

United States Department of the Interior  
National Park Service

### National Register of Historic Places Registration Form

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

#### 1. Name of Property

historic name Calvary Episcopal Church  
other names/site number N/A

#### 2. Location

street & number 315 Shady Avenue  not for publication N/A  
city or town Pittsburgh City  vicinity N/A  
state Pennsylvania code PA county Allegheny code 003 zip code 15206

#### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property

meets  does not meet the National Register criteria. I recommend that this property be considered significant

nationally  statewide  locally. ( See continuation sheet for additional comments.)

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State of Federal agency and bureau \_\_\_\_\_

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

Signature of commenting official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

#### 4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain): _____ _____ _____	_____	_____

Calvary Episcopal Church  
Name of Property

Allegheny County, PA  
County and State

**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

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
2	0	objects
3	0	Total

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

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from Instructions)

RELIGION: religious facility

**Current Functions**  
(Enter categories from instructions)

RELIGION: religious facility

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Late 19th and 20th Century Revival:  
Late Gothic Revival

**Materials**  
(Enter categories from instructions)

foundation Stone  
walls Stone: limestone

roof Slate

other Glass

**Narrative Description**

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

Calvary Episcopal Church

Allegheny County, PA

Name of Property

County and State

8. Statement of Significance

Applicable National Register Criteria

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by 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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1907 - 1924

Significant Dates

1907, 1918, 1924

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Cram, Ralph Adams

Howard Hager Company of Pittsburgh

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey
recorded by Historic American Engineering Record

Primary location of additional data:

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

Name of repository:

Calvary Episcopal Church Archives

Calvary Episcopal Church  
Name of Property

Allegheny County, PA  
County and State

**10. Geographical Data**

Acreage of Property 2.5 acres

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 

17	59	14	38	4	47	87	61
Zone	Easting			Northing			

  
2 

Zone	Easting			Northing			

3 

Zone	Easting			Northing			

  
4 

Zone	Easting			Northing			

  
 See continuation sheet

**Verbal Boundary Description**

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

**Boundary Justification**

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

**11. Form Prepared By**

name/title David J. Vater, Architect  
organization David J. Vater, RA, Inc. date 4/8/11  
street & number 603 Olympia Road telephone (412) 431-4245  
city or town Pittsburgh state PA zip code 15211

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative black and white photographs of the property.

**Additional Items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

(Complete this item at the request of SHPO or FPO.)

name Calvary Episcopal Church  
street & number 315 Shady Avenue telephone (412) 661-0120  
city or town Pittsburgh state PA zip code 15206

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 1

Calvary Episcopal Church  
Allegheny County, PA

---

**Description**

Calvary Episcopal Church is prominently located on a main street corner in a mostly residential neighborhood. The church complex was built in 1907 with additions in 1924, 1951, and 1975. The building is one large structure with two distinct parts. The church wing is set close to the street, has large scale elements and is the focal point of the layout. The parish house wing is set back from the street, has smaller scale elements and is secondary to the church wing. The building is Late Gothic Revival in style. The exterior is smooth finished pale grey limestone with engaged buttresses, parapeted gables, very limited decoration, tall lancet arch stained glass windows in the church wing and smaller leaded glass rectangular windows in the parish hall wing, gabled roofs are dark grey slate. The most distinctive element is a massive tower above the crossing of the nave and transept, which is surmounted by a tall octagonal stone spire capped by a metal cross. Rising 20 stories in height, the spire is visible for several miles. The construction for all phases was masonry bearing walls, steel beams and concrete floors. In addition to the building there are two contributing objects; a stone site sign and a stone war memorial, both built in 1918. The property also has a paved parking lot, a flagstone patio, sidewalks, a small fenced children's playground, lawns, shrubs and trees. The building has very good integrity.

**The Property**

The site of Calvary Episcopal Church is 2.5 acres of nearly level property located on the northeast corner of Shady Avenue and Walnut Street, near the present day boundary of the East Liberty and Shadyside neighborhoods of the City of Pittsburgh. The building is located on the southwest portion of the site, the parking lot is at the north end, a playground and patio are in the east yard. The parking lot, sidewalks, and curbs are concrete. The playground fence is chain link, the patio is flagstone. A comprehensive landscape plan was executed in 1936 with shade trees planted in a row between the parking lot and streets, foundation plantings around the building, and grass lawns.

In 1927 the church purchased the property at the southeast corner of Shady Avenue and Walnut Street, now planted with a broad open lawn, to assure that a fine view of the church would be maintained without obstruction when approaching from the south.

Directly across Shady Avenue is another large stone church, Sacred Heart Roman Catholic Church, which also has lawns and shade trees. These landscaped open spaces provide a pleasant

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Calvary Episcopal Church  
Allegheny County, PA

---

setting for these large structures and a welcome relief from the denser development of the adjoining neighborhood streets which have rows of single family homes and several apartment buildings. A commercial district is located a few blocks away.

Catty-corner to the site, on the southwest corner of Shady Avenue and Walnut Street is the former Sellers-Carnahan house, built as a private home circa 1858, this Early Gothic Revival mansion was purchased by the church in 1949 and served for several years as the rectory of Calvary Episcopal Church, but was later sold in 1992. The house was listed on the National Register of Historic Places in 1970.

### The Building Plan

The church wing was built with a cruciform plan. The nave runs east-west, the transepts north-south. The Lady Chapel filled in the north east corner of the cross. The parish house wing attached to the north wall of the Lady Chapel and ran north-south, then turned east-west. The original plan was roughly u-shaped. The 1924 choir house addition, approximately 31' x 94' in plan, extended the parish house wing further to the east. The 1951 addition, approximately 24' x 31' in plan, extended another portion of the parish house wing to the east. The 1975 addition, approximately 70' x 90' in plan, filled in the original u-shaped outdoor court and connected the south and east walls of the parish house wing with the north wall of the transept. The current plan is roughly z-shaped.

### The Building Exterior

The building varies in height. The nave of the church wing rises four-stories, the spire 20-stories, the parish house wing is two-stories with a small third floor off the stair.

The building is Late Gothic Revival in style, of the English type with parapeted gable ends, engaged buttresses and very limited decoration. The tall lancet arch stained glass windows in the church wing often have trefoil heads. Smaller leaded glass rectangular casement windows are typical for the parish house wing, but other configurations were also used.

The exterior geometry of the church is bold and crisp with the majority of the stonework having a consistent smooth finish. Ornamental bands and carving are kept to a minimum allowing the groups of lancet arch windows and prominent buttresses to have striking architectural clarity.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 3

Calvary Episcopal Church  
Allegheny County, PA

---

The exterior of the building has smooth-finished, pale grey limestone, gabled roofs are dark grey slate. Window frames are black painted metal. Wood doors have a natural finish. The gutters, leader boxes, and downspouts were originally copper, but are now mostly dull grey tern-coated stainless. Handrails are typically wrought-iron painted black, although the 1975 exterior handicapped ramp has stainless steel handrails concealed behind stone cheek walls. Exterior steps are grey granite.

The west elevation, facing Shady Avenue, is the principal façade of the building. It has three sections as seen from left to right. The first section is the 1907 parish hall wing which has three bays, the center bay has a parapeted gable end and three tall lancet arch trefoil head windows and four carved shield decorations (Photo 5). The second section is the 1975 addition. The north end begins with a large ornamental panel set between two pylons. The panel has six raised crosses above seven vertical v-groove notches. South of the panel are nine tall plate glass windows between beveled stone buttresses (Photo 4), a light court conceals similar basement floor fenestration. A horizontal stone parapet conceals the flat roof. Another pair of pylons flank a pair of doors.

The third section of the west elevation is the 1907 gable end of the church wing (Photo 3). The gray granite steps begin at the street's sidewalk. The façade has three bays. The left and right bays each have a pair of windows with tracery in a lancet arch with a triple-arch arcade above supported on clustered columns. The center bay has a pair of wood panel doors with four pairs of massive ornamental hinges and a wood arched transom, above is a six-arch arcade supported on clustered columns and six carved shields. Higher up are three tall lancet windows, and above this is a parapeted gable end with a rondel at its center containing four quatrefoils. To the left of the rondel is a statue of St. Matthew, to the right St. John. At the apex of the gable is a stone cross. Massive gabled buttresses divide each bay, and hold figures of St. Mark and St. Luke. Gabled buttresses are set at right angles at each building corner. Right and left of the gable are octagonal pinnacles.

The south elevation is the side of the 1907 church facing Walnut Street and has four sections.

The first section is the nave of the church (Photo 2). The cornerstone bears a carved shield with a cross and the inscription. "Ad Majorem Dei Gloriam Anno D'ni MDCCCXVI." The nave has six bays. The first bay at the narthex has steps and a pair of doors, above these are a series of window arches which include sculptures of St. Timothy, St. Stephen, and St. Barnabas, and four blank shields. The five remaining bays of the nave wall each have two lancet arch windows with trefoil heads and each bay is separated by gabled buttresses. Above is the slate shed roof of the

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 4

Calvary Episcopal Church  
Allegheny County, PA

---

side aisle. The clerestory wall above is also divided into six bays each with three lancet arch windows. Each bay is separated by buttresses.

The second section is the south transept facade (Photo 12) which has three lancet arch windows, a parapeted gable end and multiple gabled buttresses at each corner. At the top center of the gable is a circle and cross and four quatrafoils.

A stone tower is set above the crossing of the nave and transepts (Photo 12). The tower is square in plan. The tower's elevations each have a first level of four small lancet arch windows, a second level with two pairs of tall narrow lancet arch unglazed openings with tracery heads set deep into the wall and pairs of octagonal pinnacles and a gabled buttress at the corners. The top of the tower has an open arcaded parapet, eleven blank shields, and pairs of octagonal pinnacles at the corners. The stone spire is octagonal in plan and tapers to a point as it rises. The spire has three tiers of four gable hooded lights (dormers with unglazed windows) which alternate in orientation at each level. The spire is capped 220 feet above grade with a brass cross with engaged squares.

The third section is the chancel which extends for three bays and is also treated with various arched windows and buttresses (Photo 12).

The fourth section of the south elevation is the gable end of the 1924 choir house addition (Photo 10) which is set far back from the street. It has corner buttresses, a watertable, and a parapeted gable end. The upper portion of the gable has a carved cross set in a circle. The lower portion of the facade has a pair of double doors in a segmental arch beneath a large lancet arch window group with multiple stone jambs. A few steps lead to a large flagstone paved patio. Left of the doors is a raised exterior stone pulpit. A trefoil is carved onto the face of the pulpit.

The east elevation is the rear of the building and is not visible from the streets. It is divided into six sections. The first section is the 1907 chancel facade with a parapeted gable end with three tall lancet arched windows above and one tiny lancet arch window below and large corner buttresses (Photo 11). The second section is the 1907 Lady Chapel with a large lancet arch with stone tracery and multiple panes. The third section is the 1907 parish house wing with rectangular windows and slate roof (Photo 10). The fourth section is the 1924 choir house with four large rectangular windows divided by buttresses, corner buttresses and slate roof (Photo 9). The fifth section is the 1951 addition with rectangular windows with mullions, and a flat roof. The sixth section is the 1907 parish house with rectangular windows with leaded glass and a slate roof.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 5

Calvary Episcopal Church  
Allegheny County, PA

---

The north elevation is the side of the building which faces Marchand Street. It has five sections. The first section is the gable end of the 1924 choir house addition with one large lancet arch window group with multiple stone jambs and corner buttresses (Photo 8).

The second section is the 1951 parish house addition (Photo 7). The third and fourth sections are the 1907 parish house facades. The third section is behind the 1951 metal fire escape stair. The fourth section has 3-bays with the basement story fully exposed out of grade (Photo 6). Each side bay of the basement has windows grouped within segmental arches, the center bay, formerly windows, altered in 2004, now has entrance doors in a segmental arch; each bay of the first floor has three lancet arch windows grouped in a lancet arch hood. Each bay of the second floor has three segmental arch window; the bays are separated by buttresses. A series of six blank shields are carved into the stonework.

The fifth section is the 1907 north elevation of the nave. Five of the original six bays remain visible, with the one-story 1975 parish hall addition attached to the sixth bay and the north transept wall. The five visible bays are identical to those of the south elevation, except that the statue of St. Andrew stands in front of the window arches above the north door of the narthex.

### Contributing Objects

The church yard sign, installed in 1918, is located in the yard north of the church (Photo 1). It is a gabled limestone site sign with stone piers on each side, it holds a glass enclosed bulletin board, carved at the top in gothic style letters are the words "Calvary Church." It stands 6' high x 4' wide.

The World War I Memorial, installed in 1918, takes the form of a Celtic cross (Photo 13). It is 15' high and weighs 8 tons. It is carved out of pale grey granite and stands in the yard north of the church in front of the parish hall addition. The face of the cross has carved relief with a border, a circle of interlacing Celtic knotwork, a sword, and a dragon in a square, the top of the cross is gabled. The cross stands atop a 3-level stone base. Mounted on the base are bronze plaques. The side and back plaques list 226 names of members of the parish who served in the war.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 6

Calvary Episcopal Church  
Allegheny County, PA

---

**Interior of the Church Wing**

Although the church is "gothic" in spirit, the construction was modern in execution. Walls, columns, and arches are solid masonry; reinforced concrete floors, steel beams and iron columns were used where necessary. Contemporary heating, plumbing, and electrical systems were used.

The narthex stretches across the full width of the west end of the church. It has tile floors, plaster walls, with stone trim and a wood beam ceiling supported by carved corbels. It is separated from the nave by a wall with three pairs of doors which open to the center aisle and to the two side aisles. A balcony with a stepped floor and Tudor arched railing is located above the narthex. It is reached by stairs at either end. A Lady Chapel and a baptistery are located north of the chancel and the All Saints' Chapel is located south the chancel.

The floor of the nave aisles are tile, the walls are plaster with stone trim, and the ceiling is a wood coved and beamed cathedral ceiling. Only the baptistery and All Saints' Chapel have stone vaulted ceilings. The transept wings are finished similar to the nave. The tower of the crossing has transverse arches, squinch arches in the corners, and a higher wood ceiling.

Nearly 70 stained glass windows, by seven renowned stained glass makers from England and the United States flood the worship spaces with brilliantly colored light. The architect, Ralph Adams Cram insisted on windows based on the French Medieval style and colors. Some of the windows are considered among the finest examples of this genre in the country.

The interior woodwork includes the pews for a thousand worshippers, the pulpit, a finely carved oak rood screen and reredos. The rood screen has seven gothic arches in an A-B-A-C-A-B-A sequence; it is one of the most elaborately carved in this country, and is of the fan vaulted type common in England but unusual in this country. At the center of the rood screen are three wood carved statues: Christ on the cross as high priest and king, flanked by Mary, and St. John. Trim boards have a hand carved pattern of vines and branches, which is carried throughout the chancel woodwork.

The chancel, with its open stone arcades has been wholly framed in the same deeply stained wood of white oak, finished with wax, forming elaborately carved arches and parcloes. The woodwork continues to the east wall where it rises into the extremely rich reredos below the three lancet stained glass east window. Behind the stone high altar are seventeen niches with sculptured wooden statues of saints, angels, and martyrs. Smaller wooden statues grace the base and sides of the oak pulpit and lectern, which stand in front of the rood screen, with a carved

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

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 7

Calvary Episcopal Church  
Allegheny County, PA

---

wood canopy above the pulpit. The reredos of the All Saints' Chapel is carved wood (Photo 14). The reredos of the Lady Chapel is carved wood gilt with gold leaf. The polished brass and wood communion rail in the Lady Chapel is from the former 1860 church building.

