

GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE



HISTORIC PRESERVATION REVIEW BOARD
APPLICATION FOR HISTORIC LANDMARK OR HISTORIC DISTRICT DESIGNATION

New Designation _____ for: Historic Landmark _____ Historic District _____
Amendment of a previous designation X

Please summarize any amendment(s) All Souls was designated a DC Landmark in 1964, but no nomination form was prepared or forwarded to the National Register. This nomination will be forwarded to the National Register for listing.

Property name All Souls Church, Unitarian
If any part of the interior is being nominated, it must be specifically identified and described in the narrative statements.

Address 1500 Harvard Street NW

Square and lot number(s) Square 2577 Lot 0043

Affected Advisory Neighborhood Commission ANC 1A

Date of construction 1924 Date of major alteration(s) _____

Architect(s) Coolidge and Shattuck Architectural style(s) Georgian Revival

Original use Church Present use Church

Property owner All Souls Church, Unitarian

Legal address of property owner 1500 Harvard Street, NW, Washington DC 20009

NAME OF APPLICANT(S) All Souls Church, Unitarian

If the applicant is an organization, it must submit evidence that among its purposes is the promotion of historic preservation in the District of Columbia. A copy of its charter, articles of incorporation, or by-laws, setting forth such purpose, will satisfy this requirement.

Address/Telephone of applicant(s) 202-517-1463

Name and title of authorized representative Traci L. Hughes, Esquire Executive Director of All Souls Church Unitarian

Signature of representative *Traci L. Hughes* Date August 26, 2020

Name and telephone of author of application _____

Date received _____
H.P.O. staff _____

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: All Souls Church, Unitarian

Other names/site number: _____

Name of related multiple property listing: N/A

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

2. Location

Street & number: 1500 Harvard Street NW

City or town: Washington, D.C. State: DC County: _____

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 X 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 X 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 X local

Applicable National Register Criteria:

X A ___ B X C ___ D

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

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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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	_____	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/Religious Facility

Current Functions

(Enter categories from instructions.)

RELIGION/Religious Facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

EARLY 20TH CENTURY REVIVAL/Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: _Brick and Limestone_____

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

All Souls Church, Unitarian at 16th and Harvard Streets NW, constructed between 1922 and 1924, is a Georgian Revival-style red brick church building characterized by a pedimented portico and soaring spire. It was designed by the Boston architectural firm of Coolidge and Shattuck whose winning entry in a design competition modeled the church after James Gibbs' St. Martin-in-the-Fields in Trafalgar Square, London, one of the best-known of the English Baroque churches. Henry Shepley, the actual designer at the firm, was the grandson of Henry Hobson Richardson and soon to-be-partner in the firm that would become known as Coolidge, Shepley, Bulfinch and Abbot. The church is located on the east side of 16th Street at the height of Meridian Hill and is a contributing building in the National Register-listed Meridian Hill Historic District. The church is located just north of Meridian Hill Park which was still under construction when the church was being built. At the time of its construction, the church was the first non-residential building in the neighborhood largely characterized by its eclectic collection of freestanding Beaux Arts mansions and embassy buildings.

The building comprises a central sanctuary block and side wings built to accommodate church and community functions. It is T-shaped in plan with the basilican-plan sanctuary forming the main block and long stem of the "T," and lower wings at the chancel end of the church to either

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side, forming the bar of the "T." The building is constructed of red brick laid in Flemish bond with limestone trimming. It is raised upon a slight berm and sits upon a limestone base reached by a broad flight of stairs that gives the church an elevated position above 16th Street. It rises 52 feet from grade to the ridge of the gable roof with the spire of the steeple immediately behind the portico reaching a further height of 160 feet. The side walls of the church span 100 feet deep with the north wall extending along Harvard Street with a raised terrace addition between the church exterior and the street. The wings, located to either side of the main sanctuary are two stories tall, rising almost the height of the cornice line of the main sanctuary, but are connected at the rear along 15th Street, by a lower, one-story hyphen arcade. The walls of the wings, hyphen and sanctuary frame an interior landscaped courtyard.

The church complex retains a high degree of integrity. A basement-level addition, built by 1971, introduced a terrace to the north end of the church property in place of an open lawn. The basement-level addition and its terrace were recently renovated, providing handicap access to the terrace from 16th and Harvard streets. Otherwise, the building has undergone little alteration and retains its original integrity of location, setting, design, materials, workmanship, feeling and association.

Narrative Description

Site

All Souls Church is located at the southeast corner of 16th and Harvard Streets NW in the Meridian Hill neighborhood and is a contributing building in the National Register-listed Meridian Hill Historic District. The church faces west to 16th Street and extends east the full depth of Harvard Street from 16th to 15th streets. The west front, dominated by its projecting hexastyle portico, is raised above street level. A broad flight of concrete stairs leads from the sidewalk to a flagstone terrace which serves as ground for the portico steps. From the terrace, eight limestone steps spanning the full width of the church portico lead to the entry doors of the sanctuary.

On the south side of the flight of concrete stairs, a grassy berm flattens out as an open lawn with mature trees, flower garden and picnic benches. Part of this open lawn is fenced in by a tall iron fence. Historically, the north side similarly featured an open lawn raised upon a slight berm. In 1971, a basement addition was built, and its roof provided for a terrace, raised above the historic level of the lawn. In 2015, this addition was renovated, and a new, accessible terrace was constructed. As part of that renovation, the grassy berm was cut away to accommodate a ramp for accessibility. This switch-back ramp negotiates the change in level from the sidewalk to the terrace level.

Exterior Description

All Souls Church consists of the central sanctuary block, and north and south side wings housing the parish hall and auditorium. The sanctuary is a temple form structure, based upon St. Martin-in-the-Fields, largely defined by its portico and church spire and its red brick walls laid in Flemish bond with glazed headers. The portico consists of six giant order limestone columns

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with Corinthian capitals, return columns, and wall pilasters supporting a Corinthian entablature and pediment. The entablature consists of a three-fascia architrave and what was historically a plain frieze above. Today large all capital metal letters spelling ALL SOULS CHURCH UNITARIAN almost fill the width of the frieze. The pediment above is enclosed by a cornice and raking cornice with large modillions. A raised limestone cartouche ornaments the center of the tympanum.

Recessed from the portico, the west front wall of the church sanctuary is divided into three bays on the first story with the principal entry door located on-center and secondary entrances to either side. The central entry door with an arched fanlight above is framed by limestone quoin blocks and features a pair of raised wood paneled double doors. To either side, wood paneled doors are set within slightly lower rectangular openings without fanlights, but with architrave surrounds formed with limestone quoins. The surrounds of these openings and others are patterned after Gibbs' rusticated surrounds at St. Martin-in-the-Fields. Slightly recessed blind panels with fields of brick are located between the central and flanking doors.

A limestone stringcourse divides the first and second stories of the building; on the west front, it extends across the entry door, forming the head of the opening upon which sits the semi-circular fanlight. This fanlight does not open onto the first-floor vestibule as does the entry door, but to a second-floor chamber. To either side of the fanlight, arched limestone niches rise above the doors in either end bay of the façade.

The front portico is set in slightly from the building so that the return of the pediment sits on full Corinthian columns in-line with the end columns of the portico and almost abutting the façade wall. A pair of wall pilasters also with Corinthian capitals are located at either end of the sanctuary wall. Within this pair, the inner pilaster is in-line with the end columns of the portico and return columns, while the outer pilaster, at the corner of the sanctuary wall, turns the corner of the building, visually acting more as a $\frac{3}{4}$ -engaged pier. The inner pilasters and the return columns on either end of the portico are only narrowly separated and their respective Corinthian capitals practically touch one another.

The side walls of the sanctuary on the north and south sides extend five bays long, with each bay divided vertically by giant order Corinthian pilasters of limestone. Each of the bays, except the front one, is defined by single windows on the first and second stories which open into the sanctuary. The first-story windows have segmental heads, while those of the second story, opening onto the balcony level, are set within round-arched openings. Both feature limestone surrounds with central keystones. The front bays, instead, feature doors on the first story. On the south elevation, a door provides access from the south lawn area to sanctuary. The tall, rectangular opening, reached by a set of concrete steps with an iron railing, consists of a raised wood paneled door with an architrave surround with limestone quoining as detailed on the west façade. A wood paneled wood door on the north elevation is set within a rectangular opening enframed by limestone quoining.

The pilasters on both the north and south elevations carry the entablature of the portico around the sides. The entablature is capped by a stone balustrade (with urn balusters). The balustrade

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also surmounts the entablature of the side of the pediment, intersecting with the gable roof of the pediment as a solid parapet.

The gable roof covering the sanctuary block is obscured from view by the balustraded parapet wall but provides the base for the building's defining steeple. Constructed of brick with limestone trimming like that of the building, the spire rises 160-feet in height in a tiered fashion. Closely based upon the steeple of St. Martin-in-the-Fields, the brick structure with its heavy limestone trimming rises in a series of diminishing stages. The base of the spire is square in plan, with corner quoining and oculus windows on-center of the four facades. This base carries a pilastered superstructure with two fluted Ionic pilasters flanking a central arched and louvred opening, framed by an architrave with limestone quoining on all four sides. This superstructure in turn supports a clock, with four clock faces set onto pedimented tablets on the four sides and limestone urns providing ornament at the four corners. An octagonal lantern rises above the clocks and features half-engaged Corinthian columns alternating with long arched openings. The steep paneled spire caps the structure.

