanesque never totally supplanted the Gothic style as the primary source for church architecture. Certain major New York architects, particularly William Potter, made use of the Romanesque forms and color spectrum devised by Richardson. Other architects, however, while indebted to Richardson for establishing the stylistic trend, used the Romanesque forms in a more personal manner. This is true for example of R.H. Robertson who designed some of his finest churches in the Romanesque Revival style. As Montgomery Schuyler noted, Robertson's church architecture "owes little if anything to the work of Richardson beyond the suggestion of its general style."¹² Welch too falls into this category, using the vocabulary of the Romanesque, but in an individual way. The design for St. Luke's is no more derivative of a Richardson church than it is of a 12th-century Italian church. The design shows the influence of both these stylistic types, but it is an original and exciting statement in its own right.

One of the more unusual features of St. Luke's is the use of six carefully modulated materials on the facade. These varieties of rough and smooth stone and terra cotta serve to create a subtle drama on the building. The church has a soft grayish cast enlivened by stone details in brown and white and ornate gray terra cotta. Splashes of brighter color mark the entrances to both the church building and the chapel and Sunday school structure. These entrances are flanked by columns of pale reddish Scotch granite. The twin columns that support the round corner towers of the main church were said to have been the largest blocks of Scotch granite ever imported into this country.¹³

The first phase of construction, dating from 1888 to 1889, included the chapel and Sunday school building paid for by Colonel Martin and the two-story cloister that links the church and chapel. This section was financed by the congregation of St. Luke's. The chapel is a two-story, peaked-roof structure anchored by a tall square tower with a pyramidal roof. The building is entered through a recessed, triple-arched porch supported by columns of Scotch granite. The carved capitals of the central columns are in the form of female heads that are supposed to be portrait busts of Col. Martin's deceased daughter. These capitals are carved of light-colored stone and are the focal point of the entrance porch. Recessed behind the porch is the entrance to the building with its paneled double doors and pairs of stained-glass windows. Above the porch are three tall, narrow, round-arched windows separated by attenuated colonnettes with capitals carved with religious symbols. A round-arched corbelled cornice that culminates in a niche once capped by a cross runs along the roofline of the building. Welch's original plan called for a series of small round-arched windows in this area rather than the blind arches now present. These windows were undoubtedly removed from the plans when Welch was requested to simplify the design.

The beautifully modeled tower of the chapel is based on the campanile bell towers found on Italian Romanesque churches, and it is a sophisticated essay in the use of round arches. Excluding the roof, the ivy-covered tower is divided into four levels; a battered base with a single round-arched opening; a tall second level articulated by long narrow arches; a short intermediate stage that rises above the roof of the chapel and is surrounded by a continuous arcade of tiny arches resting on dwarf columns; and an open belfry with paired arches on each face. A corbelled cornice above the open arches supports the steep sloping roof.

The chapel is connected to the main sanctuary by a two-story cloister. On its first floor level, this cloister is supported by an arcade of four arches, two of which are open and lead to an entrance and two of which are enclosed. This arcade continues the line of the arched chapel entrance and visually links it to the entrance portico of the church. The second floor of this connecting element is rigidly symmetrical, with a pair of centrally-placed rectangular windows en-framed by narrow colonnettes of white-colored stone. This group of windows is flanked by crisply-cut rectangular openings. A particularly deep corbelled cornice runs along the roofline of the cloister. Welch's original design called for a small gable with a wheel window in the center of the cloister. This gable would have echoed the form of the

chapel and church roofs and added a further visual link between the two sections. Undoubtedly the gable was removed from the plans when the vestry requested that Welch lower the construction costs.

In 1889 construction began of the main church. When it was completed in 1891, Clinton Avenue was graced by one of New York City's finest ecclesiastical monuments. The sanctuary is entered through an impressive projecting round-arched portal supported by clustered columns of Scotch granite. This portal, with its wide central arch and flanking narrow arches, is in the form of a grand triumphal arch. The main arch is ornamented with a series of Romanesque-inspired decorative forms including a band of intertwining foliage, a rope molding, and a dog-tooth molding. Above the arch is a pediment with terra-cotta panels of foliate design. The entrance portal leads to the main doors with their stained-glass roundel panels and transom lights.