There are seven additional large stone statues within the church interior and six smaller ones on two of the altars. All three altars continue the vine and branch motif. The carved stone statues are as follows: in the narthex, St. Peter and St. Paul; in the back of the nave, Isaiah, Moses, and King David; near the All Saints' Chapel, St. John the Baptist; in the Lady Chapel, St. James; on the High Altar, St. Matthew, St. Mark, St. Luke, and St. John; on the All Saints' Altar, St. Gabriel and St. Michael.

The baptismal font is square in plan. It is Caen stone supported on a center pedestal and four columns. The sides of the font are carved to represent the symbols of the four evangelists. A carved wooden hood depicting scenes from the life of St. John the Baptist hangs above, supported by an iron chain and pulley.

The visitor experiences a calm beauty in the interior of simplicity, fine proportion, and quality workmanship that precludes extravagant decoration. Plain materials of tile and stone are used in the nave, but finer materials such as marble flooring and the delicate woodwork progressively increase as one approaches the focal point of the high altar. Here the visitor appreciates the true purpose and spirit of this inspired space.

### **Interior of the Parish House Wing**

The parish house wing originally contained offices, Sunday school rooms, a parish hall, and a kitchen. The portion connected to the church contained the priest's sacristy, vesting room, and receptionist room on the first floor, and a women's lounge on the second floor. The 1924, 1951, and 1975 additions have allowed for a few larger spaces. Various interior renovations have made minor changes. Many rooms still contain original fittings, the most interesting are described below.

The rector's study, 1907 (originally the priest's sacristy) has a high oak wainscoting, oak doors with arched panels, a fire place with a Gothic Revival mantle with hand carved vine and branch motif moldings (Photo 15). There is an extended tile hearth. The fire box has a brick surround and stone lintel carved with an inscription, "When the Lord turned again the captivity of Zion, then were we like unto them that dream. Psalm 126:1"

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

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 8

Calvary Episcopal Church  
Allegheny County, PA

---

The McIlvaine room, 1907 (originally the rector's office) has a Gothic Revival fireplace with a paneled wood mantle, plaster walls, and tile floor.

Parish hall, 1975, has a tray ceiling of acoustic plaster, plaster walls with two original stone buttresses of the church exposed to view, and a wood parquet floor.

The refectory, 1924, (originally the choir house) is a great-room with a cathedral ceiling with wood trusses supported on wood brackets bearing carved shields (Photo 16). A continuous series of lockers for choir robes were built to look like a high wood wainscot, with heavily textured plaster walls above. The leaded glass windows on the east wall have small pictorial stained glass medallions which depict four historic episodes in American music.

The stairway, 1907, has brick walls with stone lintels, single or paired segmental arched, paneled, polished copper fire doors and jambs. The newel posts are cast iron topped with spheres surrounded by four shields bearing crosses. Stair stringers are cast iron with shields and Gothic tracery ornaments. The handrails are oak supported by offset wrought iron pickets with every fifth one bearing a Gothic tracery ornament. Floors and stair treads are black slate.

Second floor spaces with interesting finishes include: The Evans Room, 1907 (formerly the ladies parlor) has plaster segmental arched cove ceiling with plaster ribs, wood wainscoting, an inglenook with a stone arch fireplace flanked by built-in wood benches and an extended clay tile hearth (Photo 17). The wood mantel has five Gothic Revival panels, carved shields and carved vine and branch motif moldings.

The choir room, now called McClintic Hall, 1907 (formerly the Sunday school room), has a cathedral ceiling with heavy timber king post trusses, perlins, and cased rafters (Photo 18). Plaster walls have a series of arches that open to adjoining spaces. A small balcony has a wood slat railing with Gothic Revival details. Leaded glass windows have stained glass crest inserts.

The director of stewardship's office, 1907 (formerly the rector's study located on the third floor), has a cathedral ceiling with wood beams and tongue and groove boards, plaster walls and a Gothic Revival fireplace with a high mantle of wood diagonal panels, buttresses, cornice, and a clay tile hearth.

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

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 9

Calvary Episcopal Church  
Allegheny County, PA

---

**Integrity of the Building Exterior**

The 1907 building is in excellent condition and retains its original walls, windows, and roof. Most of the original copper downspouts and leader boxes have been replaced with tern-coated stainless replacements. The 1924 addition was made by the original architect and was completed during the period of significance.

The 1951 addition was located on the rear of the building and was executed in matching stone with a flat roof (Photo 8). The 1951 exterior fire stair, also on the rear of the building, was an open, free-standing metal stair, painted black, with the original walls still visible beyond (Photo 7).

The 1975 parish hall addition was a larger addition and is a visible alteration to the front façade (Photo 4). However, because it is only one story in height and flat roofed, it still allows view of the original upper portions of the adjoining facades, and because it filled in the former u-shaped outdoor court, it has only one exterior façade which was executed in matching stone material.

The only other exterior alteration was made in 2004 when a center window group on the north façade of the parish house wing was replaced with a pair of doors to create an entrance convenient to the parking lot (Photo 6).

The two contributing objects were designed by the original architect and completed during the period of significance.

**Integrity of the Building Interior**

The church interior has undergone only minor changes since it was built. In 1991-93 the worship space underwent restoration, reconstruction, and minor modifications. Work included plaster repairs, cleaning of stone, and handicapped access ramps. The pendant lights were moved to the center of the bays to provide more uniform light, and a new wood floor was installed to replace the former wood floor under the pews to improve the acoustic performance of the space. A crossing platform was added to extend the level of the chancel towards the nave to provide a place for a temporary altar closer to the congregation for medium sized services, and provides safer passage to the lectern. New floor tile was carefully made by hand in North Carolina to match the original where repairs were needed. The crossing chandelier was re-hung after being reconstructed from parts found in the basement and the large ring that previously had

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

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 10

Calvary Episcopal Church  
Allegheny County, PA

---

been moved to the narthex. The organ console is new to accommodate the enlargement and enhancement of the instrument. It was moved from being closer to the altar to behind the lectern, facing the center of the chancel to allow the organist to face the choir. The All Saints' Chapel altar rail, installed in 1924, was removed and relocated to the baptistery. In the Lady Chapel, two reconstructions of the original electric lamps designed by Cram's partner Bertram Goodhue were hung in the space. A wood screen was added to define the space of the All Saints' Chapel, and an original lighting fixture was installed.

All of these minor interior modifications have left Cram's original design essentially intact. They have enhanced the use of the space for its use as a house of worship today.

The parish house wing has had several renovations. However, the major spaces and their original architectural appointments have survived intact, although some of these spaces were renamed and reassigned to different uses. The 1975 addition created the large multi-purpose parish hall, which although carefully integrated to existing hallways, has a more contemporary feeling. The 2004 interior renovation undid 1951 alterations, simplified circulation, added elevators and other accessibility improvements. Work was carefully designed and executed to match original details and finishes.

In summary the building has very good integrity and the original owner continues to use it for the original purpose. The exterior facades and major interior spaces are intact and well maintained. Later additions and interior renovations were carefully designed and executed in compatible style and matching materials.

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

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 1

Calvary Episcopal Church  
Allegheny County, PA

---

**Statement of Significance**

Calvary Episcopal Church meets National Register Criterion C as a significant example of Late Gothic Revival ecclesiastical architecture. The church complex also meets Criterion Consideration A as a religious building significant for its architecture. Designed by renowned architect Ralph Adams Cram, the church features custom details and handcrafted construction by skilled artisans working in stone, wood, and stained glass. The church displays an exceptional level of craftsmanship with few parallels in the region. The period of significance begins in 1907 with the construction of the attached church and parish house and ends in 1924 with Cram's addition of the attached choir house. Cram also designed the two contributing objects on this property; a site sign of 1918 and a war memorial of 1918.

**Chronological History**

In the 1860's and 1870's the East Liberty neighborhood of the City of Pittsburgh was developed as a middle and upper class suburban residential area with a major commercial center nearby on the blocks surrounding Penn and Highland Avenues in East Liberty. Heavy industry, industrial pollution, and urban crowding had made downtown Pittsburgh living undesirable, but the near suburban neighborhoods with lawns, trees, and sunshine were seen as highly desirable for domestic housing. The East End of Pittsburgh became home to many prosperous industrialists including Andrew Carnegie, Henry Phipps, Henry Clay Frick, Andrew W. Mellon, Henry J. Heinz, George Westinghouse, and several others.

Calvary Episcopal Church was organized on January 23, 1855 as a parish of the Protestant Episcopal Church in the Diocese of Pennsylvania. In 1865 the Diocese of Pittsburgh was formed.

Calvary Church began holding services in 1855 in a rented existing one-story gabled Victorian style building in East Liberty. The building was purchased in 1856. (It was destroyed by fire in 1870.) In 1859 - 1860 an Early Gothic Revival style church building on Penn Avenue and Station Street was constructed following the designs of Pittsburgh architect Joseph W. Kerr (1815 - 1886). This church was enlarged in 1871 and 1884. In a few years, however, the first church building was again too small for the growing congregation. (The church was demolished in 1962.)

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 2

Calvary Episcopal Church  
Allegheny County, PA

---

In 1904, property was purchased for the present church on Shady Avenue at Walnut Street. Additional property purchases in 1917, 1927, and 1928 expanded the site to 2.5 acres. Cram, Goodhue & Ferguson of Boston, Massachusetts, were engaged as architects for the project in 1905. The design for Calvary Episcopal Church was a step in the growing rivalry between Cram and his partner Goodhue. At Goodhue's insistence, two schemes were designed, rendered, and presented to the client. One scheme was designed by Goodhue at the New York office, the other scheme was designed by Cram in the Boston office. Calvary's Building Committee selected Cram's scheme. A pen and ink wash rendering of the accepted design was made by architect E. Donald Robb (1880 - 1924) of Cram, Goodhue & Ferguson. Ralph Adams Cram served as designer and project architect for the firm. In 1906, the Pittsburgh general contractor Howard Hager Company was engaged to construct the building. Ground was broken on February 28, 1906. Construction was completed in 1907. Calvary Episcopal Church held its first liturgy in the new church on December 19, 1907. The church was free of debt and consecrated on May 29, 1914.

The J. Franklin Whitman Company of Philadelphia did most of the interior and exterior carving of stone statuary. The baptismal font, designed by Cram, was made by sculptor John Evans of Boston. Wood carving was by John Kirchmayer, of Irving and Casson Company of Cambridge, Massachusetts. The stained glass windows were by Cox Sons of London, England; Harry E. Goodhue Company of Cambridge, Massachusetts; Charles J. Connick of Boston; Heaton, Butler & Bayne of London, England; Reynolds, Francis & Rhonstock of Boston, Massachusetts; William Willet of Pittsburgh; and the Gorham Company of New York. The windows were installed from 1907 - 1930.

The original church organ in use from 1907 - 1963 was made by M. P. Moller Company of Hagerstown, Maryland. The renowned organist Marcel Dupre of Notre Dame Cathedral in Paris gave organ recitals here in 1931 and 1948. A new organ was installed in 1963 by Cassavant Freres Limited of Quebec. The organ case, carved by Andrew Druscelli of Irving and Casson A.H. Davenport Company of Cambridge, Massachusetts, was installed in 1964. A portable continuo organ, obtained in 2007, was made by Taylor and Boody of Staunton, Virginia.

The eleven bronze bells in the tower totaling 13,800 pounds were designed and cast by the Meneely Bell Company of Troy, New York. They were given by Miss Helen C. Frick. On January 13, 1923, the chimes of Calvary Church played Stephen Foster melodies to mark the anniversary of the Pittsburgh-born composers death. This practice has been followed by other churches and is now an annual tradition in Pittsburgh. The bell ringing mechanism was electrified in 1959.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 3

Calvary Episcopal Church  
Allegheny County, PA

---

The parish house wing was used as a U.S. military hospital during the influenza epidemic of 1918. In 1918, Cram designed the Celtic Cross World War I Memorial, it was made by the New England Granite Company of Westerly, Rhode Island. In the yard north of the church is a gabled stone site sign which was designed by Cram and was installed in 1918.

Calvary has held an important place in history of radio broadcasting. On January 2, 1921, the first ever radio broadcast of a church service was conducted from Calvary Episcopal Church by the International Radio Company on KDKA Westinghouse. A bronze table commemorating the event was installed in 1923. The live radio broadcasts continued for nineteen years.

In 1924, additional adjacent property was purchased and Cram designed a choir house addition onto the rear of the parish house which was built in 1924 - 25. Edward A. Wehr served as general contractor. A communion rail was added in the Chapel of St. Andrew (now All Saints' Chapel). It was made by William F. Ross & Company of Cambridge, Massachusetts.

In 1925, the figure of Christus Rex (Christ the King) designed by Cram, carved by Kirchneyer, was installed on the cross of the Rood Screen; figures of Mary and St. John made in 1907 were also installed on the Rood Screen. The cross was turned around 180 degrees to make the figure of Christ visible to the congregation.

Around 1940, the Chapel of St. Andrew was renamed the All Saints' Chapel. Around 1946, an aumbry cupboard was installed on the east wall of the chancel. In 1949, a Second World War Memorial was dedicated in the church with the names of 493 men and women veterans of the parish carved into the north wall. The memorial was designed by Pittsburgh architects Schwab, Ingham, and Davis. The baptismal font Cram designed was moved from south of the chancel to north of the chancel at the War Memorial wall.

In 1950 - 51, the interior of the parish house wing was remodeled by Pittsburgh architect J. Philipps Davis. A small kitchen addition was built onto the rear of the parish house with matching stone construction and some interior spaces were reassigned to other uses.

A portable baptismal font with an enameled copper bowl by artist Virgil Cantini of Pittsburgh was dedicated in 1964. In 1973 -74, a columbarium was installed in the ambulatory between the Lady Chapel and the chancel. It contains 250 niches for 850 urns. It was designed by Pittsburgh architect Lawrence Wolfe, bronze work made by the J. H. Matthews Company of Pittsburgh, wood work made by John Winterich and Company, Cleveland, Ohio.

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

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 4 Calvary Episcopal Church  
Allegheny County, PA

---

In 1973 – 75, a parish hall addition was built. Pittsburgh architects Lawrence Wolfe and Anthony Wolfe designed the addition. Existing spaces in the parish house were again reassigned to other uses. The original light fixtures in the church were replaced as part of the work.

In 1991 – 93, a restoration of the church interior was executed by Gerald Allen & Jeffrey Harbison Architects, P.C. of New York City. The All Saints' Chapel paraclose screen was made by Herbert Read Ltd. of Tiverton, Devon, England. Jendoco Construction served as general contractor. In 2001, Gerald Allen & Jeffrey Harbison Architects, P.C. of New York City coordinated the restoration of the masonry spire on the church.

In 2003 – 04, renovations to the parish house were made by the Pittsburgh architectural firm The Design Alliance. The work included installation of an elevator and three ramps to make all levels handicapped accessible. A new exterior entrance door from the parking lot was installed in a former window opening.

Calvary Episcopal Church became the largest and most influential parish in the Diocese of Pittsburgh. Five churches in Allegheny County were founded as missions of Calvary Church.

Calvary Episcopal Church established the Kingsley Association in 1893. It was the oldest settlement house and neighborhood community center between Philadelphia and Chicago, and was open for people of all faiths. In 1913 Calvary Episcopal Church sponsored the opening of Harmarville Convalescent Home.

Notable among Calvary Episcopal Church's ministry was Sam M. Shoemaker, D.D. (1893 – 1963). Dr. Shoemaker served as rector of Calvary Church in Pittsburgh from 1952 – 1961. Before coming to Pittsburgh, Dr. Shoemaker was rector of the Calvary Church in New York City from 1925 – 1952 where he helped to conduct the first alcoholic group meetings on the east coast. Dr. Shoemaker was influential in devising the 12 steps of Alcoholics Anonymous and is counted among the organization's co-founders in 1935.