Towards the rear of the sanctuary block, two broad, two-story wings extend to either side on the north and south sides of the building, while a one-story arcade connects these wings at the east rear of the building, all of which enclose an interior courtyard, called Founders Court. From the interior of Founders Court, the east (rear) elevation of the sanctuary block is visible, revealing a bowed chancel apse on-center of the end wall. The apse is of red brick like the rest of the building and its roof is covered with copper. Tall brick chimneys abut either side of the apse and project well above the gable roof of the main roof. Here, the profile of the gable roof is visible as the east end wall terminates with a gabled parapet. The balustraded parapet of the side walls turns the corners and intersects with the gable end wall, thereby resolving itself. The interior of Founders Court

North (Parish Hall) and South (Auditorium) Wings

The wings are both seven bays long on the north and south, respectively, and three bays wide on the east and west sides. They are connected to the main sanctuary by slightly recessed single-bay hyphens. The wings have brick walls, laid in Flemish bond like that of the sanctuary, and are capped with hipped roofs. Historically, both wings opened to the west onto flat lawns that extended from the wings, along the base of the main church to 16th Street. Here, the lawn was raised above street level and descended to the sidewalk by a grassy berm flanking either side of the broad stairs leading to the portico. Today, this situation remains on the south side which still fronts onto a grassy area, now with mature trees and other shrubs, but on the north side, the wing opens onto a terrace that serves as a roof to a raised basement addition. Completed in 1971, the basement addition and terrace above were recently renovated. and as part of this renovation, the wing and terrace were made accessible via a switch-back ramp which descends from the terrace to 16th Street.

The three-bay-wide west elevations of the north and south wings are similarly articulated with three bays of openings, real and blind, symmetrically arranged on the first and second stories. In the north wing, an entry door, which opens onto the terrace, is located on-center of the west façade and features a wood paneled door with a five-light transom above and an engaged

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limestone architrave surround. The architrave consists of Corinthian pilasters supporting an entablature and broken pediment above. A sculptural urn fills the void created by the broken pediment. Single, double-hung 16/12-light wood windows with jack-arched brick lintels and limestone sills are located to either side of this central entrance. Between the door and windows, narrow openings, one blind, the other with a 1/1 window, are recessed into the brick walls. At the second story, three single 12/12 wood windows rise directly above the openings on the first story.

The west elevation of the south wing, Pierce Hall, has an arched niche located on-center of the façade with a broken pedimented limestone surround. The niche is paneled and recessed into the surround with Corinthian capitals supporting the broken pediment above and corresponds with the back of the stage on the interior. A central, squat pier rather than an urn as on the north wing, is located within the broken pediment. 9/6 windows are located to either side of the niche on the first story, while 6/6 windows are symmetrically arranged above them. In the center bay, a smaller and unornamented limestone niche tops the broken pediment of the niche below.

A limestone beltcourse which continues that of the main sanctuary separating the first and second stories, extends around the wings, interrupted on the west elevation of both wings by the broken pediments on-center of their facades. A projecting limestone cornice with oversized dentils provides visual support to the balustraded parapet above. The corners of the wings are articulated with limestone quoins. The single-bay hyphens connecting the wings to the sanctuary block are slightly recessed from the front walls of the wings and include an arched door with fanlight on the first story topped by an oversized limestone keystone, and a single 9/6 wood window above with a narrow iron balcony in front of it.

The north side elevation of the north wing fronting Harvard Street runs seven bays long with an entry door located on-center of the wall and single 16/12 double-hung wood windows to either side and above. The door, deeply recessed into the brick walls framed by limestone blocks, is reached by a set of limestone stairs with an iron hand railing. It is framed by an architrave surround with 3/4 -engaged round Tuscan columns which support console blocks for the enclosed pediment above, all of limestone. The door is wood paneled with a semi-circular fanlight above. The limestone beltcourse runs the length of the elevation and provides the base for new metal letters spelling out the name of the church.

The stairs leading to the central door span a deep areaway that extends the length of the wing and provides light to the basement level. An iron railing separating the areaway from the sidewalk provides protection to passers-by. The north wing, covered with a hipped roof, has a chimney emerging from its north slope.

The south elevation of Pierce Hall similarly runs seven bays long, but here, rather than a central door and rectangular openings to either side as in the north wing, each bay is defined by long arched openings with 12/12 double-hung wood windows and fanlights above, capped by limestone keystones. These arched windows open into the auditorium on the interior. Raised limestone panels top the arched windows. This south elevation faces the garage and lawn of the Mexican Cultural Institute (former McVeagh Mansion and later Mexican Embassy).

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The hipped roof of the south wing is capped by a cupola on-center of the top ridge line. Not readily visible from street level, the cupola has an octagonal wood louvered base, capped by an octagonal copper dome. A brick chimney extends from the south elevation towards the east end of the wing.

The east elevation of All Souls consists of the east walls of the north and south wings and the east elevation of the arcade connecting them. Both end wings are three bays wide, though configured differently, while the arcade extends nine bays long. The east elevation of the north wing has single 16/12 double-hung wood windows in either end bay of the first story; 12/12 double-hung windows on the second story; and smaller double-hung windows at the basement level. A door, located at the basement level and breaking the limestone watertable extending around the building is reached by a set of stairs with iron railings that descends the areaway. The door is wood paneled with a five-light transom above, similar to the corresponding door in the west elevation of this wing and set beneath a brick jack-arched lintel. A long 16/16 double-hung window set beneath a jack-arched brick lintel is located above the ground-level door on the center of this wall, breaking the limestone beltcourse and corresponding with the stair landing on the interior. A limestone panel with a garland bas relief surmounts the window.

The east elevation of the south wing has its three openings aligned on each floor with two single 16/12 double-hung windows in the end bays of the first story and three 12/12 windows in each of the three bays of the second story, all with jack-arched brick lintels. At the basement level, smaller double-hung wood windows are located in the end bays. A central entry door is located on-center of the first story, reached by a set of splayed limestone steps with iron railing that span the areaway. The door is wood paneled with a semi-circular fanlight above, set within a brick surround with a limestone keystone. The stair landing aligns with the limestone watertable, while the door sill sits atop it. Metal lanterns flank the door opening. A balustrade wall caps the limestone cornice of both the north and south end wings, as on the side elevations. However, unlike those balustrades that are limestone, the balustrade along the east elevations of the wings is metal.

The arcade connecting the north and south end wings on the east extends nine bays long, with each bay consisting of single blind brick arches, separated by brick pilasters with limestone caps. All but two of these blind arches have 9/6 wood windows within these Flemish bond brick recesses. The windows are framed by jack-arched brick lintels and limestone sills. The center arched bay, which historically held a door, has been bricked in with fairly seamless Flemish bond brickwork. A brick jack-arch within the infilled brick surface indicates the former head of the door while a broader brick voussoir with a limestone keystone that the other arches lack are evidence of the greater architectural emphasis afforded this central bay. Historic photos reveal that the opening held a double wood paneled door with a semi-circular fanlight above. The limestones stairs spanning the areaway and giving access to this door still survive.

The two end bays of the arcade form the foundation for the single-bay hyphens that connect the wings to the sanctuary block. At the north end, this bay, like the others has a double-hung window set within the blind arch, but at the southern end, a wood paneled door is located

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between the basement level and the first story with a rectangular recessed brick panel set above it, and beneath the brick arch. The door is reached by a set of stairs descending to it, with iron handrails.

A limestone balustrade like that of the wings, caps the top of the arcade. It sits upon a flat limestone cornice that is a continuation of the limestone beltcourse dividing the first and second stories of the end wings.

The second story of the hyphens rise above the end bays of the arcade. On the northern end, the second story historically was an open colonnade with columns. This colonnade has been enclosed whereby the end bays have been filled in with banks of windows helping to preserve the transparency of the once-open colonnade. On the southern end, the second story of the hyphen was historically and remains enclosed with a single 6/6 double-hung window in the end wall. An inset balustrade is just below the window, beneath a narrow stringcourse; although not an exact continuation of the arcade balustrade as at the north end, it aligns with it and was intentional. A flat roof caps the arcade.

Founders Court

Founders Court is the open court framed by the east apse end of the sanctuary and the north and south interior walls of the south and north wings, respectively. The courtyard is flat and is landscaped with grass and small shrubs. A brownstone cornerstone marked with the date 1821 and 1877 is embedded in the apse end of the church and may be the cornerstone of the 1877 All Souls' church that stood at 14th and L streets until it was demolished in 1920.

Interior Description:

The interior of All Souls features a basilican-plan sanctuary with a parish hall and auditorium in wings at the rear and either side of the sanctuary proper. The sanctuary is entered through an entry vestibule that opens off the portico facing 16th Street. Three doors, symmetrically arranged across the west façade under the portico, lead into this 12-foot high vestibule space. The central door rises 11' 8" high while those to either side are slightly lower at 10' 2" high. The vestibule measures approximately 56 feet wide and 16 feet deep and features two sets of quarter-turn stairs to either side of the central entry and against the east wall of the vestibule leading to the balcony level. The walls are plaster, doors are wood paneled and the floors are tiled. The stairs have open stringers with scrolls, turned balusters and mahogany railings.

A pair of doors, on-center, leads from the entry vestibule into the sanctuary. The sanctuary measures approximately 58' 7" wide from north to south and 75' 9" deep with a central nave running east-west and side aisles and long wooden pews between. A centrally placed pulpit raised above the sanctuary floor, reached by curving double-flight stairs, is located at the head of the chancel at the eastern end of the nave.¹ The chancel behind the pulpit is semi-elliptical and

¹ According to the Kohler, *Sixteenth Street Architecture*, p. 525-26, the pulpits in Sir Christopher Wren and James Gibbs' churches are typically off-center. Here, however, the pulpit is centrally aligned along the east-west axis. Kohler notes that the pulpit compares precisely with one built in 1785 for the Rocky Hill Meetinghouse of Amesbury, MA.

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covered by a half-dome ceiling set behind a broad relieving arch. Round- and segmentally arched windows devoid of stained glass at the nave and balcony levels on both the north and south side walls allow for abundant natural light to enter the sanctuary.

The Colonial Revival interiors were directly inspired by 18th-century New England interpretations of the interiors of the churches of Sir Christopher Wren and James Gibbs. Though generally spare, the interior detailing features giant order fluted Corinthian columns set upon high wood pedestals separating the nave from the side aisles, and giant order fluted Corinthian pilasters defining the chancel apse and vestibule walls. These columns and pilasters carry entablature blocks, consisting of a three-part frieze and undecorated architrave capped by a projecting cornice with modillions, at the interior cornice line. The balcony level extends around three sides of the nave with a wood paneled balustrade wall abutting the middle section of the nave columns. An original semi-circular blind arch in the center of the semi-elliptical chancel between columns was removed after 1968 for unknown reasons.