To either side of the portal are squat columns of Scotch granite that support projecting towerlettes. Each towerlette is divided into two main sections -- an austere round base and an octagonal drum articulated by elongated colonnettes and topped by an octagonal cap with a crowning crocket. These caps were originally designed to be steep, sloping pinnacles, but their design was changed when it was decided to eliminate the north tower. The projecting towerlettes frame the large wheel window that is the main focus of the church facade. The window has a diameter of twenty-eight feet, making it one of the largest in Brooklyn. Wooden tracery in the form of dwarf columns and round arches divides the wheel window into twelve bud-shaped lights, twelve small round outer lights, and a central roundel. These lights are filled with stained-glass windows depicting cherub heads. The wheel is set within a compound arch ornamented with a variety of Romanesque chevron moldings. A corbelled cornice and cross form the crowning element of the front facade.

Welch's original plan for St. Luke's called for a massive, two-hundred foot, six-stage tower to be built adjoining the north side of the church. The tower would have had a battered base, round-arched openings, gables, pinnacles, and an extremely steep roof crowned by an ornate iron cresting and finial. If the tower had been built it would have hidden the north side aisle, clerestory, and transept from view. Now, however, the side aisle with its paired round-arched windows, the clerestory with its slate siding and triplet windows topped by single roundels, and the transept are visible.

On October 17, 1891, the congregation of St. Luke's celebrated the solemn opening of its sumptuous new church. The church was not consecrated, however, until October 19, 1896, when the building debt was paid off. Little expense was spared in making the interior of the church as beautiful and comfortable as possible. The church was one of the first buildings in Brooklyn to be lit by electricity. On December 8, 1890, the church signed a contract with the Edison Electric Illuminating Company of Brooklyn for electric lighting; this was a little over a year after the first Edison incandescent service in Brooklyn was put into operation on September 2, 1889.

On the interior (which is not part of this designation) the church has a barrel-vaulted nave with an arcade of five round arches supported by wooden columns painted in imitation marble. Above each arch is a clerestory window divided into three arched openings and a roundel, all filled with stained glass. The deep apsidal chancel is lit by seven round-arched stained-glass windows that represent Christ and the six apostles. A most unusual feature of the design is the stained-glass window set in the vaulted ceiling of the chancel. This window represents a cross floating in a background of clouds and radiating beams of lights. Its dramatic placement adds greatly to the majesty of the interior of the building. The finest windows at St. Luke's are the series of superb memorial windows in the side aisles, many of which are signed examples of designs by Tiffany Studios. The finest of these windows is the pair of Tiffany designs in the north aisle given in memory of Henry Patchen Martin (1827-1906), the donor of the chapel and Sunday school building. These windows represent the archangels Gabriel and Michael.

The interior of the church was originally highly decorative, with an extensive use of polychromatic stenciling and other detail. The color quality of the wall surfaces was enhanced by the stained glass and by the beautiful floors; the floors of the aisles are all mosaic and the floor of the chancel is inlaid with brilliantly colored marble and encaustic tiles. The altar is of white Italian marble and is flanked by floating angels of carved Caen stone.

Much of the original interior decoration was destroyed by a fire that swept through the church on the evening of March 10, 1914. Although the front facade of the church was not severely damaged, the chapel and Sunday school building was completely destroyed on the inside. Part of the main sanctuary was also damaged, particularly in the chancel and south transept areas, and many of the memorial windows were cracked. The congregation which "included in its membership some of the wealthiest men in the city,"¹⁴ hired the architectural firm of Dodge & Morrison, specialists in church design, to repair the damage. In 1914 Dodge & Morrison presented plans for the reconstruction of the chapel and Sunday school, and in 1915 the church was repaired and the entire structure was reconsecrated on October 19, 1915. The church records note that three of the stained-glass windows were removed during the reconstruction and reset by Tiffany Studios.

Fortunately for the church, the congregation of 1914 could afford the necessary repairs to the damaged structure. A few years later the population of the surrounding area began to change. The wealthy residents of Clinton and Washington Avenues and the surrounding streets began to move away and the old mansions and rowhouses were divided into apartments. In 1943 a decline in church attendance and a shift in the neighborhood population caused the parish of St. Luke's to merge with St. Matthew's Episcopal Church, which had been located on the corner of Tompkins Avenue and McDonough Street. The united Church of St. Luke and St. Matthew has continued to serve a neighborhood that has seen a tremendous change in the last decades. The congregation of the church is now largely drawn from the West Indian population

of the area. The influx of people from the British West Indies in the last twenty years has reinvigorated many Episcopal churches and has allowed St. Luke and St. Matthew's to maintain its magnificent church edifice, as well as continue its important mission to the surrounding community.