Four of Calvary's clergy have been elevated to the office of bishop and four of its parishioners have been elected mayor of Pittsburgh. Its parishioners have included judges, a U.S. Senator, and an Ambassador to Japan. Prominent visitors have included Archbishop of Canterbury George L. Carey on July 21, 2002, and Archbishop Desmond M. Tutu of Cape Town, South Africa on October 25, 2007. Bronze plaques commemorating these visits were mounted on the northwest column supporting the tower, one of which was a gift from Archbishop Tutu.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 5Calvary Episcopal Church  
Allegheny County, PA

---

### The Architect

In 1905 when Calvary Episcopal Church commissioned Ralph Adams Cram (1863 – 1942) to design its new church, the Reverend James H. McIlvaine and members of the Vestry were well aware that they had hired one of the country's most preeminent ecclesiastical architects. Prior to working in Pittsburgh, Cram had been acclaimed for his work at All Saints' Church, Ashmont in Dorchester near Boston, built 1892 – 1894, and had created the administrative buildings at the United States Military Academy, West Point built 1903.<sup>1</sup> Cram was simultaneously engaged as the architect of St. Thomas Episcopal Church on Fifth Avenue in New York City in 1906.<sup>2</sup> Vestry members were, therefore, justifiably proud of their decision to award the commission for their new parish church to Ralph Adams Cram. Pittsburgh would become home to more churches designed by Cram than any other city in the country outside of Boston.<sup>3</sup>

Cram was born in Hampton Falls, New Hampshire, the son of a Unitarian minister. Cram received his architectural training in New England. Architectural design during that era was strongly influenced by the earlier Aesthetic Movement of the 1860's and 1870's, a philosophy of design begun in England which advocated for traditional handcrafts as characterized in the work of Philip Webb, Richard Norman Shaw, John Ruskin, and William Morris. The 1880's proved to be the decade in which Cram came "into his own." It was the height of the Aesthetic Movement in Boston and Cram made the intellectual and artistic contacts by associating with authors and artists involved in it. While an architectural apprentice, Cram began to write letters on artistic matters to the editor of the *Boston Transcript*. His first message was devoted to the subject of preserving the urban space in front of H. H. Richardson's architectural masterpiece, Trinity Church, and his second letter evaluated an exhibition of Pre-Raphaelite art.<sup>4</sup> The letters were so articulate that the editor of the paper hired Cram as art critic in 1886. It was also the year in which Cram won the design competition for the Suffolk County Courthouse. The monetary award allowed him to travel to Europe for the first time. Accounts of his European tour were sent to and published in the *Boston Transcript*.<sup>5</sup>

Cram made a second trip abroad in 1888. During this tour, Cram met a fellow American traveler named T. Henry Randall. It was a coincidence that Randall also studied architecture. He was a devout Episcopalian and it was due to his influence that Cram attended Christmas Eve mass at

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 6

Calvary Episcopal Church  
Allegheny County, PA

---

San Luigi di Francesi in Rome. This liturgical and spiritual experience marked a major turning point in Cram's life. After sketching with Randall as they traveled through Rome, Sicily, Orvieto, Assisi, Florence, Siena, and Venice, Cram returned to Boston and became an Anglican.<sup>6</sup> It would prove to be an artistic transformation as much as a religious conversion.

Cram was baptized in the Church of St. John the Evangelist on Beacon Hill. His affiliation with the Society of St. John the Evangelist strengthened his faith throughout his life.<sup>7</sup> Cram was also an ardent follower of the Oxford Movement within the Boston Anglican community. Members of this movement emphasized the Catholic heritage of Anglicanism. In addition, the Ecclesiastical Society, founded in 1839, developed out of the Oxford Movement and recommended the Gothic Revival style for all church buildings.<sup>8</sup> Cram's passion for the Anglo-Catholic form of Episcopal worship merged with his deep appreciation for beauty and his religious ardor. Many years later Cram would write:

... beauty of whatever kind in any church is put there to the glory of God and not to the admiration of the passers-by; art has been, is, and will be forever the greatest agency for spiritual impression that the Church may claim... Art and religion can not be dissociated without mutual loss, for in its highest estate the former is but the perfect expression of the latter.<sup>9</sup>

In other words, the Anglo-Catholic expression of the liturgy was a supreme art form, where all the arts – architecture, music, stained glass, wood carving, and stone sculpture – combined in perfect unity to enhance the worshiper's spiritual experience during the sacraments. Cram made it his mission to create churches that espoused his deeply held belief that art and religion are but two expressions of the same thing.

Shortly after returning from Europe, Cram decided to establish his own architectural firm with Charles F. Wentworth (1861 – 1897) in 1890. Under the name of Cram and Wentworth, the firm opened its tiny office at No. 1 Park Square in Boston. Cram later wrote on reflecting about his firm's early years. "If a young firm like ours is to progress... we should have to find some comparatively virgin field and if possible, make it our own."<sup>10</sup> Cram and Wentworth, therefore, focused their energies on the specialized field of ecclesiastical architecture. In 1892 Bertram Grosvenor Goodhue (1869 – 1924) joined the firm and the business became known as Cram, Wentworth and Goodhue. Frank W. Ferguson (1861 – 1926) took Wentworth's place when he died in 1897 and the firm then took the name of Cram, Goodhue and Ferguson.<sup>11</sup> The new firm soon received four church commissions, the first of which – All Saints' Church, Ashmont in

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

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 7

Calvary Episcopal Church  
Allegheny County, PA

---

Dorchester, built 1892 – 1894 – became a masterpiece and model of church building in the Catholic tradition in this country.<sup>12</sup>

In 1903, Cram's firm was awarded the commission for the United States Military Academy at West Point. This was the work that brought Cram's firm national renown and led the Calvary Vestry to choose Cram to design their own church in 1905. Architecture by Boston Gothicists was highly regarded across the country and a strong link between Pittsburgh architecture and Boston had already developed.<sup>13</sup> The reputation that Boston architects enjoyed at that time was due in part to the work of William R. Ware (1832 – 1915), Cram's early mentor, who had founded the School of Architecture at the Massachusetts Institute of Technology.

Soon after completing Calvary Episcopal Church in 1907, Cram was showered with professional honors that continued throughout his life.<sup>22</sup> He became supervising architect at Princeton University two years later and continued in that capacity for twenty-two years.<sup>23</sup> Cram held similar positions at Bryn Mawr, Mt. Holyoke, and Wellesley Colleges. Five years after his work at Calvary, Cram found himself engaged by the Episcopal Diocese of New York to replace the deceased architects that began the Cathedral of St. John the Divine.<sup>24</sup> Cram's firm also designed cathedrals in Detroit, Halifax, and Havana. Cram received honorary degrees from such distinguished institutions as Princeton (1910), Yale (1915), Harvard (1921), Notre Dame (1928) and other institutions of higher learning.

Cram was a member of the leading professional and cultural societies of his day, including the National Institute of Arts and Letters, a Fellow of the American Academy of Arts and Sciences, the Boston Society of Architects, and a Fellow of the American Institute of Architects. Cram was also a prolific writer and was a frequent contributor to architectural magazines and was the author of twenty books on religion, architecture, sociology, and philosophy.

### **Architectural Comparisons**

The Gothic Revival, a style of many phases, had been growing in popularity throughout the country during the middle of the nineteenth century. The style paid homage to the great cultural centers of Europe that Americans found lacking in their new country. Although Richardsonian Romanesque dominated the architectural field in Pittsburgh for many years<sup>14</sup>, the Early Gothic Revival style had also been gaining popularity in Pittsburgh. Trinity Episcopal Cathedral on Sixth Avenue, built 1824 – 1825, marked the first appearance of the style west of the Allegheny Mountains and the building was an important landmark in the history of the Early Gothic

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 8Calvary Episcopal Church  
Allegheny County, PA

Revival style.<sup>15</sup> The design of the cathedral was due to the rector, Reverend John Henry Hopkins (1792 – 1868), who would later become one of the most influential churchmen of his century and author of *An Essay on Gothic Architecture: With Various Plans and Drawings for Churches* in 1836.<sup>16</sup> This building was demolished and replaced by the current Trinity Episcopal Cathedral, built 1870 – 1871, in a Victorian version of Gothic Revival by architect Gordon W. Lloyd of Detroit.<sup>17</sup> Another prominent structure is Calvary United Methodist Church, built 1893 – 1895 at Allegheny and Beech Avenues in West Allegheny. Designed by Vrydaugh & Shepherd of Kansas City it has a stone spire, rough textured stone walls, and French Gothic details.

Buildings in the Gothic Revival style had also been rising in Pittsburgh's East Liberty and Shadyside neighborhoods, the new home of Calvary Episcopal Church.<sup>18</sup> Theophilus Parsons Chandler (1845 – 1928) of Philadelphia designed Third Presbyterian Church on the corner of Fifth and South Negley Avenues built 1898 - 1903 three years before Cram began to build Calvary Episcopal Church. The Presbyterians in Shadyside had chosen the style of a fourteenth century English parish church with rough textured stone walls and flying buttresses. Chandler completed another church in the Late Gothic Revival style only one year before Cram began to work on Calvary. It was the First Presbyterian Church on Sixth Street directly adjacent to Trinity Episcopal Cathedral in downtown Pittsburgh.<sup>19</sup> The Roman Catholic St. Paul Cathedral was also constructed in the Late Gothic Revival style during this period. Designed by architects James E. Egan (1839 – 1914) and Charles H. Prindville (1868 – 1947) of Chicago and built 1903 - 1906, it is situated on the corner of Fifth Avenue and North Craig Street. It was completed the same year Calvary Episcopal Church was begun.<sup>20</sup> With its smooth stone walls and French Gothic details, the twin spires of St. Paul's Cathedral have long been prominent landmarks against the Oakland skyline.

Church buildings in Pittsburgh continued as the area's population increased.<sup>21</sup> Important examples of Late Gothic Revival architecture in the Pittsburgh area built after Calvary Episcopal Church include: First Baptist Church, built 1909 – 1912 at the corner of North Bellefield Avenue and Bayard Street, designed by Betram G. Goodhue (1869 – 1924) of Cram, Goodhue & Ferguson, with smooth stone walls, a copper fleche, and English Gothic details. Holy Rosary Roman Catholic Church, built 1928 on the corner of North Lang Avenue and Kelly Street in Homewood, designed by Ralph Adam Cram of Cram & Ferguson with twin spires, smooth stone walls, and Spanish Gothic details. East Liberty Presbyterian Church, built 1931 – 1935, at the corner of South Highland and Penn Avenues in East Liberty, by Cram & Ferguson, another major commission of Cram's career, it has a massive crossing tower, smooth stone walls, and Spanish Gothic details. Heinz Chapel, built 1934 – 1938, near the corner of Fifth Avenue and

**United States Department of the Interior  
National Park Service****National Register of Historic Places  
Continuation Sheet**Section number 8 Page 9Calvary Episcopal Church  
Allegheny County, PA

South Bellefield Avenue, designed by Charles Z. Klauder (1872 – 1938) of Philadelphia, it has smooth stone walls, a tall copper fleche, and French Gothic details. Sacred Heart Church (Roman Catholic) built 1924 – 1953, at the corner of Shady Avenue and Walnut Street, (opposite Calvary Episcopal Church) designed by Carlton Strong (1869 – 1931) of Pittsburgh, with a crossing tower, textured stone walls, and English Gothic details. St. Bernard's Church (Roman Catholic) built 1933 – 1947 at 311 Washington Road in Mt. Lebanon, PA, designed by Comes, Perry & McMullen of Pittsburgh in an Early French Gothic Revival style with a crossing tower, textured stone walls, and multi-colored clay tile roof.

**The Building**

Cram had just proven at West Point that the Gothic Revival style was what his firm did best and Calvary's Building Committee that was appointed on May 22, 1905, wanted the best for the parish.<sup>25</sup> Cram would later write the Gothic style "had been the perfect expression of Western Christianity for five centuries, and belonged to us...[it is ours] by right of descent..."<sup>26</sup> He came from English antecedents and the style matched his own passion for the Anglo-Catholic Church.

The fact that Cram believed that "the foundation of good architecture is structural integrity" was made visible in his work at Calvary Episcopal Church.<sup>27</sup> When viewing the Late Gothic Revival style of the church's exterior, the concept of an organic whole is conveyed by means of a clear underlying geometry. Every part – tower, transept, lancet, buttress, and west façade – forms a great and noble whole.<sup>28</sup> The overall effect of the Indiana limestone exterior is one of refined austerity and the way in which the building's masses point toward the heavens at ever-higher levels is masterfully executed.<sup>29</sup> The viewer's eye is eased upward by the repeating, slender and triple lancets as well as the play of light and shadow across the church's surface. Cram justifiably took great pride in the tower and remarked on it in his memoirs. "The central tower I look upon with a certain satisfaction, since there appears a new solution of the old problem of the transition from the square of the basic tower to the polygon of the spire."<sup>30</sup> The building's exterior forms give promise of what lies inside this great sacred vessel.

Cram's design for Calvary Episcopal Church used as its precedents the 13th century Netley and Tintern Abbeys in England. These buildings show the austere influence of the Cistercian Reformation in their simplicity of treatment, and smooth finished stone, and restraint in decorative trims. The west front at Calvary was inspired by Gainsborough Abbey in Yorkshire,

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 10

Calvary Episcopal Church  
Allegheny County, PA

---

England.<sup>31</sup> The parish house wing was molded after the medieval gothic examples of Benedictine buildings at Beaulieu and Netley, England.<sup>32</sup>

Although Cram was inspired by actual medieval gothic buildings, his method was to creatively rework these models. Rather than direct copying, every detail was re-invented to capture the qualities of composition, proportion, and relationship of parts typical of the historical example, but applied to the plan, shapes, and situations of the new design.

Calvary's parishioners were proud of their church's English heritage. Symbols of Anglican Church history are used on the building's exterior and interior: a sculpture of St. Andrew, the patron saint of Scotland, a window dedicated to the Church of England, several British saints depicted in stained glass windows and sculpture.<sup>33</sup> More importantly, the coats of arms of sees belonging to the Church of England, Scotland, Ireland, and Wales mark the rood screen. The overall decorative style of the church's interior is of the Early English Gothic period as made evident in the fan vaulting of the finely carved rood screen, chancel parclose; and altar reredos.

When emerging from the narthex, the focus is directed to the remote high altar carefully enframed by one of the two transverse crossing arches.<sup>34</sup> The medieval ideal that Cram espoused in his architecture and numerous writings was made splendidly manifest in Calvary's interior. The church takes the simple cruciform plan; placed in traditional orientation with the chancel in the east and narthex in the west, the length of the nave and ample side aisles making a statement about the elaborate liturgical requirements.

The tile and marble floor pattern of the chancel represents heaven by use of a cross within a square and is similar to a floor design at St. Chad's Church in Burton-on-Trent, England. The cross materials are Knoxville white marble, the borders are of green tiles, the background is of redish-brown tiles made by Addison Brayton Le Boutillier for the Grueby Faience Company of Boston. The corner tiles depict the symbols of the four evangelists, and the background and border tile colors represent the garden of paradise.