At the west end of the sanctuary above the entrance doors, the balcony was historically bowed with a clock face located on-center of the central panel of the balustrade wall facing the sanctuary. A grand, three-manual Skinner organ was arranged against the wall at the balcony level above wood paneling. In 1968, the Skinner organ was replaced by a larger, new one, and the bowed balcony was re-built with a straight front and curved side wings.

The nave ceiling is vaulted with semi-elliptical vault; side aisles have sloped ceilings, while balcony above has groin vaulted ceiling supported by the entablature blocks atop the columns and elaborate consoles against the aisle walls. The walls are plastered and the floor is laid with 8-3/4" square quarry tiles.

The north wing of the church serves as the parish hall and includes a series of rooms at the basement, first and second floor levels; the south wing of the church consists of the Pierce Hall Auditorium on the first and second floors, above a gymnasium in the basement level. The Parish Hall is entered either from the sanctuary towards the chancel end, north side, or from the exterior from Harvard Street. The auditorium is entered either from the sanctuary towards the chancel end, south side, or from 15th Street.

The auditorium, named for All Souls' minister Ulysses G.B. Pierce, is the second-most significant space after the sanctuary proper. The auditorium is built on the east-west axis with the stage occupying the west end and a balcony overlooking the auditorium and stage along the north side and east end. Large arched windows line the south side wall, while windows open at the ground floor and balcony level at the east end. The room spans a full two-story height (the height of the first floor is 11' 4" and that of the balcony level is 11' 3-1/2"). The balcony has a paneled wood balustrade wall and Doric columns supporting the entablature at the ceiling. A door on-center of the east end wall opens from 15th Street and leads into a vestibule below the balcony. This vestibule includes a fireplace and mantel with a paneled over-mantel against the south wall.

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INTEGRITY

All Souls Church retains high integrity. The building--the third church building associated with the denomination--is located on the original site selected for construction of the present 1924 building. At the time of its construction, Meridian Hill was developing as a principally residential neighborhood of large mansions and foreign legations, but it would later see the introduction of apartment buildings, just as 16th Street would see the erection of church buildings. The setting remains intact to this mid-20th century appearance with All Souls still dominating the skyline. The church building retains its integrity of design, materials, and workmanship with few exterior alterations visible. The only major addition is underground with a raised terrace atop that does not alter the relationship of building to site and retains the open space of the historic setting. The church is an active church, thereby retaining integrity of feeling and association.

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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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT
ETHNIC HERITAGE/Black
SOCIAL HISTORY/LGBTQ

Period of Significance

1924

Significant Dates

1924

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Coolidge and Shattuck

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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.)

All Souls Church, Unitarian, a red brick Colonial Revival-style church built in 1922-24, is the third church building erected by and for Washington's first unitarian congregation. Established in the District of Columbia in 1821 as the First Unitarian Church of Washington, the church began in this city as a branch of the Unitarian denomination that was already well-established in New England. By the third quarter of the nineteenth century, the church was looking to both expand beyond its original church building, and to establish itself as a national church for the denomination. To that end, in 1877, First Unitarian adopted its present name, All Souls, and built a new church building at 14th and L Streets downtown. More than forty years later, in anticipation of a celebration of its centennial, All Souls began planning for the construction of the present church on 16th Street on Meridian Hill. The church issued a design competition requiring that the "national" church should "typify Unitarian ideas and ideals, harmonize with the architecture of Washington and fit into the surroundings of the chosen site." The winning entry, submitted by the Boston architectural firm of Coolidge and Shattuck was closely modeled after James Gibbs' St. Martin-in-the-Fields in Trafalgar Square, London, reflecting the popularity of the style in both eighteenth and twentieth-century America. The construction of All Souls conformed with the City Beautiful planning efforts then being undertaken on Meridian Hill.

From its inception and inherent in Unitarian beliefs that was unfettered by dogma, All Souls has offered a progressive outlook on the social, cultural and political issues of the day. From its pre-Civil War stance against slavery to its active role in the Civil Rights Movement and its early embrace of LGBTQ rights, the ministers and congregation of All Souls have been vocal critics and active participants in the fight for equality.

During the 1940s and 1950s, All Souls embraced a social justice agenda. The church was one of the few in the city to sign on to the American Veterans Committee's anti-discrimination campaign and actively fought against racial discrimination in the city's commercial venues. During the 1970s and into the 1990s during the Gay rights movement, All Souls sought to educate itself and open itself up to the gay community, ultimately becoming the first religious entity in the city to embrace equality of marriage for all.

All Souls Church is listed in the DC Inventory of Historic Sites and is a contributing building in the National Register-listed Meridian Hill Historic District. Although the building was listed in the DC Inventory in 1964 with the intent to forward a nomination to the National Register, no nomination was ever prepared until now. All Souls Church, Unitarian meets National Register Criterion A at the local level of significance with Community Planning and as the Area of Significance for its association with the development of 16th Street and Meridian Hill as a local manifestation of the City Beautiful Movement. All Souls meets National Register Criterion C with Architecture as its Area of Significance as an excellent example of the Colonial Revival style, particularly as it relates to religious buildings.

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The Period of Significance extends from 1924 when the present church building was erected on the site.

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

Historic Background

The Establishment and early years of First Unitarian Church in Washington, 1821-1827

All Souls Church, Unitarian at 16th and Harvard Streets NW at the height of Meridian Hill in northwest Washington was constructed 1922-1924. It is the third church building associated with Unitarianism in the city, established in 1821 as a branch of the denomination which was already well-established in New England. Unitarians had been meeting and worshipping together in the city since before 1819. At first, they met in private homes, but by 1820 they gathered regularly in “the long room over the public bath in C Street.”² On July 13, 1820 a group of worshippers held a meeting and officially resolved “to erect a place of divine worship upon Unitarian principles in the City of Washington.”³ In November 1821, the First Unitarian Church, Washington was formally organized and a constitution adopted. Robert Little, an English Unitarian minister who had moved to the city in 1819, was elected minister. According to the records, 27 founders, persons of national and local importance, including John Quincy Adams (sixth U.S. President, 1825-1829); John C. Calhoun (political statesman and Vice President of the United States, 1825-1932); Charles Bulfinch (Architect of the Capitol); William Winston Seaton (Mayor of Washington); Joseph Gales, Sr. and Joseph Gales, Jr., (publisher and editor of the *National Intelligencer*); Judge William Cranch; and others signed the constitution formally recognizing the First Unitarian Church of Washington.

At its establishment, the founders of the First Unitarian Church stated their purpose:

We wish to exhibit here in the centre of the Union, at the seat of the National Government, not only the simple doctrine of pure Christianity but an example of religious republicanism, a model of an independent church, unfettered by human creeds and unawed by the mandates of Popes and Bishops, Presbyters and Councils, Synods and Sessions, and all the contrivances by which spiritual pride seeks to control the conscience of men.⁴

One of these signers, noted architect Charles Bulfinch, reportedly donated a lot of land at 6th and D Streets, NW adjacent to his own house for construction of the church.⁵ He also prepared the architectural plans for the church which reside in the Library of Congress.⁶ He and his family

² *The Daily National Intelligencer*, June 2, 1820.

³ See *City of Washington Gazette*, July 28, 1820 and August 1, 1820, p.3.

⁴ As quoted in Sue Kohler, *Sixteenth Street Architecture*, Vol. 1, p. 511.

⁵ The 1822 Washington Directory (the first city directory for Washington), lists Charles Bulfinch as living on 6th Street NW between D and E Streets “near Unitarian Church.” Local history indicates that Bulfinch donated part of his property, but further research has not been conducted to confirm this.

⁶ Bulfinch Architectural Drawing Archive, Library of Congress, Prints and Photographs Division.

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were Unitarians in Boston, and after moving to Washington in 1818 to succeed Benjamin Henry Latrobe as Architect of the Capitol, Bulfinch became committed to establishing a liberal church here. In a letter to his brother-in-law in late 1819, Bulfinch wrote, "I have lately written to P.O. Thatcher, chiefly on the subject of a church commencing here on liberal principles. We look for assistance from your quarter and shall soon make our appeal to Boston generosity and have no fear that it will be in vain."⁷

Based upon Bulfinch's plans, with certain deviations, the Greek Revival-style church stood on its site for more than 75 years. The building featured a Doric portico crowned by a central tower and belfry on its south D Street façade, round-arched windows along the side nave walls, and a barrel-vaulted interior.⁸ The site was just north of Pennsylvania Avenue, and adjacent to government offices and residences of prominent persons.⁹



Brown ink wash over graphite drawing showing First Unitarian Church in background, Augustus Kollner, 1839 (Library of Congress, Prints and Photographs Division)

Charles Bulfinch designed the church while serving as Architect of the Capitol where he was primarily responsible for overseeing the completion of the wings and present dome of the U.S. Capitol building. Bulfinch had designed several other churches, including the Unitarian New South Church in Boston, MA and would continue his architectural career upon returning to

⁷ Laurence C. Staples, *Washington Unitarianism*, p. 20.

⁸ Ten architectural drawings by Bulfinch of the church, located at the Library of Congress, are considered among the earliest known architect-designed plans for a private building in Washington. Due to budgetary constraints, Bulfinch was forced to make a notable change to the church as designed: rather than sitting atop the roof, the tower extended through the portico to ground level. A pair of pilasters then replaced the two center columns of the portico, framing the arched openings and obstructing the open porch area of the portico. (James Goode, *Capital Losses*, pp. 196-198).

⁹ Bruce T. Marshall, *Unitarians and Universalists of Washington, D.C.*, p.16.