Report prepared by Andrew S. Dolkart
Senior Landmarks Preservation Specialist

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Church of St. Luke and St. Matthew (Episcopal) has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Church of St. Luke and St. Matthew, is an exceptional example of late 19th-century ecclesiastical architecture, is the masterpiece of Brooklyn architect John Welch; that the design is based on that of the 12th-century Romanesque churches of Northern Italy, but adapted for use by a 19th-century urban congregation in the United States; that the church shows the influence of Henry Hobson Richardson's pioneering Romanesque Revival designs, but Richardson's forms are used in a fresh and original manner; that its facade utilizes a variety of materials juxtaposed in a subtle manner; that it is among the most sumptuous churches in Brooklyn, reflecting the wealth of that city in the late 19th-century; and that it is a reminder of the period when Clinton Avenue was the Gold Coast of Brooklyn.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Church of St. Luke and St. Matthew (Episcopal), 520 Clinton Avenue, Borough of Brooklyn, and designates Tax Map Block 2010, Lot 10, Borough of Brooklyn, as its Landmark Site.

Footnotes

1. E. Idell Zeisloft, The New Metropolis (New York: Appletan & Co., 1899) p. 36.
2. Brooklyn Daily Eagle, June 6, 1850, p.3.
3. Much of the specific history of St. Luke's Episcopal Church is based on information found in the Vestry Minutes of the church from 1841 to 1915.
4. St. Luke's Episcopal Church, "Vestry Minutes," January 16, 1888.
5. "Vestry Minutes," January 16, 1888.
6. Welch's other four extant churches are the Eighteenth Street Methodist Church/now Assumption Kimisis Theotoku (1882) at 224-230 18th Street; Janes Methodist Episcopal Church/now Janes United Methodist Church (1883-84, chapel, 1889) at 166-178 Reid Avenue; the First Baptist Church of Williamsburgh/now Williamsburgh Christian Church, Disciples of Christ (1884-85) at 103 Lee Avenue; and All Saints Episcopal Church (1892-93) at 286-92 Seventh Avenue.
7. New York Times, November 22, 1894, p
8. "Vestry Minutes," November 23, 1889.
9. "Vestry Minutes," July 30, 1890.
10. Churchman, 59(June 29, 1889), p. 816.
11. The Romanesque Revival style is used here to denote the style originated by Richardson, as opposed to the early Romanesque Revival style, a separate architectural movement popular before the Civil War.
12. Schuyler, Montgomery, "Romanesque Revival in New York," Architectoral Record, I (October-December, 1891), p
13. Churchman, 59 (June 29, 1889), p. 816.
14. New York Tribune, March 10, 1914; in Long Island Historical Society "Scrapbook," Vol. 128, p. 179

BIBLIOGRAPHY

Brooklyn Daily Eagle, October 18, 1891, p.5; March 25, 1931 (in Long Island Historical Society "Scrapbook," Vol. 11, p.8); March 18, 1943 (in Long Island Historical Society "Scrapbook," Vol. 64, p. 91).

Churchman, 59(June 29, 1888) 816-817; 76(October 17, 1896).

Dolkart, Andrew S., "The City of Churches: The Protestant Church Architecture of Brooklyn 1793-1917," Unpublished Master's Thesis, Columbia University, School of Architecture, 1977.

Geyer, Donald W., compiler. "John Welch, architect." Unpublished portfolio, 1972.