To achieve the medieval architectural ideal he desired, Cram required the cooperation of several craftsmen renowned for the high quality of their work. Like his artistic antecedents John Ruskin (1819 - 1900) and William Morris (1834 - 1896), Cram detested machine-made things and strongly advocated a return to the authenticity and innate beauty of hand crafted items. In order to create the handcrafted artworks needed in its churches, Cram and Goodhue founded the Boston Society of Arts and Crafts in 1897.<sup>35</sup> The Boston group and other artisans that Cram encouraged developed a school of religious art for the express purpose of enriching his interiors.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 11

Calvary Episcopal Church  
Allegheny County, PA

---

<sup>36</sup> He went so far as to send the artists who worked for his firm to Sunday mass at St. John The Evangelist on Beacon Street so that they could learn what ecclesiastical art was.<sup>37</sup> Over the decades these artists created an astonishing array of work in response to Cram's architecture that grew to dominate churches across the county.<sup>38</sup>

### The Woodwork

One of the craftsmen who joined Cram in founding the Society of Arts and Crafts was John Kirchmayer (1860 – 1930). It is his woodcarving that everywhere enhances the beauty of Calvary's interior. The woodcarving was overseen by Irving and Casson, now named A. H. Davenport Company, for whom Kirchmayer worked. Kirchmayer, born in Oberammergau, Bavaria (now Germany), was the first woodcarver Cram met in America who knew how to create the medieval style carvings he needed for his churches. Kirchmayer had emigrated to New York in 1880, and with Cram's help and financial backing established a woodworking studio and eventually settled in Boston. Kirchmayer executed work for Cram's firm for thirty years and his work can be seen in most of the churches the firm designed.<sup>39</sup> Cram's design for the woodwork at Calvary was inspired from 15th century examples in Devonshire and Essex, England.

### The Stained Glass

It is in the realm of glass that Cram's artisans have a direct connection with Pittsburgh. Cram, disliking the contemporary glass of John La Farge (1835 – 1910) and Louis Comfort Tiffany (1848 – 1933), wanted his churches to be outfitted with glass done in the medieval manner. In the early years of his career, Cram found it extremely difficult to locate craftsmen in America who knew medieval stained glass techniques, so he frequently used English companies.<sup>40</sup> Heaton, Butler and Bayne of London designed twenty-four of the windows in Calvary Church, including the large south transept window of early English saints, martyrs, and missionaries. It was his work in Pittsburgh that led Cram to discover two important American stained glass artists with whom he could work. Stained glass studios and artists flourished in Pittsburgh during the late nineteenth and early twentieth centuries. The manufacture of glass was the premier industry in the region prior to the coming of the steel mills.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 12Calvary Episcopal Church  
Allegheny County, PA

The city's great innovator in stained glass was William Willet (1869 – 1921), the art director of Pittsburgh Stained Glass Company.<sup>41</sup> Willet's first window was installed during 1904 in First Presbyterian Church downtown, two years before construction began at Calvary Episcopal Church. According to Roper, this window was cited as the first antique medallion window produced in the country to emulate medieval standards. Cram saw the window, was impressed by it, and hired Willet to work at Calvary Church.<sup>42</sup> Willet designed the East Window in the Calvary's sanctuary, the Annunciation window in the Lady Chapel, and the third window in the nave's north aisle depicting *The Greatest in the Kingdom*. The first two windows mark advances in the rediscovery of medieval stained glass techniques.<sup>43</sup>

While stained glass produced by other companies is seen throughout Calvary Episcopal Church<sup>44</sup>, the name of one other Pittsburgher deserves special mention – that of Charles J. Connick (1875 – 1945). This glass artist originally worked under Willet at the Pittsburgh Stained Glass Company followed by three years with J. Horace Rudy (1870 – 1940) of the city's firm, Rudy Brothers.<sup>45</sup> In 1897 Connick left for Boston where he worked for Cram's firm, but in 1907 the artist returned to Pittsburgh to work for both Pittsburgh Stained Glass Company and Rudy Brothers. In 1910, however, he relocated his studio to Boston where Cram quickly became his major patron.<sup>46</sup> Connick, having studied with Willet, was also a leader in the recreation of medieval stained glass techniques. Some of his best work is located in Pittsburgh, including Calvary Episcopal Church, where there are fourteen major windows plus sixteen tower lantern and twelve chancel clerestory windows by him in the church.<sup>47</sup>

Other stained glass windows at Calvary Episcopal Church include works by Cox Sons of London, England; Harry-E. Goodhue Company of Cambridge, Massachusetts; Gorham Company of New York, New York; Heaton, Butler & Bayne of London, England; and Reynolds, Francis & Rohnstock of Boston, Massachusetts.

### The Sculpture

The J. Franklin Whitman Company of Philadelphia was engaged to sculpt four stone carvings of saints that are on the exterior façade of Calvary; and four more outside over the side entrances to the narthex. Inside there are seven additional large stone statues and two smaller ones on the All Saints' Chapel altar also by that firm. The main building contractor, Howard Hager Company, did the stone high altar with its four small statues.

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

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 13

Calvary Episcopal Church  
Allegheny County, PA

---

**Contributing Objects**

The yard sign, designed by Cram in 1918 uses the late Gothic Revival style and its stonework matches the church. Cram's 1918 war memorial modeled after a Celtic cross again thematically ties the design to English history and its location in close proximity to the church adds to the experience of the site.

**Importance in History**

In Calvary Episcopal Church, Cram had truly created a synthesis of scholarship, craftsmanship, and imagination.<sup>48</sup> Calvary Episcopal Church quickly became one of Cram's finest early works, along with All Saints' Church, Ashmont in Dorchester. Plans, photographs, and details of Calvary Church were widely published in the architectural periodicals of its day, and the building was regarded as among the most successful Late Gothic Revival style buildings in the nation.<sup>49</sup>

Architectural historians have often recognized Calvary Episcopal Church in their writings. James D. Van Trump wrote, "Pittsburgh possesses one of the finest of Cram's early works in the second Calvary Episcopal Church...."<sup>50</sup> and also refers to it as, "one of the architectural monuments of East Liberty."<sup>51</sup> Franklin Toker wrote, "Cram was forty-three when he completed Calvary and it is generally recognized as one of the landmarks of the mature period of his career."<sup>52</sup> He later commented, "a skyward striving spire, one of Cram's best."<sup>53</sup> Walter C. Kidney went further writing of it as "the most successful spire in the city."<sup>54</sup> Ralph Adams Cram was deeply proud of his design for Calvary Episcopal Church. In a 1907 letter he described it as "The best thing we ever did or shall do."<sup>55</sup>

**End Notes**

1. The Cadet Chapel at West Point was also designed by Cram's firm, but would not be completed until 1910, three years after the completion of Calvary Episcopal Church. Cram worked at West Point until 1914.
2. Cram was to work on St. Thomas Church until 1914.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 14Calvary Episcopal Church  
Allegheny County, PA

3. In addition to Calvary Episcopal Church (1906 – 1907, Late Gothic Revival style in the 13th century English mode), Cram was also the architect for Holy Rosary Roman Catholic Church at North Lang Avenue and Kelly Street in Homewood (1928, late Gothic Revival style in the 15th century Spanish mode) and East Liberty Presbyterian Church at South Highland and Penn Avenues (1931 – 1935, also Late Gothic Revival style in the Spanish Gothic mode). Cram was also the architect of First Presbyterian Church in Greensburg, Pa. (1917, Late Gothic Revival style in the English mode). It should also be noted that Cram's partner, Bertram Grosvenor Goodhue, was the architect for the First Baptist church (1910 – 1914, Late Gothic Revival style in the English/French mode) in the Oakland section of Pittsburgh. Pittsburgh millionaire Raymond Pitcairn commissioned the Church of the New Jerusalem at Bryn Athyn, Pa., (1913 – Late Gothic Revival style in the English mode), from designs by Cram & Ferguson, however, after a dispute, the construction was finished by others.
4. Cram, *My Life in Architecture*, p. 10.
5. Muccigrosso, p. 14, 16.
6. Cram, *My Life in Architecture*, p. 57 – 59.
7. Cram, *My Life in Architecture*, p. 59 – 60.
8. Muccigrosso, p. 14, 50. For additional information on Cram and the Oxford Movement, see Douglass Shand-Tucci, *Church Building in Boston, 1720 – 1920* (Concord, MA: Rumford Press, 1974), p. 86.
9. Ralph Adams Cram, *Church Building: A Study of the Principles of Architecture in Their Relation to the Church* (Boston: Small, Maynard & Co., 1901), p. 85 - 89, 207.
10. Cram, *My Life in Architecture*, p. 73.
11. This was the firm's name while they worked at Calvary Episcopal Church. The firm had two offices at this time; one in Boston, another in New York City. Goodhue left the partnership during 1913 and turned the New York office into his own firm.
12. Muccigrosso, p. 58, 75, 79.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 15

Calvary Episcopal Church  
Allegheny County, PA

---

13. For additional information on Boston architects in Pittsburgh, see Margaret Henderson Floyd, *Architecture after Richardson: Regionalism before Modernism – Longfellow, Alden and Harlow in Boston and Pittsburgh* (Chicago: University of Chicago Press in association with the Pittsburgh History & Landmarks Foundation, 1994).
14. James D. Van Trump, *Life and Architecture in Pittsburgh*. Pittsburgh History & Landmarks Foundation, 1983, p. 202.
15. James D. Van Trump, *The Gothic Revived in Pittsburgh: A Medievalistic Excursion*. The Stones of Pittsburgh (Pittsburgh: Pittsburgh History & Landmarks Foundation, 1975), p. 2.
16. John Henry Hopkins, *An Essay on Gothic Architecture: With Various Plans and Drawings for Churches* (Burlington, VT: Printed by Smith & Harrington, 1836).
17. Van Trump, p. 7.
18. For a further discussion of the Shadyside neighborhood, see Franklin Toker, *Pittsburgh: An Urban Portrait* (College Station: Pennsylvania University Press, 1985), p. 243 – 250. See also Robert Jucha's "The Anatomy of a Streetcar Suburb: A Development History of Shadyside," *Western Pennsylvania Historical Magazine*, Vol. 62 (1979), p. 301 – 19.
19. Van Trump, p. 10.
20. Van Trump, p. 10. To gain a more inclusive context of this time period in Pittsburgh history, note that U.S. Steel was incorporated in 1901 and in October of that year, the new Pennsylvania Railroad Station at Tenth Street and Liberty Avenue was opened. The following year, Thomas Mellon and Sons, Inc. was renamed the Mellon National Bank (now Bank of New York Mellon). 1903 marked the year that the Carnegie Technical School (now Carnegie-Mellon University) opened. The city of Pittsburgh annexed Allegheny City in 1907 and became the sixth largest single city in the nation. It was also the year that Andrew Carnegie presented a major addition to the Carnegie Institute (now Carnegie Museums) founded in 1895. Pittsburgh celebrated its sesquicentennial the following year in 1908 when Cram's Calvary Episcopal Church was two years old. Stefan Lorant, *Pittsburgh: The Story of an American City*. Updated and enlarged. (Lenox, MA: Authors Editions, Inc., 1964), p. 553 – 554.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 16

Calvary Episcopal Church  
Allegheny County, PA

---

21. The population of Pittsburgh grew 66% in one decade. The number of citizens rose from 321,616 in 1900 to 535,905 in 1910. Roy Lubove, *Pittsburgh*. Documentary History of American Cities (New York: New Viewpoints, a division of Franklin Watts, 1976), p. 206.
22. For more on Cram's later career, see books by Ethan Anthony, Robert Muccigrosso, Douglas Shand-Tucci, as listed in the Bibliography.
23. While at Princeton University, Cram designed the Graduate College, built 1910, and the Chapel built 1925 - 1928.
24. *The Work of Cram and Ferguson Architects* with introduction by Charles D. Maginnis 1929 is also an excellent source.
25. Members of the Building Committee appointed under the rector, Rev. J. H. McIlvaine, included: Hon. James W. Brown, Chairman; Mr. H. D. W. English, Vice Chairman; Mr. John B. Jackson; Mr. Joseph R. Woodwell; Mr. A. J. Wurts; Mr. Samuel B. Douglas, Treasurer; and Mr. J. T. Waddell, Secretary and Superintendent of Building. *Calvary Church, Pittsburgh, Pennsylvania*, introduction by The Right Reverend Cortlandt Whitehead (Boston: Richard G. Badger, 1908), p. 27.
26. Cram, *My Life in Architecture*, p. 72.
27. Cram, *My Life in Architecture*, 1936.
28. Cram's preference for smooth finished stone walls and a limited use of decoration also work to give greater expression of the basic geometry.
29. The tower rises 119' and the spire another 101', for a total height of 220'. *Descriptive Guide of Calvary Church, Pittsburgh, Pennsylvania* (Pittsburgh: Thomas Siviter and Co., 1925), p. 8.
30. Cram, *My Life in Architecture*, p. 132.
31. *Calvary Church...*, 1908, p. 36.
32. *Centennial History...*, 1955, p. 30.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 17

Calvary Episcopal Church  
Allegheny County, PA

---

33. In stained glass, for example, one can discern representations of Sts. Andrew, Alban and George in the *Te Deum* window located in the north Transept. The Church of England window in the south transept includes representations of 21 British saints, martyrs, and missionaries. *Calvary Church...* 1908, p. 46.
34. The nave, which now seats about 1,000 worshippers, is 208' in length. *Descriptive Guide...*, 1925, p. 8.
35. It was the first society of its kind in this country. Shand-Tucci, *Church Building*, p. 73. Cram discusses the struggle to attain artistic excellence in handicrafts in his autobiography. Cram, *My Life in Architecture*, p. 186 - 119.
36. Douglass Shand-Tucci, "Ralph Adams Cram: America's Foremost Gothic Scholar - Architect." *American Art Review* 3 (May - June 1976), p. 132.
37. Cram, *My Life in Architecture*, p. 234.
38. Shand-Tucci, *Church Building in Boston*, p. 73.
39. Ralph Adams Cram, "John Kirchmayer, Master Craftsman," *Architecture* 63 (February 1931), p. 87; F. W. Coburn, "Woodcarving and Architecture Work by J. Kirchmayer and Others," *International Studio* 20 (September 1910), p. 63.
- Cram, "John..." p. 87. Kirchmayer did all the woodcarving for the interior of St. Catherine's Church in Somerville, Massachusetts. His work can also be seen in All Saint's, Ashmont, Massachusetts; All Saint's in Peterboro, New Hampshire; St. Paul's Church in Chicago; St. Paul's Church in Detroit; and Christ Church, Cranbrook, located in Bloomfield Hills, Michigan.
40. Cram, *My Life in Architecture*, p. 191 - 192.
41. Matthew Roper, "Stained Glass in Pittsburgh: Styles, Techniques and Innovations," *Carnegie Magazine* 52 (December 1978), p.14.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 18Calvary Episcopal Church  
Allegheny County, PA

42. Roper, p. 14, Willet's studio eventually relocated in Philadelphia. Willet also created stained glass for Cram's East Liberty Presbyterian Church in Pittsburgh during the 1930's, as well as for the Cathedral of St. John the Divine in New York, and the National Cathedral in Washington, D.C. See also Albert M. Tannler, *William Willet in Pittsburgh 1896-1913*, Pittsburgh: Pittsburgh History & Landmarks Foundation, 2005.
43. *Calvary Church...*, 1908, p. 12.
44. Other glass companies or artists whose work is included in Calvary Episcopal Church are: Harry E. Goodhue of Cambridge, Mass.; Reynolds, Francis and Rohnstock of Boston; and the Gorham Company of New York City. Cram believed in using stained glass by different artists because he thought that the variety enriched an interior's décor, enhanced the viewer's visual experience, and was consistent with Medieval precedent.
45. Roper, p. 15. The Rudy Brothers' studio was in Pittsburgh's East End.
46. Roper, p. 15; Shand-Tucci, *Built in Boston*, p. 173; *Church Building in Boston*, p. 73. Connick also contributed to the elegant décor of Cram's All Saints', Ashmont in Dorchester. Shand-Tucci, *Built in Boston*, p. 171. Connick also authored a book entitled *Adventures in Light and Color: An Introduction to the Stained Glass Craft* (New York: Random House, 1937). See also Albert M. Tannler, *Charles J. Connick: His Education and His Windows In and Near Pittsburgh*, Pittsburgh: Pittsburgh History & Landmarks Foundation, 2008.
47. His most important stained glass work can be seen in the 73' high doublet windows in another one of the city's Late Gothic Revival buildings - Heinz Chapel at the University of Pittsburgh (1938, Charles Klauder, architect).
48. Cram also designed Calvary's choir house and music library. That addition was completed on February 15, 1925 and is now used as the Refectory. *Descriptive Guide...*, 1925, p. 8, 45.
49. Articles and photographs of Calvary Episcopal Church were published in *American Architect*, *Architectural Review*, *Architectural Record*, *BUILDER*, *Inland Architect* and *News Record*, *International Studio*, *Pittsburgh Architectural Club*, and *Western Architect*.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 19

Calvary Episcopal Church  
Allegheny County, PA

---

50. Van Trump, James P. *Life and Architecture in Pittsburgh*, Pittsburgh: Pittsburgh History & Landmarks Foundation, 1983, p. 203.
51. Van Trump, James D. and Arthur P. Ziegler, Jr. *Landmark Architecture of Allegheny County, Pennsylvania*, Pittsburgh: Pittsburgh History & Landmarks Foundation, 1967, p. 84.
52. Toker, Franklin. *Pittsburgh: An Urban Portrait*, University Park, Pa.: Pennsylvania State University Press, 1986, p. 249.
53. Toker. p. 249.
54. Kidney, Walter C. *Landmark Architecture: Pittsburgh and Allegheny County*, Pittsburgh: Pittsburgh History & Landmarks Foundation, 1985, p. 253.
55. Cram, Ralph Adams. Letter to his wife Bess Cram, 1907, quoted in Anthony, Ethan. *The Architecture of Ralph Adams Cram and His Office*, New York: W. W. Norton & Company, 2007, p. 27.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 9 Page 1

Calvary Episcopal Church  
Allegheny County, PA

---

Major Bibliographical References

Allen, George H. "Cram - The Yankee Mediaevalist." *Architectural Forum* (July 1931), p. 79 - 80.