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Boston from D.C. in 1830. But the first Unitarian Church in D.C. was Bulfinch's last ecclesiastical commission and the only church that Bulfinch designed outside of his native Massachusetts.¹⁰ It is also thought to be one of the earliest architect-designed private buildings in the city. Upon the building's dedication in November 1822, the local press reported:

The design of the edifice was furnished by Charles Bulfinch, Esq. Architect of the Capitol, and it is certainly highly creditable to his taste and judgment. The unfinished tower on the south end we understand, is to be surmounted by a cupola and bell, and, when that shall be completed, we question whether there will be in the Union another building, uniting so much architectural elegance, within and without, with so little cost."¹¹

The bell, an essential feature to call people for worship, was also used for public announcements.¹² It was designed and cast for the church by Joseph Revere, son of Paul Revere, who operated a foundry in Canton, MA. In correspondence with Charles Bulfinch, Revere told him, "If you shall employ me to make a bell for your church, I will cast as good a one as possible." After raising the necessary funds, the 1,000-pound bell was completed and installed in the belfry in 1823 and remains preserved in the steeple of the present All Souls Church at 16th and Harvard Streets NW.

The Reverend Robert Little had begun preaching at the establishment of the church in 1820 and continued as pastor of the First Unitarian Church until his death in 1827. In his dedication service, attended by 400 persons, Little anticipated: "These walls will, I trust, bear witness that our lives have not been altogether useless to mankind. Some I hope may be better for our exertions in the cause of truth."¹³

The Rise of a Progressive Agenda at All Souls in the Pre-Civil War Era

Despite its success in building a house of worship in its early years, the first Washington Unitarian church faced many challenges. After the death of Robert Little in 1827, the church struggled to find a long-term successor and fell into "desperate financial straits" which forced them to seek assistance from the Unitarian Church in New England. More importantly, the congregation was divided over slavery, an issue that became increasingly divisive. Washington was a southern city with a sizeable enslaved population, and the local Unitarian congregation included both northerners and southerners with anti- and pro-slavery sentiments. The ministers, however, were largely Abolitionists, and often preached against slavery and other liberal causes, making it hard for the divided church to hold onto its ministers in the pre-Civil War years. Between 1827 and 1861, twelve ministers served the Washington congregation. The church's

¹⁰ James Goode, *Capitol Losses*, 2nd Edition, 2003, p. 231.

¹¹ *The Daily National Intelligencer*, June 12, 1822, p.3.

¹² President James Monroe apparently donated \$100 towards the casting of the bell following a destructive fire in the neighborhood. See, *The Newburyport Herald*, December 27, 1822, p. 3.

¹³ Bruce T. Marshall, *Unitarians and Universalists of Washington, D.C.*, p.16.

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tentative financial footing also contributed to this high turn-over of ministers as it could not pay its ministers competitively.

One of the longest-term ministers was Stephen Greenleaf Bulfinch, son of architect and founding member Charles Bulfinch. He was the fourth minister of First Unitarian Church, serving six years from 1838 to 1844. Under his leadership, Bulfinch invited Lucretia Mott, the Quaker feminist and reformer who spoke about women's rights, the abolition of slavery, temperance and peace, to preach in 1843.¹⁴ Her sermon created a stir, but it would also come to define the social justice agenda ultimately embraced by All Souls. Mott's sermon was apparently not well received by all, but it attracted a large crowd, many of whom were national and local leaders, so despite the controversy, Bulfinch remained as minister for several years. Bulfinch's successors were not so lucky. Samuel Longfellow, brother of poet Henry Wadsworth Longfellow, served the First Unitarian Church only briefly in 1847 when he was ousted by the congregation for delivering a sermon in which he called slavery "a great evil."

Later ministers, most notably the reverend Moncure D. Conway (1855-1856)—a southerner from a Methodist slave-owning family who became a Unitarian—preached abolitionist and other liberal causes. Several of Conway's sermons concerning slavery caused distress, forcing the Committee of Management to issue a report expressing their disapproval of the use of the pulpit for political discussions. But Conway refused to limit his freedom of speech. Then, following an anti-slavery sermon given by Conway in July 1856, the choir refused to sing, and Conway was shortly thereafter dismissed.

William Henry Channing, a poet and social activist who fiercely opposed slavery, became minister of First Unitarian in 1861, leading the church through the War years.¹⁵ Channing was also the nephew of William Ellery Channing, the foremost Unitarian preacher in the United States in the early 19th century and considered today the "Father of American Unitarianism." Before Channing was called to preach, the schism over slavery had intensified and many members who sympathized with the South withdrew their support leaving the congregation with a greater number of northerners opposed to slavery. Channing, who had always expressed strong anti-slavery views, continued to do so as minister, attracting more forward-looking and open-minded members to the congregation.

In 1862, as hundreds of injured and disabled soldiers in need of medical attention were brought to Washington from the battlefields of Virginia, Channing turned the church over to the Union Army for use as an emergency hospital. Members of the church also volunteered their services and in return, the Senate invited the church to hold its Sunday services in the Senate chambers.¹⁶

¹⁴ Laurence C. Staples, p. 30.

¹⁵ Marshall, p. 21.

¹⁶ Stilson Hutchins, *The National Capital: Past and Present*, p.291 states the services were held in the House of Representatives, but Laurence Staples in *Washington Unitarianism* (p. 48) notes that services were held in the Senate chambers.

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In 1863-64 Channing was named Chaplain of the U.S. House of Representatives and in that capacity invited clergymen of various denominations to officiate, including African American Henry Highland Garnett of 15th Street Presbyterian Church and Rachel Howland, a Quaker woman from Massachusetts. During the War, First Unitarian Church also hosted national leaders and visitors, including, African American leader Frederick Douglass, and on at least one occasion, President Abraham Lincoln. An entry on January 15, 1865 in the diary of John Alfred Hayward, a member of the Committee of Management, recorded the following: "Attended church this morning. Heard a fine sermon from Mr. Channing. The subject was 'The Birth of the New Nation.' President Lincoln honored us with his presence."¹⁷

New Building and New Name: All Souls Unitarian Church, 1877-1920

In the mid-1850s, First Unitarian Church had undergone several improvements and renovations and was in good condition leading up to the war.¹⁸ The war use, however, took a heavy toll on the building, and at the close of the war, it was considered "dilapidated." When William Henry Channing resigned his ministry at the end of the war, membership in the church declined, and the church building and its membership were in a precarious state. The reduced membership, dilapidated building and financial debt made the post-Civil War years difficult for Unitarians.

Repairs were undertaken on the church, services resumed in the sanctuary, and with assistance of the national Unitarian organization, the congregation solidified. By 1871, the congregation was feeling the need for a "more commodious, more distinguished, and more usable" building and thus voted to sell its Bulfinch-designed church and erect a new church building on a different site. The effort would take some time and support from the National Conference, but by 1877 the necessary money was raised and ground broken for a new church at 14th and L Streets. The church first leased, then sold its 6th and D Streets building to the District of Columbia which heavily remodeled it for use as the Police Court.¹⁹ As part of this conversion from church to government offices, the church tower was dismantled, but the building remained otherwise standing until 1906 when the city demolished it and erected a new court building on the site. The Police Court was replaced in 1940-43 by the Recorder of Deeds building that stands on the site today.

The new church, named All Souls Church, Unitarian, grew out of a desire of the local congregation to have more expansive quarters, but also of Unitarians nationwide to have a national church in Washington. The Unitarians were not alone in this desire; as new denominations originating in Protestantism were proliferating and competing for American's rapidly growing and widely dispersed post-war population, there was significant agitation among

¹⁷ Laurence Staples, p. 51.

¹⁸ See, "Unitarian Church," *The Evening Star*, August 27, 1857 and "The Unitarian Church," *The Evening Star*, September 15, 1857.

¹⁹ "Finish the City Hall and Let the Old Unitarian Church Remain as a Landmark," *The Washington Post*, December 25, 1877.

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national religious organizations to erect national churches in Washington to be de facto lobbying organizations.

Frederick Allen Hinckley, installed as First Unitarian's minister in 1870, sought assistance from Unitarians nationwide to help build the new church. In October of that year, 497 members of 188 Unitarian churches that were members of the National Council of Unitarian Churches (founded in 1865), met in Washington. At that meeting, the founder of the organization called for the establishment of a national church in the "intellectual metropolis of America" to be a center of Unitarian orthodoxy and outreach. A year later, the national council lobbied individual churches to contribute towards the erection of a national church in Washington:

"Every religious body in America which means to bring its announcement of truth loyally and fairly before the people of the country, must be prepared to proclaim it in Washington, with its best power...Every clergyman who has ever served in the Unitarian pulpit in that city knows the extraordinary range of the power which it brings to bear."²⁰

Two years later, the National Unitarian Conference, held in Boston, MA, passed a resolution to support a national church, with an amendment stating that the "privileges of the church be open to all, without distinction of race or color." Four years later, the National Conference in Saratoga, 1876, voted \$30,000 in denominational funds to support a new building in Washington. With that pledge and money from its own members, First Unitarian Church began to plan for the construction of its new church building. In 1877, the church hired New Haven, Connecticut architect Rufus T. Russell to design the church to seat 700 persons, and local builder-architect Robert Fleming to construct it.²¹ Henry A. Willard, chairman of the Building Committee, recommended Russell as the architect as Willard had admired the Davenport Congregational Church in New Haven, Connecticut, which Russell had designed. Russell chose a Victorian Gothic Revival style that was a stylistic departure from the Greek Revival predecessor church and in keeping with the then-current Victorian fashion. In June 1877, the Grand Lodge of Free and Accepted Masons laid the cornerstone of All Souls according to Masonic rituals and six months later, the building was completed. Built at a total cost of \$65,000, the new church building provided greater and more flexible space than the previous one. The church included the sanctuary, a room for social gatherings, a minister's study, and a kitchen and workroom in the basement.

Upon the dedication of the church on January 30, 1878, the local press reported that the "new Unitarian Church...has for some time been the admiration of everybody as the most beautiful specimen of Gothic Architecture."²² The brick and stone building was rather more characteristic

²⁰ "Home Churches," *The Christian Union*, October 29, 1870, vol. 2, no. 17, p. 261. "National Unitarian Church," *Old and New*, November 1871, vol. 4, no. 5, p. 616.

²¹ See Application for Permit to Build #428, May 23, 1877.

²² "All Souls' Church, The Ceremonial of Its Dedication Last Night," *The Washington Post*, January 30, 1878.