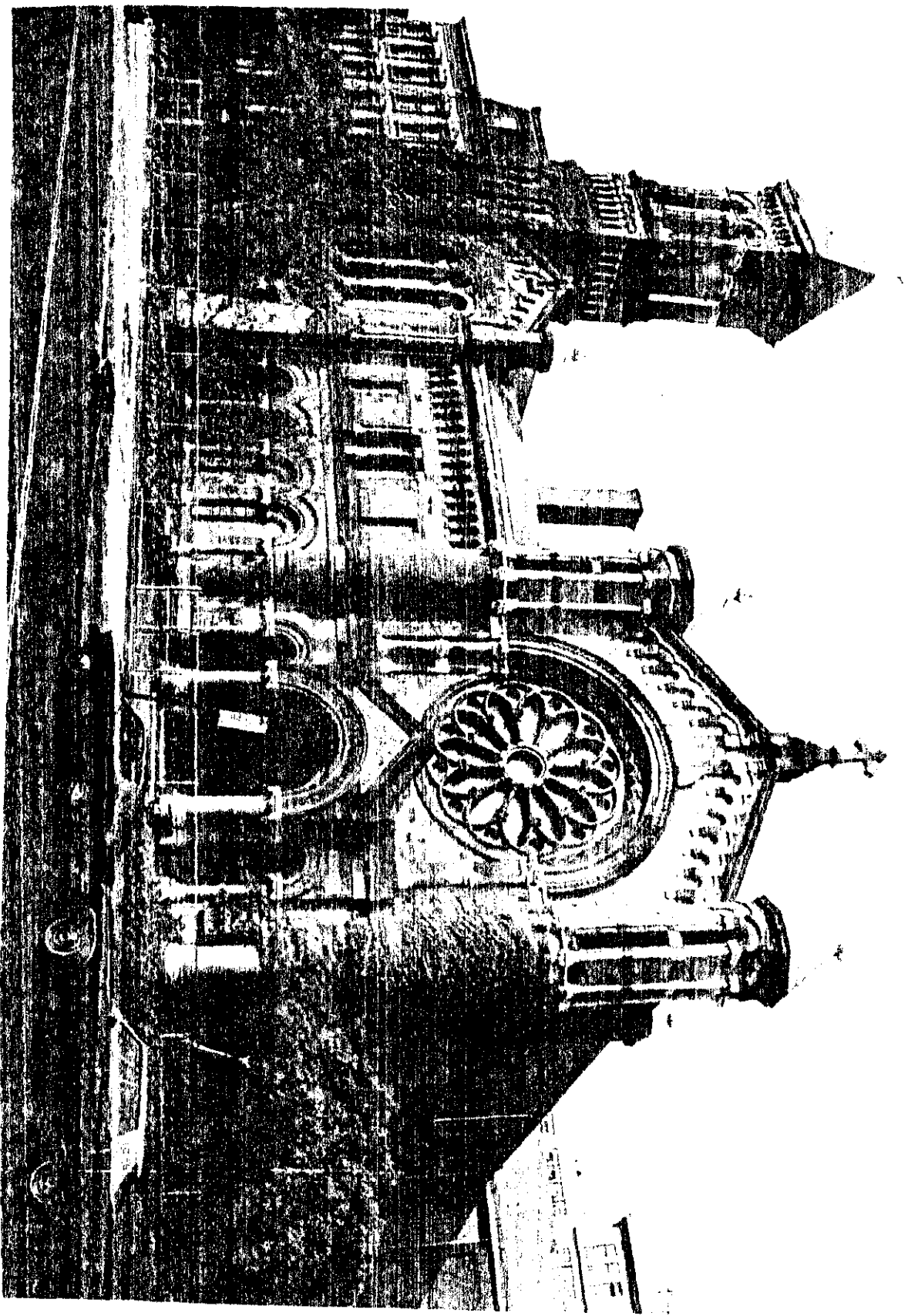
New York City Department of Buildings, Brooklyn Plans and Permits.

New York Times, October 17, 1891, p.8; October 19, 1891, p.2; November 22, 1894, p.

New York Tribune, November 9, 1890, p.22; March 10, 1914 (in Long Island Historical Society "Scrapbook," Vol. 128, p. 179).

St. Luke's Episcopal Church. "Vestry Minutes," 1841-1915.

Van de Water, George R., Rev. Sermon at the Consecration of St. Luke's Church Clinton Ave., Brooklyn, N.Y. Tuesday, October 19th, 1915. Brooklyn, 1915.



CHURCH OF ST. LUKE AND ST. MATTHEW

570 CLINTON AVENUE
BUILT: 1888-91

Photo Credit: Andrew J. Balkari
Landmarks Preserve, Inc. Commission

Architect: Spivey & Volleb