Allen, Harbison & Associates, Architect, P.C. "A Preliminary Report on Facilities Maintenance & Improvement at Calvary Episcopal Church." Unpublished report, April 2000. Copy in archives of Calvary Episcopal Church.

Anthony, Ethan. *The Architecture of Ralph Adams Cram and His Office*. New York: W. W. Norton & Company, 2007. p. 27 - 28, 64 - 65.

Cannell, Gillian and Roger Westerman, Eds. *Calvary Episcopal Church, Pittsburgh, Pennsylvania: A Guide to the Art and Architecture*. Pittsburgh: Calvary Episcopal Church, 2008.

Coburn, F. W. "Woodcarving and Architecture, Work by J. Kirchmayer and others." *International Studio*, Vol. 20 (September 1910), p. 63.

Cram and Ferguson. *The Works of Cram and Ferguson Architects, including work by Cram, Goodhue and Ferguson*; with an introduction by Charles D. Maginnis. New York: Pencil Points Press, 1929, p. 29-36, 215.

Cram, Ralph Adams. "Architecture as an Expression of Religion." *American Architecture*. Vol. 98 (December 28, 1910), p. 2, 209 - 214, plate 1827. [Photos include Calvary Church's High Altar and reredos and detail of choir stalls.]

Cram, Ralph Adams. "John Kirchmayer, Master Craftsman." *Architecture*. Vol. 63 (February 1931), p. 87.

Cram, Ralph Adams. *My Life in Architecture*. Boston: Little, Brown, and Company, 1936.

Cram, Ralph Adams. *The Ruined Abbeys of Great Britain*. New York: James Pott & Company, 1905.

Cram, Ralph Adams. "The Architect's Report to...the Vestry." Unpublished report January 20, 1909, copy in archives of Calvary Episcopal Church.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 9 Page 2

Calvary Episcopal Church  
Allegheny County, PA

---

Comes, John T. "Calvary Church, Pittsburg, Pa." *Architectural Review*. Vol. 15, No. 1 (January 1908), p. 1-9.

Comes, John T., et al. *Calvary Church, Pittsburgh, Pennsylvania*. Boston: Richard G. Badger, Gorham Press, 1908.

Connick, Charles J. *Adventures in Light and Color: An Introduction to the Stained Glass Craft*. New York: Random House, 1937.

Edsall, E. J. "Three Generations, A History of Calvary Church, Pittsburgh, Pennsylvania 1855-1942." Unpublished manuscript, 1942. Copy in archives of Calvary Episcopal Church.

Frank, Mary, et al. *Child's Guide to Calvary Church*. Pittsburgh: Calvary Episcopal Church (booklet), 2002.

Garland, Virginia L. *A Guide to Calvary Episcopal Church*. Pittsburgh: Calvary Episcopal Church, 1980.

Garland, Virginia L. "American History in Stained Glass at Calvary Episcopal Church, Pittsburgh, Pennsylvania." *Stained Glass*. Vol. 71, No. 3 (Fall 1976), p. 146 - 153.

Jucha, Robert. "The Anatomy of a Streetcar Suburb: A Development History of Shadyside." *Western Pennsylvania Historical Magazine*. Vol. 62 (1979), p. 301-319.

Kidney, Walter C. *Landmark Architecture: Pittsburgh and Allegheny County*. Pittsburgh: Pittsburgh History & Landmarks Foundation, 1985, p. 14, 73, 92, 253.

Kidney, Walter C. *Pittsburgh's Landmark Architecture: The Historic Buildings of Pittsburgh and Allegheny County*. Pittsburgh: Pittsburgh History & Landmarks Foundation, 2001, p. 16, 98, 132, 402.

Lockard, Ray Anne. "The Only Proper Architect: Ralph Adams Cram at Calvary Episcopal Church, Pittsburgh." Unpublished manuscript, November 1, 1999. Copy in archives of Calvary Episcopal Church.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 9 Page 3

Calvary Episcopal Church  
Allegheny County, PA

---

McIlvaine, James H. et al. *Descriptive Guide of Calvary Church, Pittsburgh, Pennsylvania*. Pittsburgh: Thomas Siviter and Co., 1925.

McIlvaine, James H. et al. *Calvary Church*. Pittsburgh: Calvary Episcopal Church, 1946.

Muccigrosso, Robert. *American Gothic: The Mind and Art of Ralph Adams Cram*. Washington, D.C.: University Press of America, 1980.

Schuyler, Montgomery. "The Buildings of Pittsburgh." *Architectural Record*. Vol. 30 (August 1911), p. 205-214.

Schuyler, Montgomery. "The Work of Cram, Goodhue & Ferguson." *Architectural Record*. Vol. 29 (January 1911), p. 87.

[Scully, Rees]. *Centennial History: Calvary Episcopal Church 1855 - 1955*. Pittsburgh: Calvary Episcopal Church, 1955.

Shand-Tucci, Douglass. *Ralph Adams Cram: An Architect's Four Quests - Medieval, Modernist, American, Ecumenical*. Amherst and Boston: University of Massachusetts, 2005.

Swetnam, George and Helene Smith. *A Guidebook to Historic Western Pennsylvania*. Pittsburgh: University of Pittsburgh Press, 1976, p. 17.

Tannler, Albert M. *Charles J. Connick: His Education and His Windows In and Near Pittsburgh*. Pittsburgh: Pittsburgh History & Landmarks Foundation, 2008, p. vii, xii, 24, 80-95, 132, 136.

Tannler, Albert M. "Harry Wright Goodhue: Stained Glass of Unsurpassed Distinction and Rare Beauty." *Stained Glass*. Vol. 99, No. 2 (Summer 2004); p. 134-147.

Tannler, Albert M. *William Willet in Pittsburgh, 1897-1913*. (Booklet) Pittsburgh: Pittsburgh History & Landmarks Foundation, 2005.

Toker, Franklin. *Buildings of Pittsburgh*. Chicago: Society of Architectural Historians, 2007, p. 140.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 9 Page 4

Calvary Episcopal Church  
Allegheny County, PA

---

- Toker, Franklin. *Pittsburgh: An Urban Portrait*. University Park, PA: Pennsylvania State University Press, 1986, p. 249-250.
- Van Trump, James D. and Canon Wilson. *The Centennial of the Episcopal Diocese of Pittsburgh, 1866-1966*. Pittsburgh, 1966.
- Van Trump, James D. "East Liberty, East Liberty." *The Pittsburgher*. Vol. 2, No. 4 (September 1978), p. 69-70.
- Van Trump, James D. "Episcopal Church Architecture in the Pittsburgh Region." *Trinity*. Vol. 1, No. 2 (Summer 1976), p. 2-4.
- Van Trump, James D. and Arthur P. Ziegler, Jr. *Landmark Architecture of Allegheny County, Pennsylvania*. Pittsburgh: Pittsburgh History & Landmarks Foundation, 1967, p. 14, 84-85.
- Van Trump, James D. "The Gothic Revived in Pittsburgh: A Medievalistic Excursion." *Carnegie Magazine*. Vol. 48, No. 2 (February 1974), p. 57-69.
- Van Trump, James D. "Modern Gothic in Pittsburgh." In: *Life and Architecture in Pittsburgh*. Pittsburgh: Pittsburgh History & Landmarks Foundation, 1983, p. 201-209.
- Withey, Henry F. and Elsie R. Withey. *Biographical Dictionary of American Architects*. Los Angeles: Hennessey & Ingalls, Inc., 1956, p. 145-147, 237-240, 207-208, 644.
- Wolfe, Susie. *A Brief History of Calvary Episcopal Church, 1855 - 2005*. (Booklet) Pittsburgh: Calvary Episcopal Church, 2005.
- "Calvary Church." *Western Architect*, Vol. 11 (January 1908), p. 12 and plate in back section.
- "Calvary Church Exterior and Rood Screen" *Pittsburgh Architectural Club Catalogue of Annual Exhibition*, Vol. 4 (1907), p. 141, 142, no text.
- "Calvary Church, Pittsburgh." *Inland Architect and News Record*. Vol. 50, No. 6 (December 1907), plate 16, no text.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 9 Page 5

Calvary Episcopal Church  
Allegheny County, PA

---

"Calvary Episcopal Church Interior Under Construction." *Builder*. [Pittsburgh] Vol. 25, No. 8 (November 1907), plate between pages 18 - 35.

"The Chancel Windows, Calvary Church [by Willet]" *Architectural Review*. Vol. 15, No. 1 (January 1908), p. 3-4.

"A Medallion in the East Window Calvary Church." *American Architect*. Vol. 93, Pt. 2 (April 22, 1908), plate 1687, no text.

"Ralph Adams Cram [obituary]" Boston Herald, September 23, 1942.

"Ralph Adams Cram [obituary]" New York Times, September 24, 1942.

"The Work of Cram and Ferguson, Including Work by Cram, Goodhue and Ferguson."  
*American Architect*. Vol. 136, Pt. 2 (November 1929), p. 68 (photo of Calvary Church).

*The Work of Cram and Ferguson Architects* with introduction by Charles D. Maginnis, New York: Pencil Points Press, Inc. 1929. Plates 29 - 26, 319.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 10 Page 1

Calvary Episcopal Church  
Allegheny County, PA

---

### Verbal Boundary Description

The boundary of Calvary Episcopal Church is shown as the dashed line on the accompanying map entitled "Site Plan: Calvary Episcopal Church, Allegheny County, PA." The map is drawn to a scale of 1"=107'.

### Boundary Justification

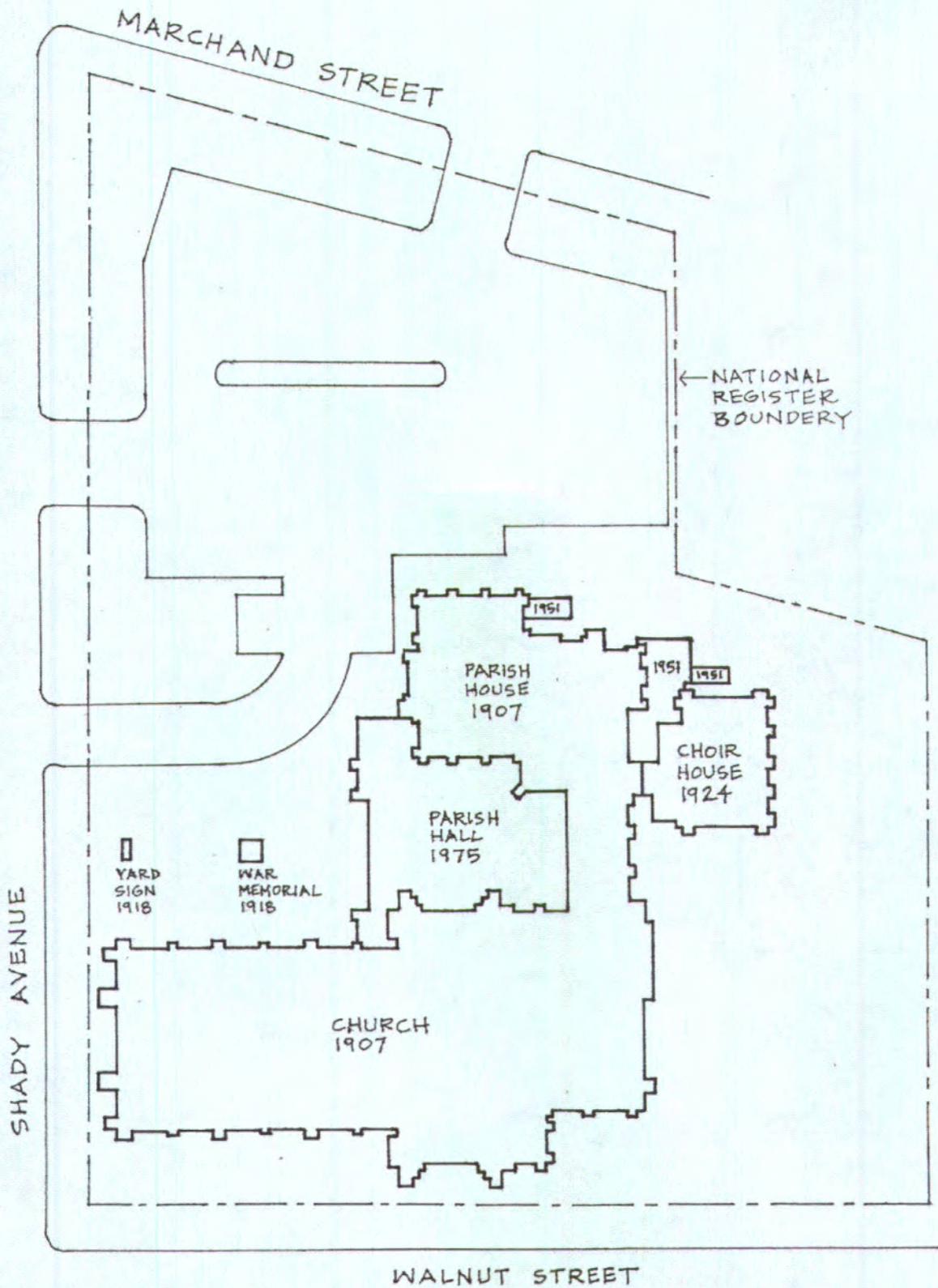
The boundary includes all resources historically associated with Calvary Episcopal Church.