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of Victorian-era, Gothic-Revival-style church design with a steeply pitched front gable with central rose window, gable-roofed entry narthex, and a prominent corner tower with a tall and attenuated steeple rising well above the church roof.²³ In Victorian fashion, the exterior walls offered a variety of textures and materials and polychromatic treatments and the interior presented a pitched ceiling with exposed and carved wood rafters and pointed-arch windows with stained glass. A drawing of the building appeared in the March 15, 1879 edition of *American Architect and Building News*. The Revere bell from the 6th and D Streets church was installed in the steeple of the new church where it tolled for the next several decades.



All Souls Church, Unitarian, 14th and L streets, NW, photograph taken 1916 (Harris & Ewing, Library of Congress, Prints and Photographs Division)

The congregation's new name—All Souls Church, Unitarian—placed the denomination at the end. Author Bruce T. Marshall speculates that this move was likely done as a symbol of religious inclusiveness. Universalists in Washington, for instance, who did not yet have a local Universalist congregation, often worshipped at All Souls. This inclusiveness was apparent in the church's message, printed on its Sunday bulletins: "This Church is dedicated to a religion, but not to a creed...Love to God and man...It welcomes to its worship and fellowship all who are in sympathy with a religion thus simple and thus free."²⁴

²³ See historic photograph below, and architectural drawing of the 1878 All Soul's Church in Stilson Hutchins, *The National Capital: Past and Present*, p.291.

²⁴ Marshall, p. 29.

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As hoped, over the next few decades, the congregation began to grow, and continued to attract prominent Washingtonians and national leaders, including President William Howard Taft, senators, congressmen, cabinet members and judges. William Howard Taft was a committed Unitarian in his hometown of Cincinnati and when he came to Washington in 1908 as President, he joined All Souls and became an active member of the congregation. All Souls became increasingly involved in community activities and opened itself up to new organizations and institutions.²⁵ As the church expanded its programming and Taft's participation in the church helped grow its popularity, space soon became inadequate prompting a call for a new church building.

In a false start in 1911, All Souls purchased property at Vermont Avenue and K Street NW for a new church building.²⁶ On April 10 and 14, 1911, *The Evening Star* reported the purchase with the headline, "Cornerstone to be laid next October." But this never occurred, and the church instead chose a site at 16th and R Streets for its new church structure.²⁷

The 16th Street site consisted of 21,000 square feet of ground on the east side of 16th Street, between R and S streets on the same square as the Scottish Rite Temple. Here, the Unitarians had the intention of building a combined church and parish house, with the parish house to be named for Edward Everett Hale. In 1912, All Souls put its church building at 14th and L Streets on the market and held a design competition for the new site. Local architects Wood, Donn and Deming won the competition with a Gothic Revival-style building that would accommodate an expanded membership, space for a religious education program for children and facilities for community meetings and events. On February 14, 1913, President Taft, along with other officials laid the cornerstone of the new All Souls' Unitarian Church in a Masonic ritual. At the ceremony, Taft noted in his remarks, "The site which has been selected, and the edifice which has been designed and projected, all insure an opportunity for greatly increasing the influence of Unitarianism in this Capital and in the country..."²⁸ The cornerstone, filled with relics and memorabilia, was a brownstone block which had served as the cornerstone to the church at 14th and L streets. Carved with the both the dates of the 1877 and 1822 church buildings, this cornerstone survives in the Founders Court at All Souls at 16th and Harvard streets.

Less than a year and a half later, World War I erupted, putting a halt to construction. For the next seven years, All Souls continued to hold services at 14th and L streets. Then, on Sunday March 14, 1920, it held its final service in the church.²⁹ By then, All Souls had abandoned its site at 16th and R streets and decided instead to build further north on Meridian Hill.

²⁵ The church established a day care and kindergarten; also W.B. Powell, a member of All Souls and Superintendent of Public Schools, was instrumental in introducing kindergarten to the public-school system. (See Laurence C. Staples, p. 63 and Sue Kohler, *Sixteenth Street Architecture*, Vol. 1, p. 511.)

²⁶ *The Evening Star*, April 10, 1911.

²⁷ Laurence C. Staples, p. 72.

²⁸ "Cornerstone is Laid," *The Washington Post*, February 14, 1913, p 3.

²⁹ "Demolishing Old Church," *The Washington Post*, March 14, 1920, p. 40. All Souls apparently demolished the church building and erected a new commercial building on the site, selling it to the Buick Company for \$350,000

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Celebrating the Centennial: All Souls Unitarian and the Colonial Revival Style, 1920-1924

For its new building and to celebrate the centennial of the church, All Souls sponsored a design competition. The competition required that the “national” church should “typify Unitarian ideas and ideals, harmonize with the architecture of Washington and fit into the surroundings of the chosen site.”³⁰ Six different firms competed and a jury of three evaluated the entries.³¹ The winning entry, submitted by the Boston architectural firm of Coolidge and Shattuck, was a Colonial Revival-style building modeled after James Gibbs’ St. Martin-in-the-Fields in Trafalgar Square, London.³² Henry Shepley, grandson of Henry Hobson Richardson (and soon to-be-partner in the firm that would become known as Coolidge, Shepley, Bulfinch and Abbot), was responsible for the actual design. St. Martin’s (1720-1727), one of the best known of English churches, was clearly deemed an appropriate prototype because numerous versions of it had been built in 18th-century America and was thus closely associated with American Colonial architecture.³³ Although not indicative of the architecture of Meridian Hill, the Colonial Revival style was well represented in Washington’s public and private buildings in the 1920s and was considering a fitting style for a religious building.

While Unitarians in Washington began raising money for construction, the American Unitarian Association sought donations from other Unitarian churches nationwide, securing \$50,000 in pledges and ultimately providing \$170,000 towards the \$750,000 price tag.³⁴ Approved by the executive committee of the American Unitarian Association, the brick and limestone church, designed to seat 1,000 persons, began construction in 1922 and was completed in 1924. The building offered a pedimented portico and 165-foot-high steeple that closely resembled Gibbs’ St. Martin-in-the-Fields, while some of the other details, like the limestone quoining, more directly recall the work of James Gibbs’ teacher, Sir Christopher Wren.

and netting the church about \$165,000 towards construction of the new building. See Kohler, *Sixteenth Street Architecture*, vol. 1, p. 512.

³⁰ Pam Scott and Antoinette Lee, *Buildings of the District of Columbia*, p. 315.

³¹ The jury for the competition originally consisted of the distinguished architects, Cass Gilbert, Henry Bacon and Charles Platt. Platt was, for some unstated reason replaced by John Wynkoop. The six competing architects were Coolidge and Shattuck, Boston; Paul Cret and Associates, Philadelphia; Allen W. Jackson, Boston; John and Alan McDonald, Omaha; Putnam and Company, Boston; and George Oakley Totten, Jr., Washington, D.C.

³² “Select Church Architect, Unitarians Award Work on National Edifice to Boston firm,” *The Washington Post*, April 20, 1921, p. 4.

³³ Pam Scott and Antoinette Lee, *Buildings of the District of Columbia*, p. 315. See also, “The National Church,” *Reformed Church Messenger*, November 13, 1872, vol. -38, no. 46, p. 4. Building Permit 428, May 23, 1877. “All Soul’s Church,” *Washington Post*, January 30, 1878, 4. “Church Buys New Site,” *Washington Post*, February 18, 1912, 14. “Cornerstone is Laid,” *Washington Post*, February 14, 1913, 3. “Unitarian Raise \$100,000,” *Washington Post*, January 1, 1921, 2.

³⁴ “Unitarians Raise \$100,000,” *The Washington Post*, January 3, 1921, p. 2. Over 125 pews, priced at \$100 each were given by various Unitarian churches throughout the country and by individuals, some as memorials, and all marked by brass plates (Laurence C. Staples, p. 77).

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Photo of All Souls after completion, ca. 1925
(Library of Congress, Prints and Photographs
Division)

The building presents its Corinthian-columned temple-front portico to 16th Street while its *cella* walls extend to the rear of the lot along Harvard Street where they then intersect with the lower, cross-axis, brick parish house. Above and behind the front portico rises the three-part church tower that culminates with a tall and attenuated spire visible from a distance. The historic Revere bell which hung in both the 6th and D streets church and the 14th and L streets church, was placed in service in the steeple of All Souls on Meridian Hill.

A dedication ceremony to commemorate the installation of the bell and to celebrate “one of the city’s rare treasures” occurred on June 27, 1924. As noted by the local press at the time, the bell “is in perfect condition and the tone generally is regarded as exceptional both in quality and in volume.”³⁵ This dedication ceremony was followed by another one on October 26, 1924 for the church building itself. Unlike the previous Gothic Revival church with its stained-glass windows with biblical scenes and religious symbolism, the new sanctuary lacks specific religious symbolism deliberately meant to be for “all souls.”

Community Planning and Development:

Meridian Hill and the Avenue of Churches

All Souls Church was constructed at an important rise in the topography of the city along 15th and 16th Streets north of Florida Avenue known as Meridian Hill. It was constructed adjacent to a collection of grand Beaux Arts-style mansions and foreign legations surrounding a formal, Neo-

³⁵ “All Souls to Dedicate Revere Bell Tomorrow, Rare Treasure, Case in 1822 by Son of Patriot, to be Placed in Service,” *The Washington Post*, June 28, 1924. This article also informs the reader that since the demolition of All Souls Church at 14th and L Streets in 1920, the bell was placed in storage.

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Classical-style park that was then still under construction. Most of the dwellings were constructed by Mary and John Henderson, local property owners-cum-developers, who, inspired by the City Beautiful Movement, sought to create an enclave of architecturally notable buildings that would replace the modest, post-Civil War frame dwellings that then occupied the hillside. In addition to building many of the dwellings, the Hendersons successfully convinced the government to purchase a three-block tract of land and to build the European-style park there at the same time they encouraged other individuals, foreign governments and entities to purchase lots to build their own embassies, houses, or in the case of All Souls, a church. The development of Meridian Hill, including the construction of All Souls, was part of Mary Henderson's vision for Sixteenth Street as a ceremonial gateway to the White House and the nation's capital and her campaign to re-name the street, the "Avenue of the Presidents."

Aware that All Souls was looking for a new site, Mary Henderson offered to sell her property at 16th and Harvard streets, NW to the church. In her effort to encourage the "distinguished architectural quality" of Meridian Hill, she sweetened the deal by making a financial contribution to the church's construction fund.³⁶ The commitment of All Souls to build on Meridian Hill was a victory for Mary Henderson and contributed to the transformation of Meridian Hill from post-Civil War settlement to a City Beautiful-inspired community of Beaux Arts mansions and institutions.

Construction of All Souls also contributed to 16th Street's informal designation as the "Avenue of Churches." Between St. John's Church at Lafayette Square on the south and the Maryland line on the north, Sixteenth Street hosts approximately 39 churches and synagogues, representing almost every religious denomination. Between the White House and Florida Avenue there are eight religious buildings, and on Meridian Hill, at its northern apex at Columbia Road, three—All Souls Church, National Memorial Baptist Church, and the Washington Chapel of the Church of Jesus Christ of Latter Day Saints—create a notable architectural collection. All three of these churches were built in the ten-year-period between 1922 and 1932 during a rise in church construction along the entire stretch of 16th Street from the White House north to the Montgomery County line. This church building boom, highlighted in a 1924 *Evening Star* newspaper article, "Street of Embassies Now Changing into Great Avenue of Churches," highlights the construction of All Souls Church. Sixteenth Street, directly on axis with the White House, provided churches great visibility and marketing opportunities as the various denominations were vying for congregants.

All Souls: Building a Community

The Reverend Ulysses G. B. Pierce, the church's longest serving minister, from 1901 until his death in 1943, oversaw the church's move from 14th and L to 16th and Harvard streets. At the time of the dedication of the church at 16th and Harvard in 1924, the church counted 400 members. Under Pierce, membership at All Souls grew steadily, building debt was reduced and

³⁶ Meridian Hill Historic District National Register Nomination, p. 7-17 and 8-48.

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new programs to meet the needs of the increased membership and larger community were introduced.³⁷

The new church building became home to a variety of activities and events, including movies, plays, lectures, and dances. The recreation room, which hosted many of these activities, came to include a basketball court, built in 1935-36 in the unfinished basement area under the main auditorium. The recreation facility encouraged new membership as the space opened itself up to community organizations such as a boy scout troop, a girls' club, a men's volleyball group, a badminton club, a fencing club, a basketball team and other groups. The Police Boys' Club used the fellowship hall regularly from the mid-1930s to the mid-1950s. The Women's Alliance, established in 1896, included a catering committee that provided food service to outside organizations. The All Souls dining room was one of the few racially integrated dining facilities in the city. Other community groups, including the Business and Professional Women's Club, and the Pierce Hall Players also met at the church. All Souls' desire to be the center of community life and activity was coming to fruition.

As in the past, the church membership included many prominent and wealthy Washingtonians: Frederic Delano of the Planning Commission; Julius Garfinckel, merchant; and Dr. Percival Hall, president of Gallaudet College to name a few. Its most famous member, William Howard Taft returned to the city and active participation at All Souls when he was named Chief Justice of the United States in 1921, many years after losing election for a second presidential term.

All Souls Church and Civil Rights

In the 1940s and 50s, as All Souls Church came to embrace a social justice agenda, it also transitioned from an all-white congregation to a more integrated body. During the 1930s, civil rights efforts became increasingly visible; organizers moved beyond mass meetings and organizational lobbying to boycotts and picketing. Established organizations like the D.C. NAACP joined the New Negro Alliance, the National Negro Congress, and others in advocating for freedom from fair employment and working conditions, self-governance, and police brutality. The early 1930s saw the transformation of Howard University Law School into a full-time program dedicated to civil rights and dismantling segregation within D.C. and nationwide.

Between 1939 and 1954, especially in the wake of World War II and backlash against African American advancement, middle class activists waged an all-out campaign against segregation. They fought for public access to commercial venues like theaters and restaurants³⁸ and worked across the classes to demand fair employment, equal schools, access to housing, and an end to police violence. In the 1940s, a series of legal challenges to racially restrictive deed covenants led to the Supreme Court's landmark 1948 decision in *Hurd v. Hodge*, D.C.'s companion to *Shelley v. Kraemer*. In 1953, *D.C. v. John R. Thompson Co.* finally served to officially

³⁷ Kohler, Sixteenth Street Architecture, vol. 1, p. 539.

³⁸ In 1945, the DC Recreation Board voted to uphold segregation of recreation facilities and Lansburgh's department store reinstated its policy against serving black customers. In 1946, Congress voted to close the FEPC (Asch and Musgrove, 288; <https://washingtonspark.files.wordpress.com/2019/12/1945-landburghs-discrimination-1.pdf>).

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desegregate restaurants, hotels, and theaters in the city, and in 1954, *Bolling v. Sharpe* led to the desegregation of the D.C. public schools.

Despite civil rights activists' legal victories, D.C.'s black community after 1954 struggled in the face of continued assaults on the black community. Urban renewal obliterated the neighborhood of Southwest, while public and private disinvestment degraded the areas where African Americans lived or were forced to move. Many black Washingtonians lacked access to decent jobs or housing, and they continued to be victimized by police. In this context, in the first major U.S. city with a majority black population as of 1957, a new generation of black leaders rose to prominence.

During this time of racial and civic unrest, All Souls Church was led by Reverend A. Powell Davies (1944-1957) who advocated for religious liberalism and encouraged involvement in social justice concerns, including civil rights.³⁹ Davies achieved national recognition as a minister and author for his progressive views on political and social issues. He was a forceful advocate for civil rights for African Americans and women and was also actively engaged in the campaign for nuclear disarmament.⁴⁰

In 1946, All Souls formed a new organization, the Washington Chapter, Unitarian Fellowship for Social Justice. For nearly ten years, it held monthly meetings devoted to the consideration of local, national, and international problems, encouraging action on the part of individual members. In 1947 the congregation voted overwhelmingly to support the Report of the President's Committee on Civil Rights, which proposed specific measures to improve civil rights for African Americans.⁴¹ Two years later, the NAACP gave Davies its annual award. The publicity surrounding these activities, and others in the 1950s, started drawing African Americans to All Souls.

The church was one of the few in the city to sign on to the American Veterans Committee's anti-discrimination campaign. In a 1953 sermon, "The Shelter of Good Intentions," Davies pledged not to patronize restaurants and entertainment venues that refused to admit African Americans. The congregation developed a list of non-segregated DC establishments, distributing more than 40,000 copies to the public. In 1954, the church asked the Police Boys Club which had been meeting in the church since 1937, to drop its whites-only policy. Rather than comply, the club

³⁹ Bruce T. Marshall, *Unitarians and Universalists of Washington, D.C.*, p. 61-62.

⁴⁰ Davies was an outspoken advocate for permanent civilian control of atomic energy and in 1946 gave a sermon, "Lest the Living Forget," denouncing the insensitivity of a *Washington Post* article celebrating the atomic bomb task force that included a photograph of two admirals and a woman cutting a cake topped with angel-food puffs in the shape of mushroom clouds. Davies' sermon led the church to organize a large shipment of school and art supplies to the students of Honkawa Elementary School, the Fukuromachi School, and the Ninoshimakisen Orphanage in Hiroshima, Japan. The children of Honkawa School thanked All Souls with artwork that the students made using their new supplies. The 48 drawings, each filled with life and a vision of the future, were sent on a tour of the United States. In 2008, after decades in storage, All Souls restored the drawings and exhibited them during Peace Week. This exhibit re-united many of the former students with their artwork, in the original building of Honkawa School and is the subject of a 2013 documentary film, "Pictures from a Hiroshima Schoolyard."

⁴¹ Laurence C. Staples, p. 112.

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chose to vacate the church. In its place, the Unitarian Service Committee organized the Columbia Heights Boys Club at All Souls, a racially integrated youth group that was the first in the city.⁴²

Following Davies' unexpected death in 1957, All Souls remained committed to social justice issues. Heightened racial tensions, white flight from the city, a housing crisis among the city's poor and largely African American population, and increased crime directly affected All Souls' Meridian Hill neighborhood. Dr. Duncan Howlett, the minister who succeeded Powell Davies, was fully engaged in the civil rights movement. He was named chairman of the DC Advisory Committee to the U. S. Committee on Civil Rights. He was also a member of other District councils concerned with the problems of youth and the city's neighborhoods. At the time of the Selma crisis, Dr. Howlett was one of a small number of civil rights' leaders who was summoned to the White House by President Johnson to express his views.⁴³

Dr. Howlett believed strongly in serving the local community. To that end, the church took an active part in fighting poverty, over-crowding, social and urban decay in the larger Meridian Hill/Columbia Heights area. Dr. Howlett organized marches for jobs, freedom and poverty; he opened Pierce Hall for food distribution; and supported Planned Parenthood and Home Rule. One such project—the Girard Street Project—stands out as a particular achievement of Howlett's ministry. Undertaken by the Social Welfare Committee of All Souls, the project looked at a single block of Girard Street between 14th and 15th streets, which, it was observed, provided a microcosm of all the social ills of the city. The leaders of the project organized an array of activities from home visits to tutoring to building a playground, to illustrate how private citizens could themselves address the city's social problems with certain success. The study, published as "The Girard Street Project," provided a successful primer for other communities. During this period, All Souls steadily became racially integrated. African Americans joined the church and began taking on leadership positions.

As the social, political and cultural turmoil of the 1960s intensified, so too did All Souls' involvement in the civil rights movement. In September 1963, after four young girls were killed in a church bombing in Birmingham, the Congress for Racial Equality (CORE) organized a protest march of over 10,000 persons. The march began at All Souls Church and terminated at Lafayette Square in front of the White House.

⁴² Letter from Paul Pfeiffer to Mr. George Garland, President Board of Trustees, All Souls Church, dated July 8, 1997 (All Souls Church Archives).

⁴³ Laurence C. Staples, p. 146.

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Congress on Racial Equality (CORE) March from All Souls to the White House, 1963
(Library of Congress, Prints and Photographs Division)

Two years later, tragedy struck All Souls directly when in March 1965, the church's former associate minister and civil rights activist, Rev. James Reeb⁴⁴ was killed by white segregationists in Selma, Alabama.