**Calvary Church Photographs for  
National Register Nomination**

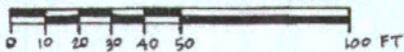
Photographer            Kenneth R. Stiles  
 Negative Location      Calvary Episcopal Church Archives  
 Date Taken              #1-13 March 23, 2011, #14-18 March 25, 2011

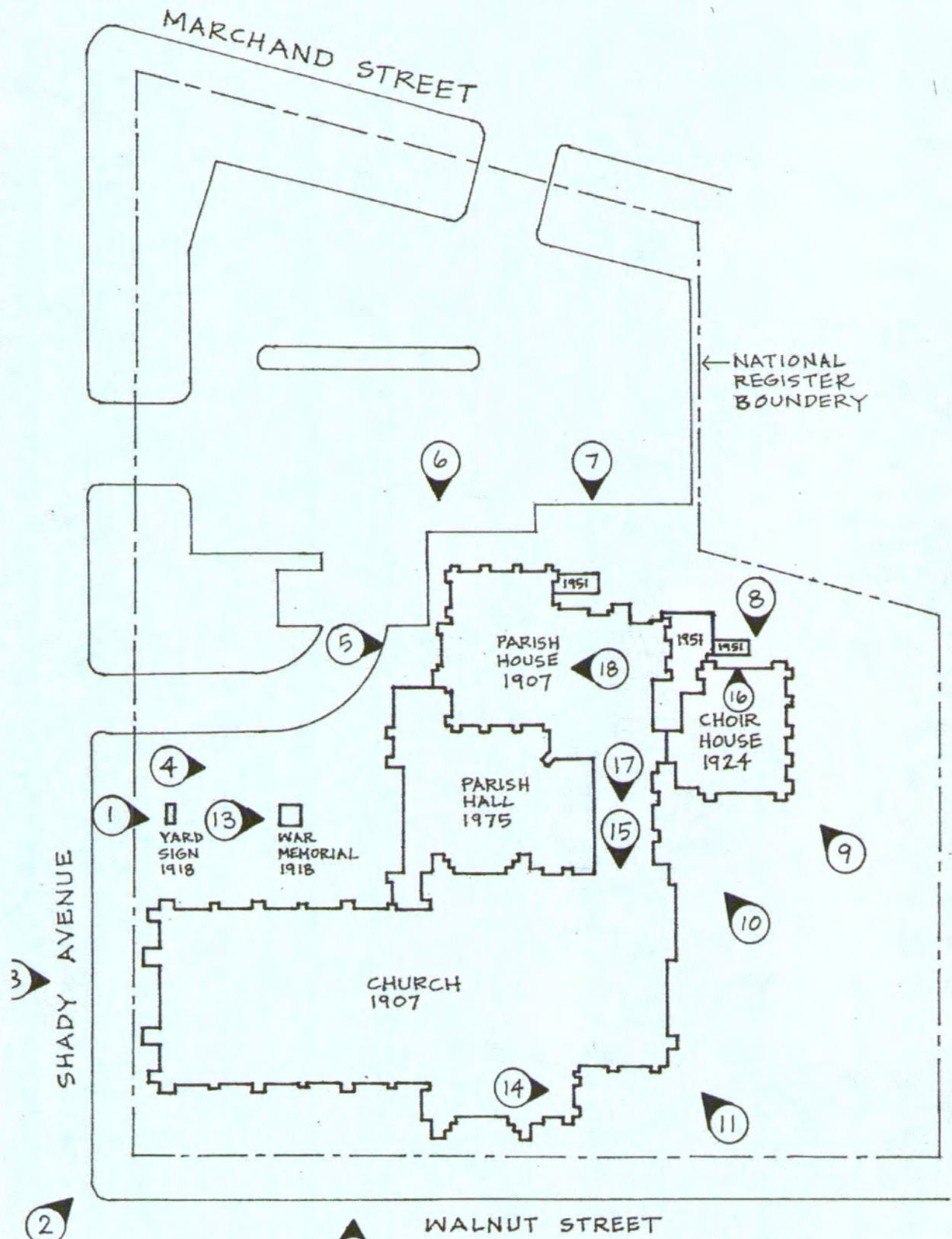
**PA\_Allegheny\_County\_Calvary\_Church\_0001-00018**

Photo 1 of 18	<sup>CAMERA FACING</sup> E	PA_Allegheny_County_Calvary_Church_0001	Sign
Photo 2 of 18	NE	PA_Allegheny_County_Calvary_Church_0002	South Side of Church and West Entrance
Photo 3 of 18	E	PA_Allegheny_County_Calvary_Church_0003	West Entrance
Photo 4 of 18	E	PA_Allegheny_County_Calvary_Church_0004	Great Hall
Photo 5 of 18	E	PA_Allegheny_County_Calvary_Church_0005	West end of Parish Hall
Photo 6 of 18	S	PA_Allegheny_County_Calvary_Church_0006	North Side of Parish Hall and North Transept
Photo 7 of 18	S	PA_Allegheny_County_Calvary_Church_0007	North Side of Parish Hall
Photo 8 of 18	S	PA_Allegheny_County_Calvary_Church_0008	Choir House
Photo 9 of 18	NW	PA_Allegheny_County_Calvary_Church_0009	Choir House
Photo 10 of 18	NW	PA_Allegheny_County_Calvary_Church_0010	Choir House
Photo 11 of 18	NW	PA_Allegheny_County_Calvary_Church_0011	South East Corner of Church
Photo 12 of 18	N	PA_Allegheny_County_Calvary_Church_0012	South View of Church
Photo 13 of 18	E	PA_Allegheny_County_Calvary_Church_0013	War Memorial
Photo 14 of 18	E	PA_Allegheny_County_Calvary_Church_0014	All Saints' Chapel
Photo 15 of 18	S	PA_Allegheny_County_Calvary_Church_0015	Priest's Sacristy
Photo 16 of 18	N	PA_Allegheny_County_Calvary_Church_0016	Choir House
Photo 17 of 18	S	PA_Allegheny_County_Calvary_Church_0017	Evan's Room
Photo 18 of 18	W	PA_Allegheny_County_Calvary_Church_0018	McClintic Hall



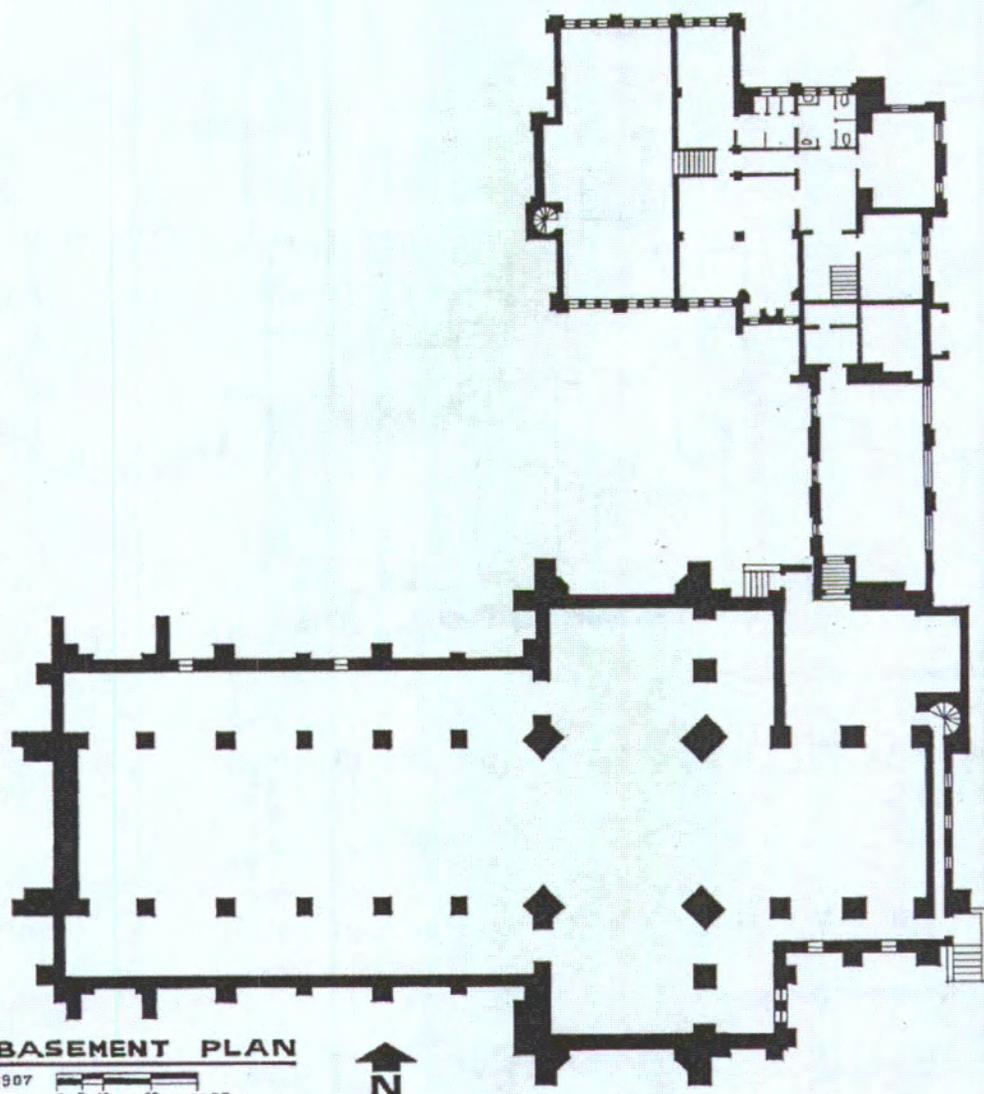
**SITE PLAN** CALVARY EPISCOPAL CHURCH, ALLEGHENY COUNTY, PA





SITE PLAN CALVARY EPISCOPAL CHURCH, ALLEGHENY COUNTY, PA

PHOTOGRAPHS

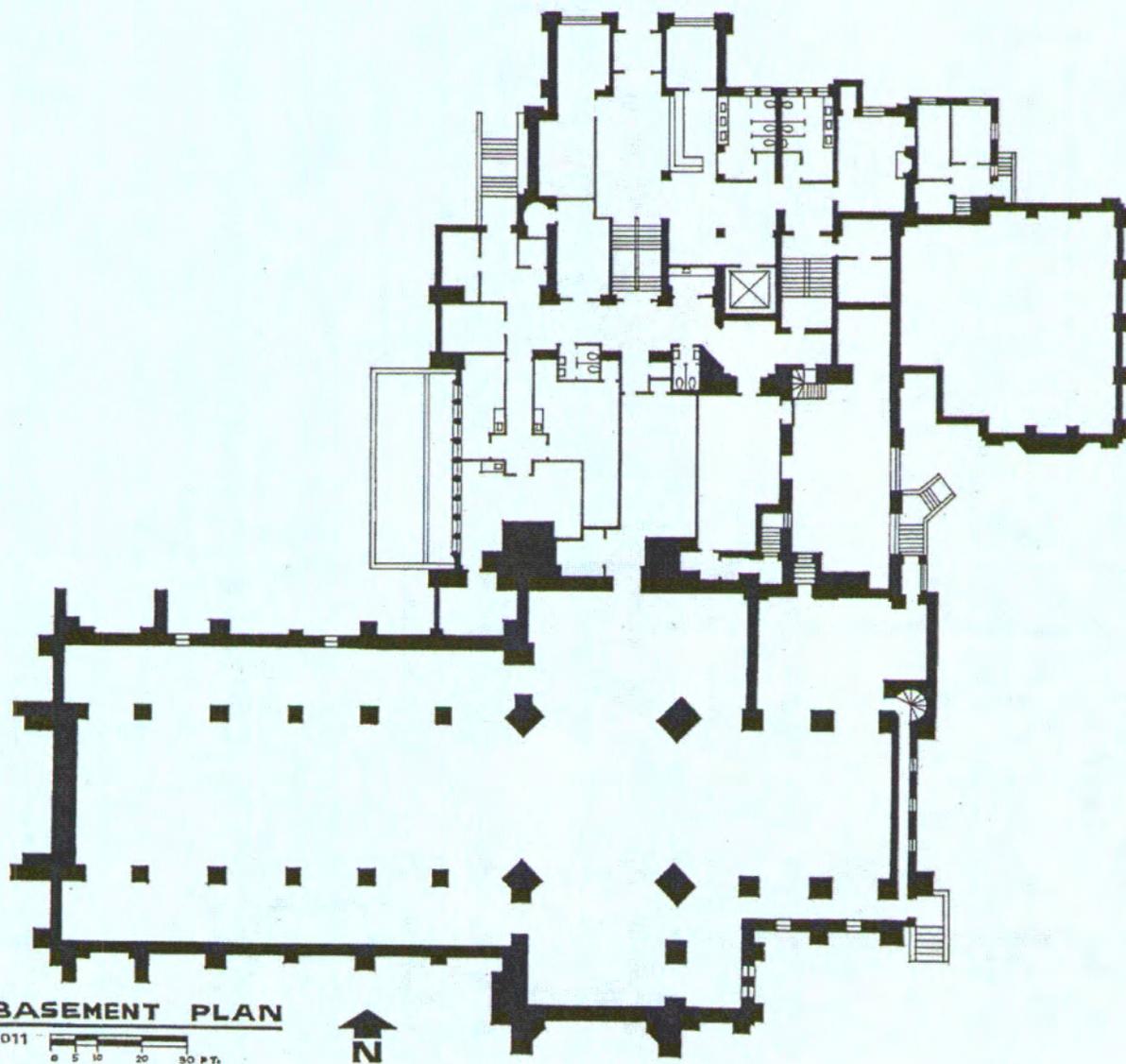


**BASEMENT PLAN**

1907 0 5 10 20 30 FT.



CALVARY EPISCOPAL CHURCH, ALLEGHENY COUNTY, PA

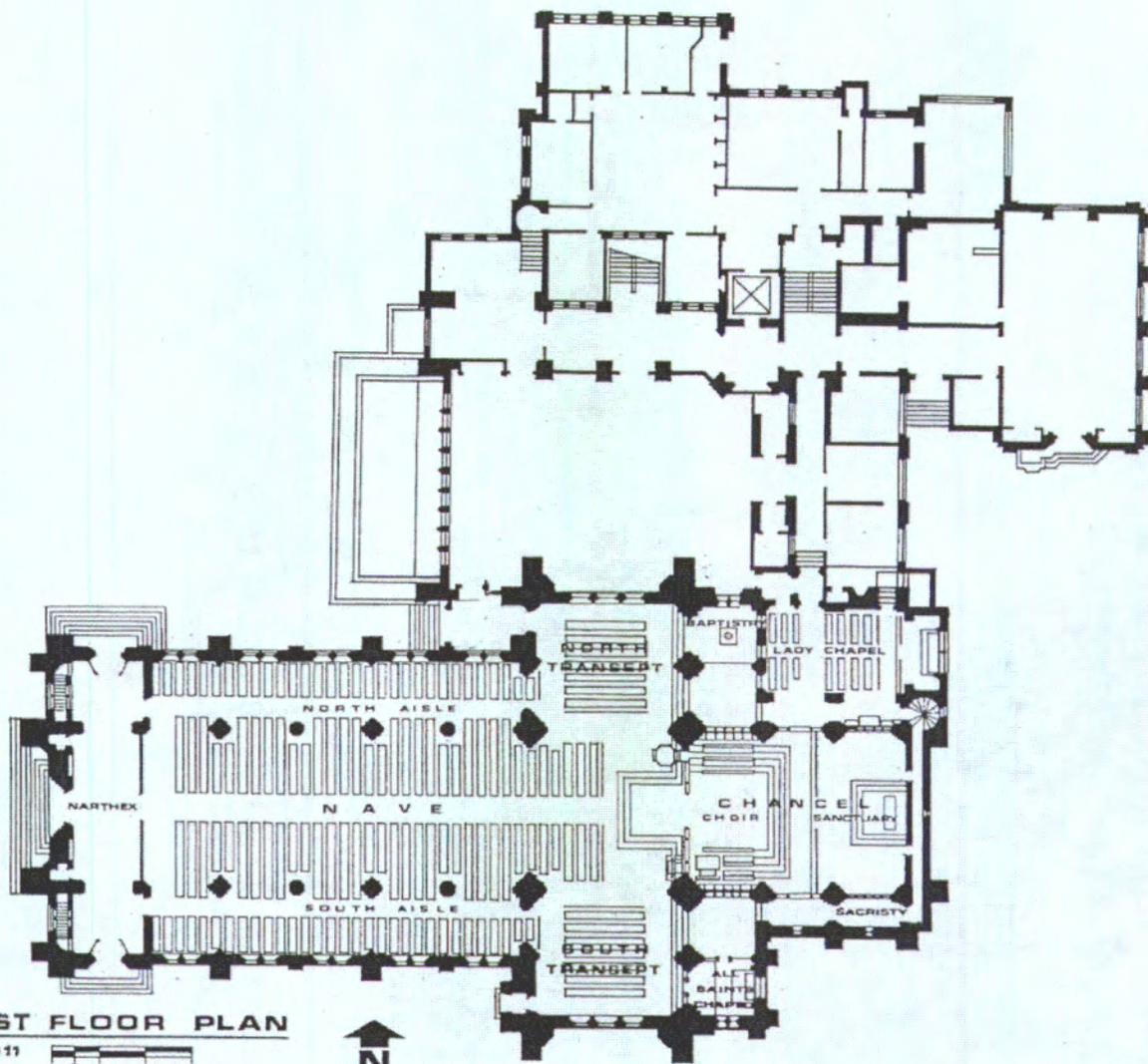


**BASEMENT PLAN**

2011 0 5 10 20 30 FT.