In 1969, All Souls called Reverend David H. Eaton, its first African American minister who served from 1969 to 1992. Although All Souls had begun to integrate, it was still predominantly a white church at the time of his arrival; during his 23 years, Rev. Eaton transformed the church into a culturally diverse community that was equally represented by white and African American congregants. Eaton was committed to the local community and encouraged people and groups to launch or house their activities at All Souls, including the Antioch School of Law, the DC Music Center, the DC Rape Crisis Center and the Green Door. Among those Eaton invited to speak from the pulpit were Black Panther Angela Davis and Rev. Ben Chavis of the Wilmington Ten.

All Souls Church within the Context of 20th Century African American Civil Rights Sites in Washington, D.C. (1912-1974)

A Multiple Property Document, *20th Century African American Civil Rights Sites in Washington, D.C. (1912-1974)* is currently being prepared for submission to the DC Historic Preservation Office for adoption and for forwarding to the National Register as part of a National Park Service grant to the DC Preservation League. The grant is part of NPS's Underrepresented Community Grant fund which seeks to diversify the nominations submitted to the National Register of Historic Places. This multiple property document identifies several associated historic contexts and associated property types and includes a list of eligible sites according to these themes and property-types and sub-types. All Souls Church has been identified as eligible under the theme, African American Demands for Suffrage and Home Rule in Washington, D.C., 1930-1974

SOCIAL HISTORY

⁴⁴ James Reeb was assistant minister at All Souls from 1959 until 1964 at which time he resigned to become a full-time civil rights activist.

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All Souls' LGBTQ Legacy

As highlighted in the LGBTQ Context study (2019), the religious and spiritual needs and diverse beliefs within the LGBTQ community are no different from those of non-LGBTQ persons. In response, beginning in the late 1960s, many churches in D.C., reflecting a variety of denominations, grew to accept, celebrate and provide safe spaces for LGBTQ communities. During the gay rights movement, All Souls emerged as one of these churches. It not only opened its spaces for worship, spiritual support, and meetings, but actively sought to educate its congregation and alter its own language and practices towards LGBTQ equality.

All Souls Church currently enjoys the status of a “Welcoming Congregation.” The term stems from a resolution passed in 1993 by the All Souls congregation affirming that “gay, lesbian and bi-sexual members and friends are an integral part of the life of our congregation and are welcome as part of our church family.”⁴⁵ The resolution was inspired by the Welcoming Congregation Program adopted by the Unitarian Universalist Association (UUA) in 1989 and two decades after All Souls began grappling with how to address LGBTQ issues and to embrace the LGBTQ community.

Since 1970, the UUA has enacted more than twenty resolutions in support of bisexual, gay, lesbian, and transgender persons and their lives. Beginning with resolutions calling for educational efforts and non-discriminatory hiring practices within the UUA to becoming the first mainline denomination in the U.S. to support legally recognized marriages between persons of the same sex, the Association and its affiliated churches have struggled to respect its own principles and purposes. In its own efforts, All Souls looked to, and followed the lead of the UUA, experiencing challenges from both inside and outside the church along the way.

Of the many resolutions and actions taken by the UUA regarding LGBTQ equality, several stand out as particularly notable. In 1970, the General Assembly of the UUA passed a resolution urging the UUA to work to end discrimination against homosexuals and bisexuals. To that end, the UUA called on its member churches, fellowships and organizations to end all discrimination against homosexuals in employment; to assist homosexuals in finding employment in the church's midst; and, in keeping with the changing social patterns, to initiate meaningful programs of sex education aimed at providing a more open and healthier understanding of sexuality, with particular aim to ending all discrimination against homosexuals and bisexuals.

In 1973, the UUA established the Office on Gay Concerns as a resource to the denomination at all levels and in all matters pertaining to Gay people and the Gay community. The mission of the office was intended to help congregations and their leaders minister more fully and knowledgeably to gay persons. Through educational programs, the Office “will seek to replace myths with information and understanding” and serve as a source of communication and education to all departments of the UUA. Over the course of the next several decades, the name of the office was changed many times; in 2012, the office was given the name it holds today: LGBTQ Ministries.

⁴⁵ Resolution declaring All Souls a Welcoming Congregation, June 1993.

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In 1977, the UUA called on all Unitarian Universalists to use their efforts to stop biased persecution and intolerance for the gay minority. In 1980, the UUA called on its member churches to renew their commitment to end discrimination and to offer ministerial employment opportunities to gays, lesbian, and bisexual persons. In 1989, the UUA funded the development of a program by which a church or fellowship could become a “Welcoming Congregation”—one that is proactive about affirming the presence of bisexual, gay, and lesbian persons. In 1996, the Welcoming Congregation program was revised to also address the concerns of transgender people. That same year, the UUA became the first mainline denomination in the U.S. to support legally recognized marriage between persons of the opposite sex.

All Souls has largely followed the lead of the UUA in its efforts to extend rights to the LGBTQ community. In the early 1970s, as directed by UUA’s resolution against discrimination against gays, All Souls instituted an education program aimed at providing a healthier and more open understanding of sexuality. Frank Robertson, one of the nation’s first openly gay ministers, was named assistant minister and Director of Religious Education at All Souls under Reverend Eaton. Robertson served as the liaison between All Souls and the UUA’s Office on Gay Concerns and the Gay Caucus Advisory Committee. At All Souls, he organized committees and events that addressed the issue of homosexuality and would later become a founding member of Interweave, an organization affiliated with the UUA to address concerns of the LGBTQ community. In the early 1970s, through this program, All Souls hosted pot-luck lunches, dinners, lectures, sermons and other events to stimulate conversation about gay issues and concerns.

As part of this education process, All Souls invited persons to speak on gay issues. In 1972, Rev. J.E. Paul Breton gave a sermon to the All Souls congregation, “Celebrating Gayness.” Two years earlier, Breton, a Roman Catholic priest had established the District’s first-known LGBTQ worship group, Community Church of Washington (CCW). The CCW worshipped at All Souls Church before the group moved to Breton’s home on Capitol Hill.⁴⁶ In 1973, All Souls invited Richard (Rick) Nash to speak from the pulpit. Rev. Nash, active in the Gay Liberation Movement since 1969, was the founder of the UUA Gay Caucus and a member of the curriculum team of the Department of Education for the denomination. His sermon was titled, “I’m Gay and I’m Glad.”

Throughout the 1970s, All Souls’ position in the emerging gay rights movement seems to have transpired relatively smoothly. Then, in 1980, controversy arose that in retrospect may have catapulted the congregation towards an even more inclusive attitude towards LGBTQ rights. Between 1972 and 1980, Frank Robertson had been performing religious “unite ment” ceremonies for gay couples at All Souls with no incidents. These spiritual ceremonies were consistent with the UUA’s strong record of gay liberation which saw all persons as “legitimate children of the universe.” Similar ceremonies were being performed in churches in other cities nationwide by Unitarian Universalists and were sanctioned by the UUA. The controversy began at All Souls in September 1980 when a *Jet* magazine reporter published an article on a gay wedding ceremony at All Souls that included a photograph of the lesbian couple in traditional dress—one in a gown and the other in a tuxedo. Following publication of the article, many

⁴⁶ LGBTQ Context Study, p. 2-111.

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members of the congregation expressed alarm, though apparently it had more to do with the “cross dressing” than the actual ceremony.⁴⁷ As a result of the controversy spawned by the *Jet* article, Rev. Eaton spoke out on the issue in meetings and in public sermons.⁴⁸ In February 1981, he and the Board of Trustees at All Souls issued a written policy statement on same-sex unitement ceremonies, indicating that the church would allow services to continue. The services, however, would be performed in private, and not in the sanctuary. Reverend Eaton, who politically favored gay marriage, argued his position that until gay marriage is legal, such ceremonies must remain private and not public, and as such, would not be allowed to be held in the sanctuary.

Although a compromise, Eaton’s position was well-received and respected in the gay community; it proved, however, to be rancorous within the congregation, exposing deep divisions within the church. Many at All Souls, including Frank Robertson, felt that unitements should be regarded as traditional ceremonies and performed publicly in the sanctuary. During this internal debate, the Board of Trustees terminated Frank Roberston’s contract basing his dismissal on his leadership of the Education program. Others felt that his dismissal was based upon the gay union controversy and fought unsuccessfully to have the Board overturn its decision. The Board did not reverse its decision leaving behind a stain on the church that members still recall today.

In the ten years after the unitement controversy, All Souls continued to follow the UUA in its support and embrace of the LGBTQ rights and community. In 1993, four years after the UUA adopted its Welcoming Congregation Program, All Souls passed a resolution announcing that it would be one. As such, the congregation would recognize gay relationships in church bulletins, would advertise its services in gay publications and introduce themes about all types of sexuality in its religion classes. All Souls pledged to remove discriminatory language from church documents and to open its church to gay groups. Although All Souls was not the first to accept this philosophy (First Parish of Brewster, MA became the first recognized Welcoming Congregation in 1991; by 1996, 57 Unitarian churches had already done so), it was still in the vanguard, especially when compared to other denominations that were struggling with whether and how to accept gays and lesbians into the church. As part of the process, 30 All Souls members attended a workshop on homophobia and the persistence of discrimination, designed to help prepare members for the change.

During the 1990s, All Souls opened itself up to the gay community by hosting seminars, lectures, meetings, exhibitions and events, including many related to HIV and AIDS. In 1996, All Souls followed the UUA in its resolution in support of full marriage equality. More than ten years later, in 2009, D.C. Mayor Adrian Fenty came to All Souls to sign legislation that gave LGBTQ residents of the District of Columbia the right to marry whom they love. The District was in the forefront of the marriage equality movement, becoming the sixth jurisdiction in the nation to allow same-gender couples to marry.

⁴⁷ “The Reverend David Eaton: Activists Praise His Public Role, but He Draws Fire from Within,” *The Washington Blade*, October 9, 1981.

⁴⁸ Martin Daw, “Unitarians Face Decision on Gay ‘Unitements,’ *Washington Blade*, December 19, 1980.