CALVARY EPISCOPAL CHURCH, ALLEGHENY COUNTY, PA

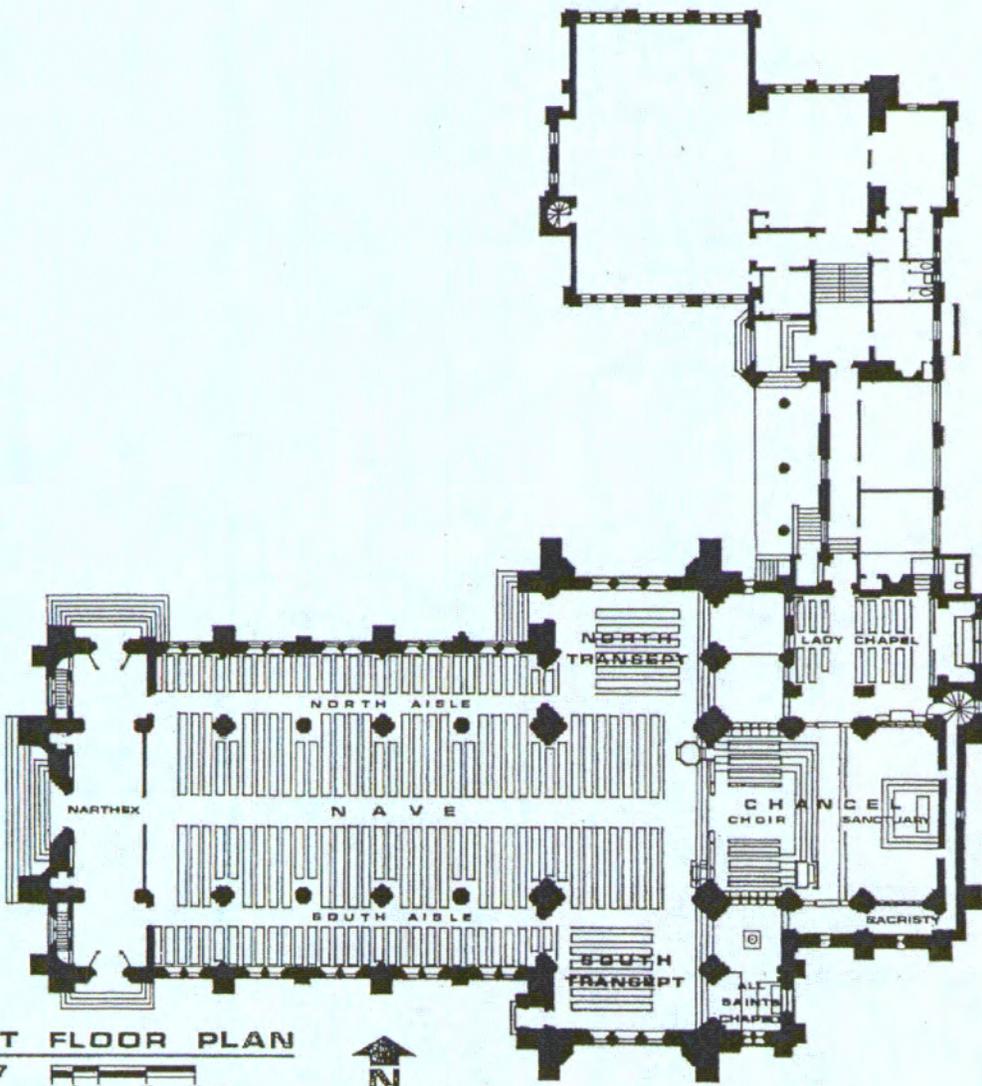


**1ST FLOOR PLAN**

2011 0 5 10 20 30 FT.