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Conclusion

All Souls Church, Unitarian has a rich architectural and social history. From its establishment in the early 19th century through the Civil War when it sought to define itself by its anti-slavery agenda, to more firmly establishing itself as a church with a social justice agenda during the civil rights era and finally to embracing its role as a “Welcoming Congregation,” All Souls has been in the forefront of the city and nation’s social issues. The church continues to attract a large and diverse congregation and remains a visually notable architectural landmark at the height of Meridian Hill.

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9. Major Bibliographical References

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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 # Wash-386

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

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- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property .7 acres (31,204 square feet)

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 38.925998 | Longitude: -77.035849 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

All Souls Church at 1500 Harvard Street NW occupies Lot 43 in Square 2577 in the District of Columbia.

Boundary Justification (Explain why the boundaries were selected.)

All Souls Church has been associated with Lot 43 in Square 2577 since construction of the church in 1922-24.

11. Form Prepared By

name/title: Kim Williams
organization: D.C. Historic Preservation Office
street & number: 1100 4th Street SW
city or town: Washington, D.C. state: DC zip code: 20024
e-mail kim.williams@dc.gov
telephone: 202 442-8840
date: March 2020

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.)

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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: All Souls Church, Unitarian
City or Vicinity: Washington, D.C.
County: State: DC
Photographer: Kim Prothro Williams
Date Photographed: March 2020

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

View looking southeast from west side of 16th Street showing west (front) elevation of church
1 of

View looking northeast showing church from southwest
2 of

View looking north (skyward) showing steeple
3 of

View looking north (skyward) showing detail of steeple
4 of

View looking south showing porch of portico
5 of

Detail of central entrance door, west elevation of church
6 of

View looking south showing north elevation of church sanctuary
7 of

View looking southeast showing north elevation of sanctuary and north end wing
8 of

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Detail looking southeast showing hyphen connection between sanctuary and north end wing
9 of

View looking east showing west elevation of north end wing
10 of

View looking east showing west elevation of south end wing
11 of

View looking southwest showing north elevation of north end wing and east elevation of
arcade at rear of church
12 of

View looking north showing east (rear) elevation
13 of

View looking northwest showing east elevation of arcade
14 of

View looking west showing east elevation of arcade with church apse and spire beyond
15 of

View looking west at east elevation, north wing
16 of

View looking west at east elevation, south wing
17 of

View looking west at south elevation of sanctuary
18

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Photo 1



Photo 2

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Photo 3



Photo 4

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Photo 5



Photo 6

All Souls Church, Unitarian
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Photo 7



Photo 8

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Photo 9



Photo 10

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Photo 11



Photo 12

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Photo 13



Photo 14

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Photo 15



Photo 16

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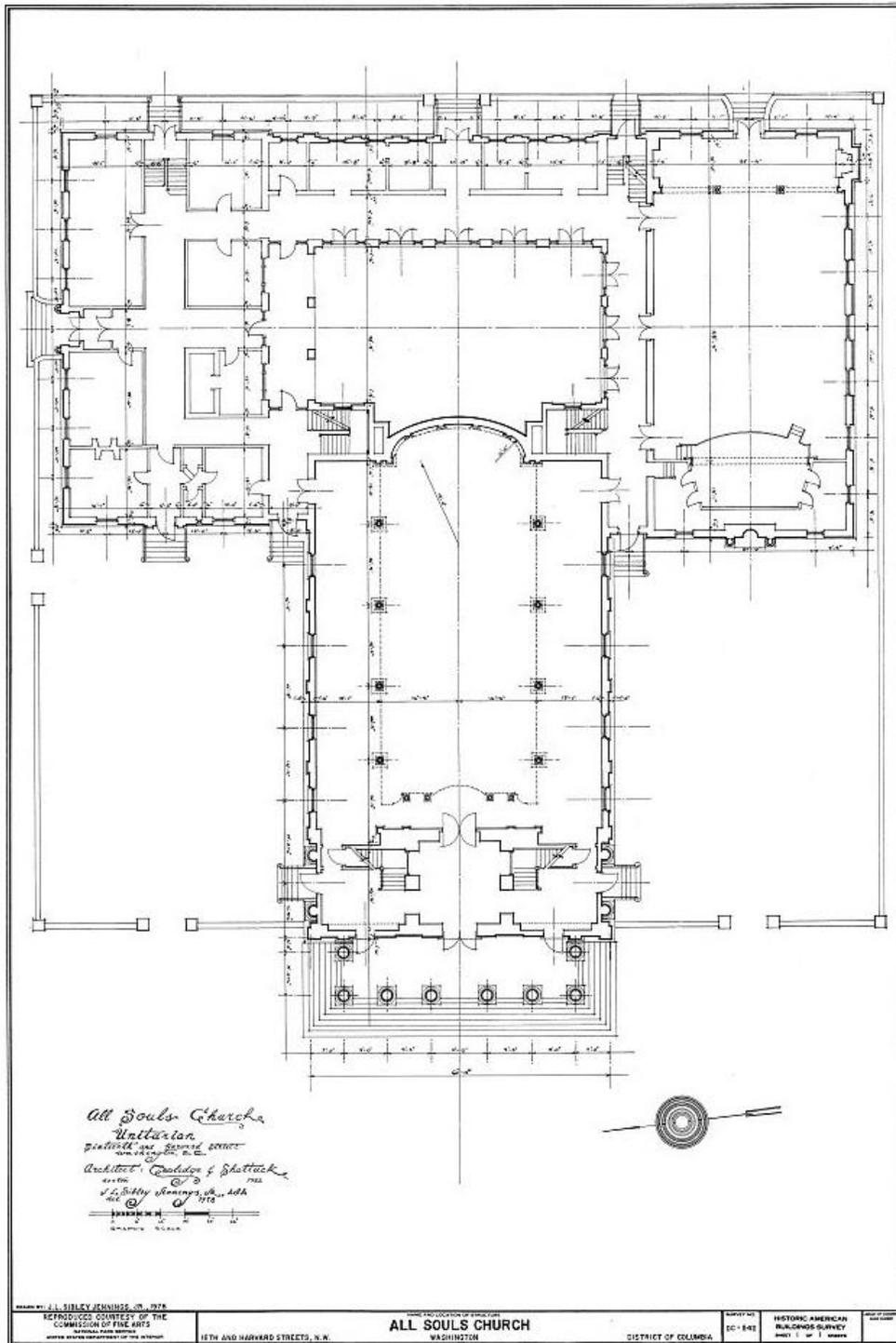
Photo 17



Photo 18

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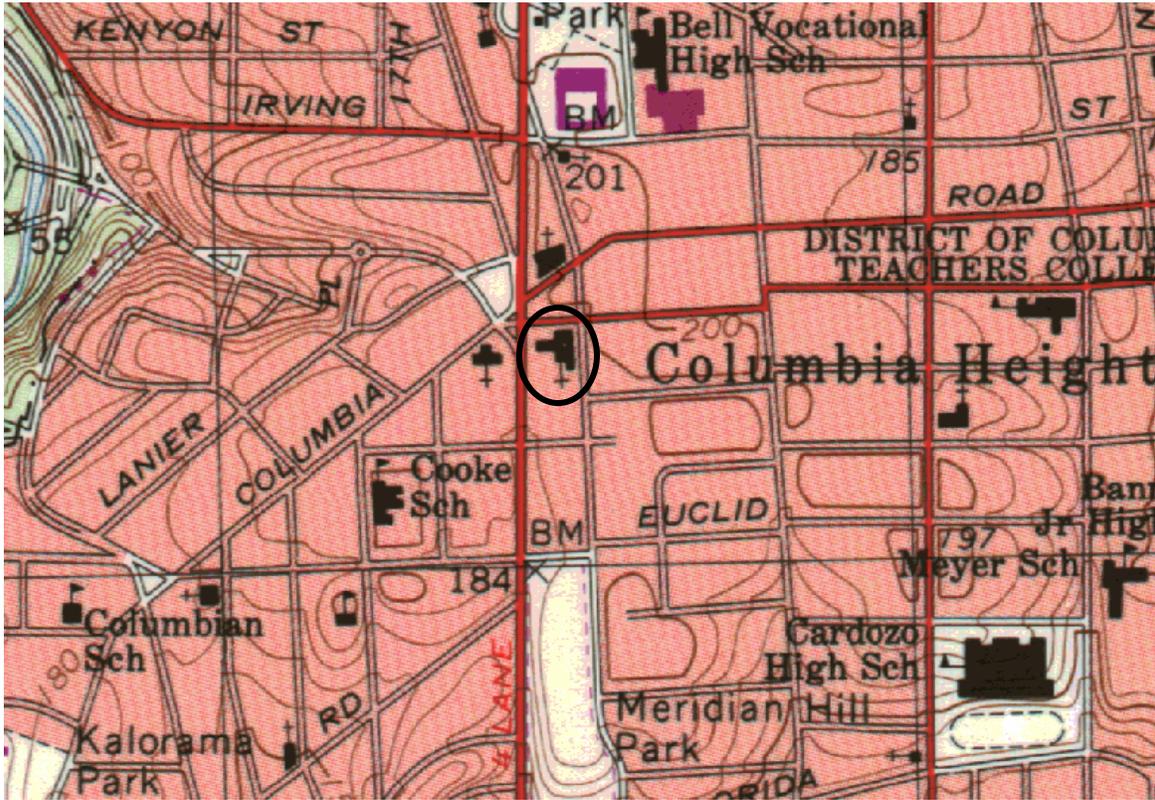
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Floor Plan of All Souls Church, drawn by J. L. Sibley Jennings, AIA, 1978 (From *Historic American Buildings Survey, Library of Congress*)

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County and State



Site Map showing All Souls Church, Unitarian

1500 Harvard Street NW

Latitude: 38.925998

Longitude: -77.035849

All Souls Church, Unitarian
Name of Property

Washington, D.C.
County and State



Site Map showing National Register boundaries of All Souls Church
Lot 43 Square 2577

All Souls Church, Unitarian
Name of Property

Washington, D.C.
County and State



Key to Photographs

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.