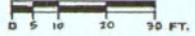


CALVARY EPISCOPAL CHURCH, ALLEGHENY COUNTY, PA

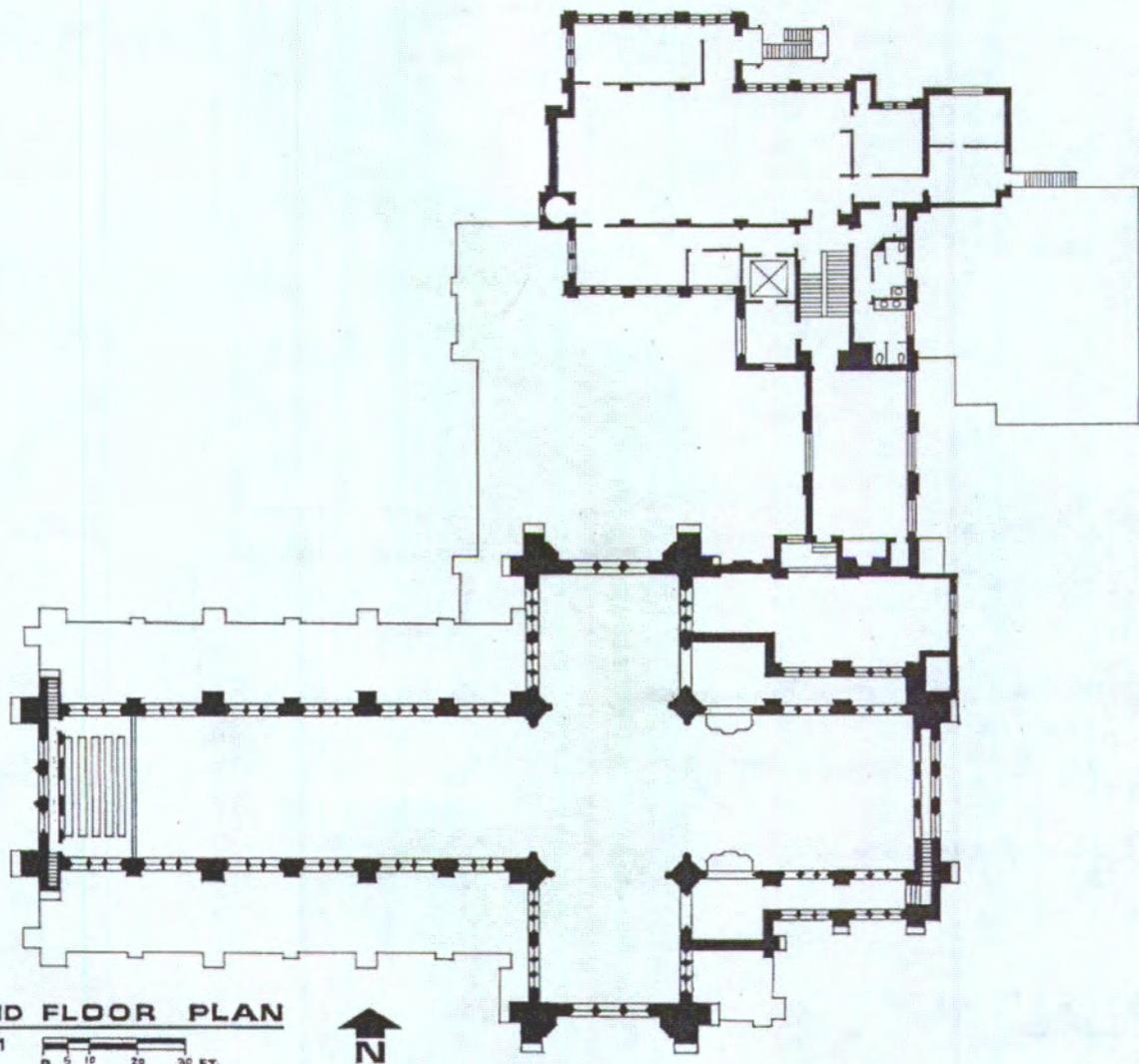


**1ST FLOOR PLAN**

1907



CALVARY EPISCOPAL CHURCH, ALLEGHENY COUNTY, PA

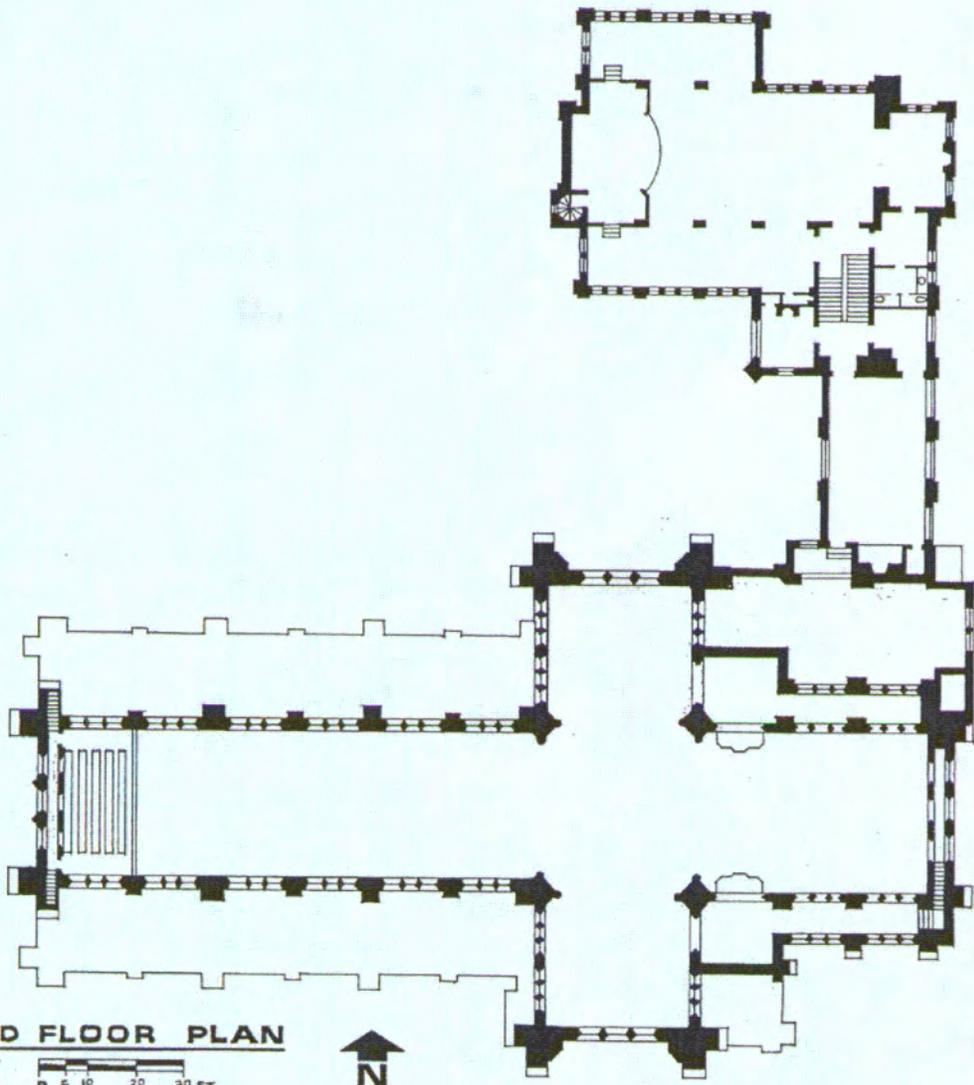


**2ND FLOOR PLAN**

2011 



CALVARY EPISCOPAL CHURCH, ALLEGHENY COUNTY, PA

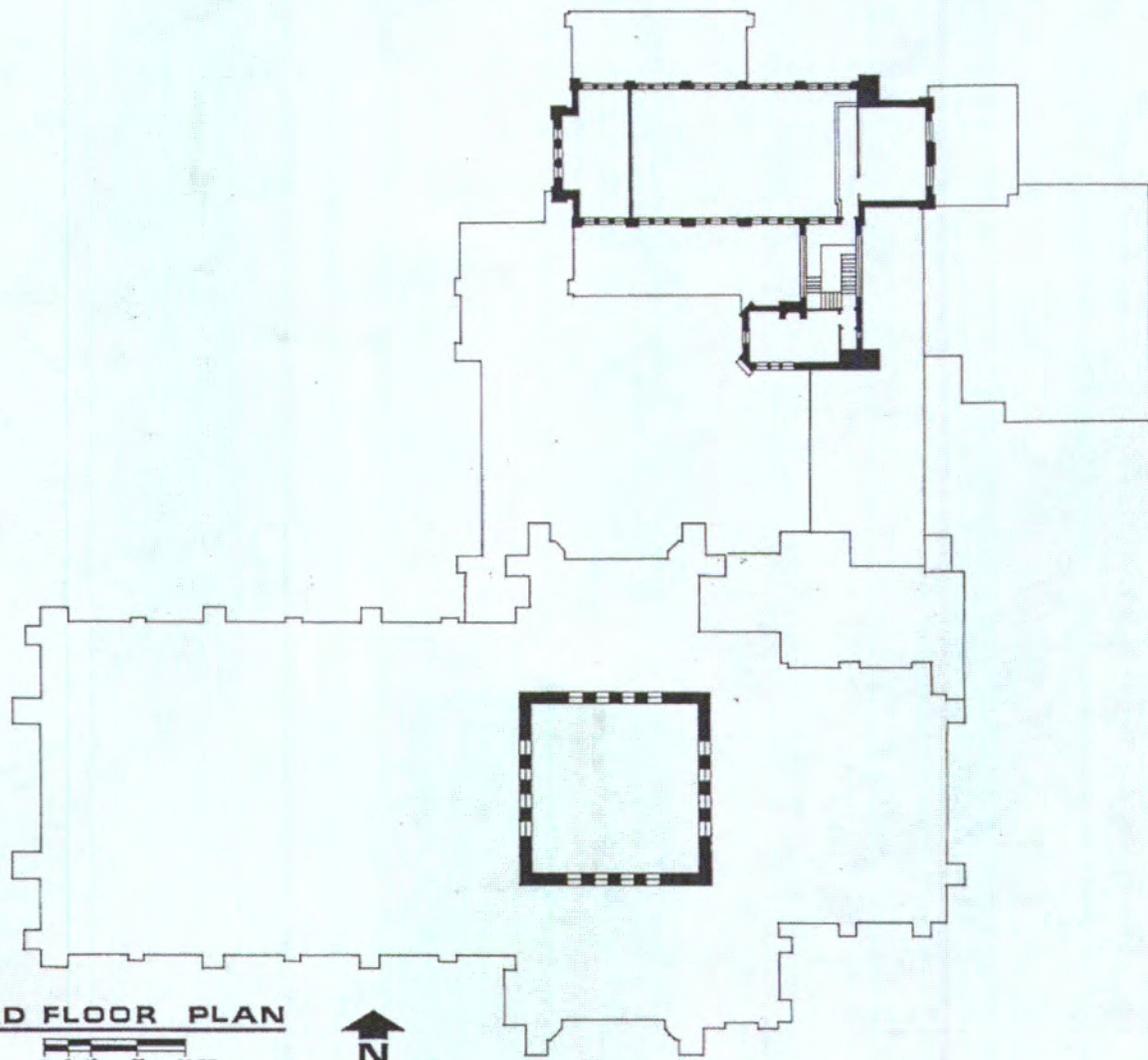


**2ND FLOOR PLAN**

1907



CALVARY EPISCOPAL CHURCH, ALLEGHENY COUNTY, PA

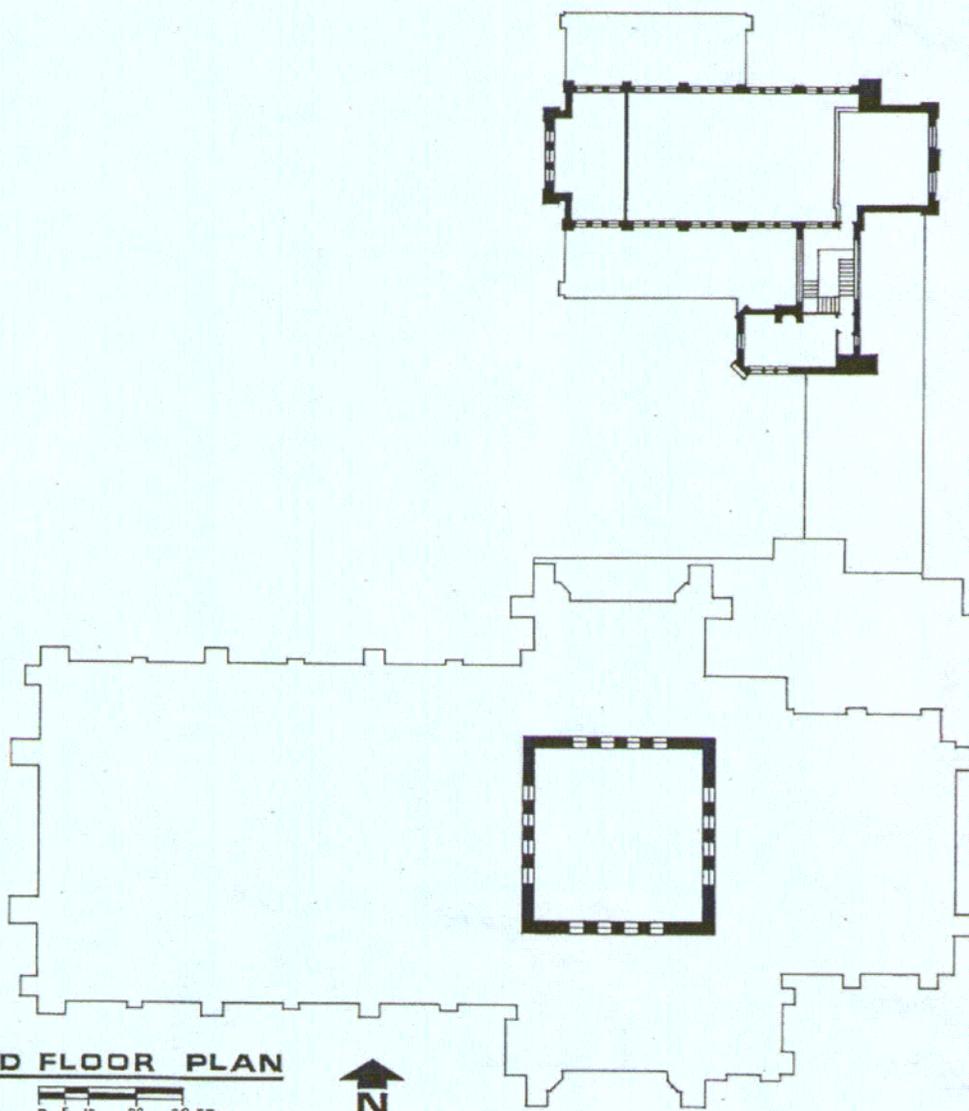


**3RD FLOOR PLAN**

2011  
0 5 10 20 30 FT.



CALVARY EPISCOPAL CHURCH, ALLEGHENY COUNTY, PA

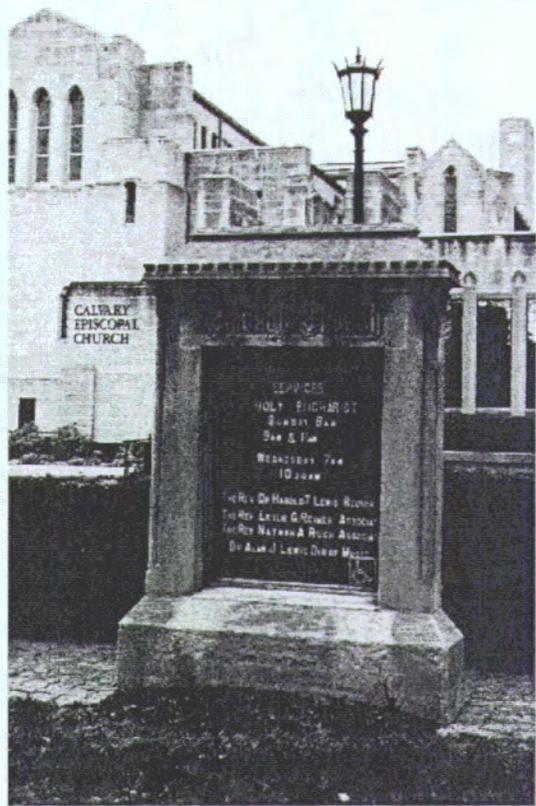


**3RD FLOOR PLAN**

1907



CALVARY EPISCOPAL CHURCH, ALLEGHENY COUNTY, PA



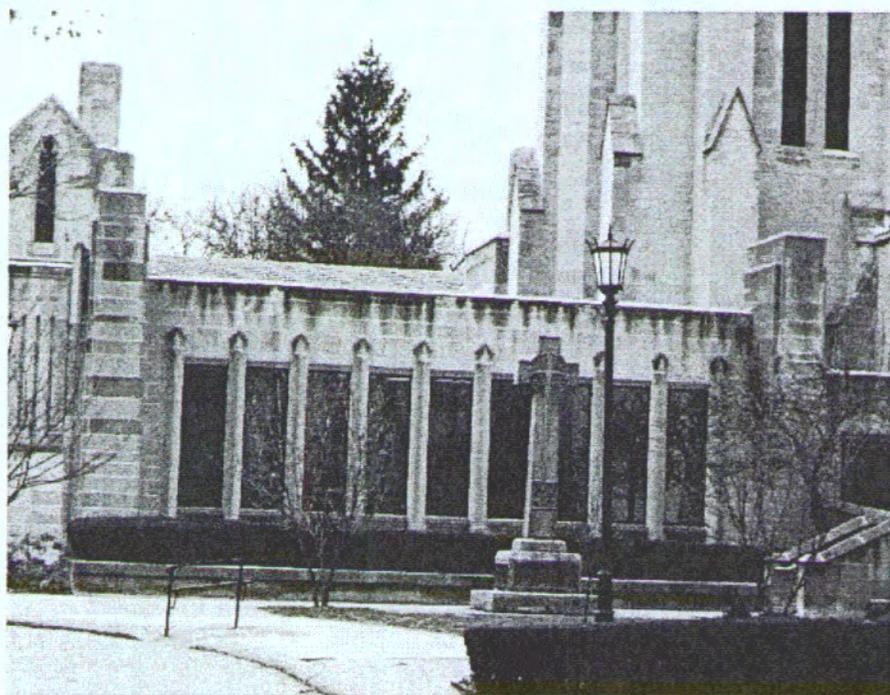
1



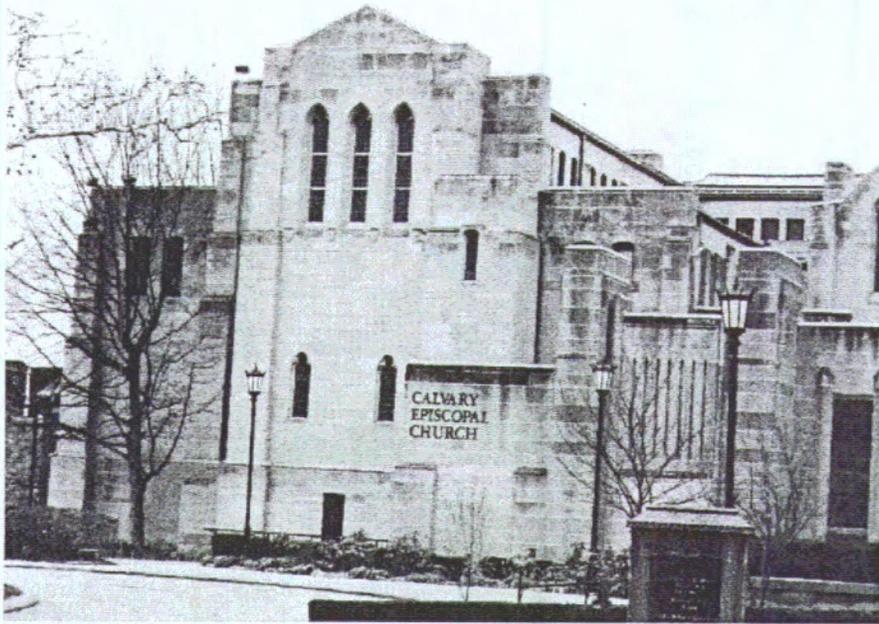
2



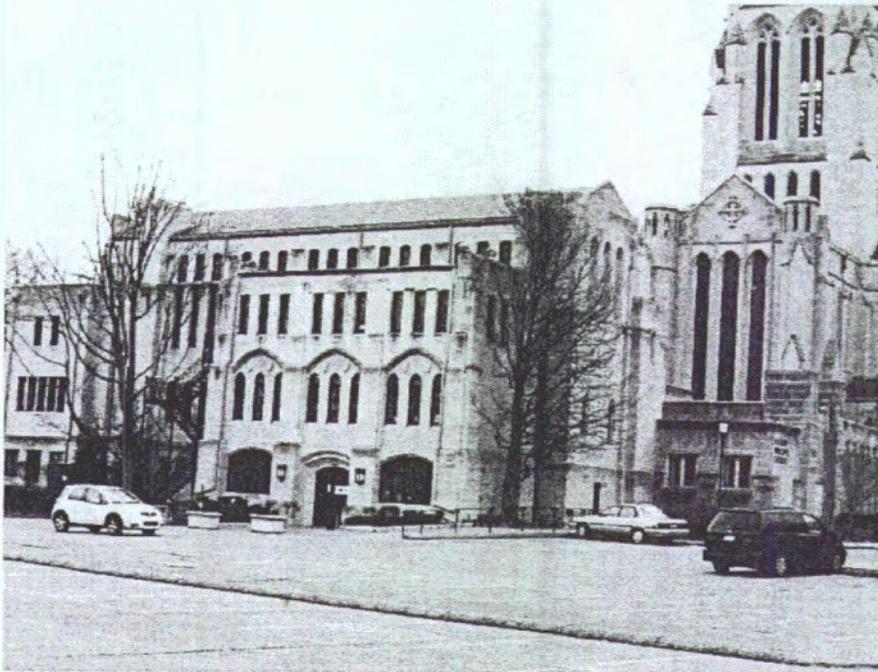
3



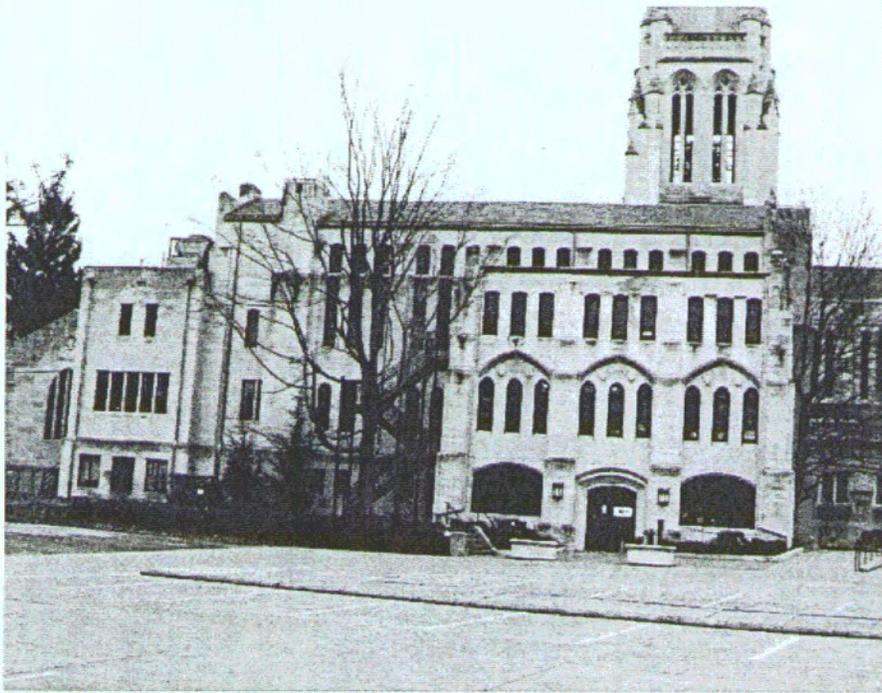
4



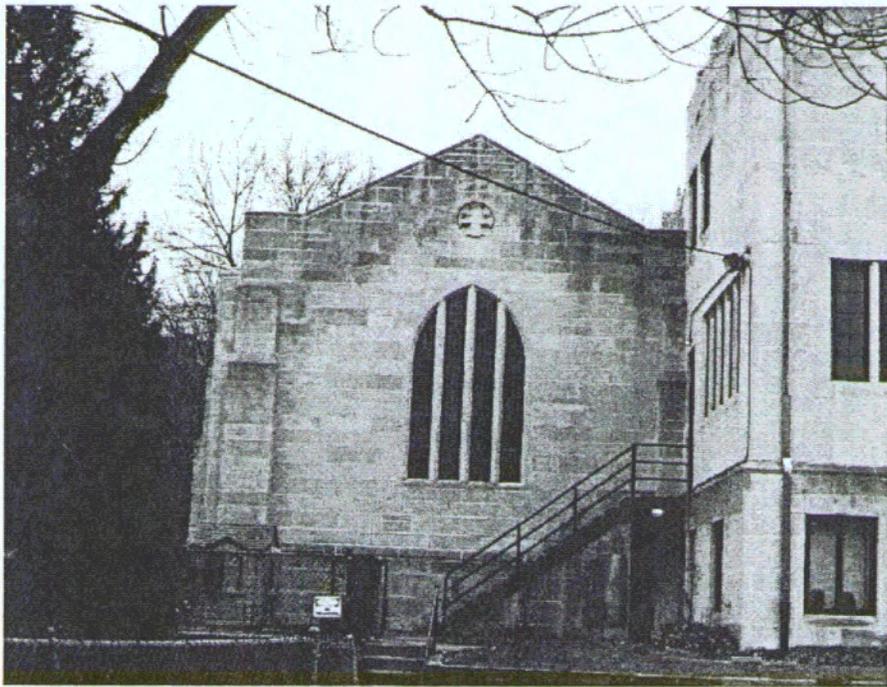
5



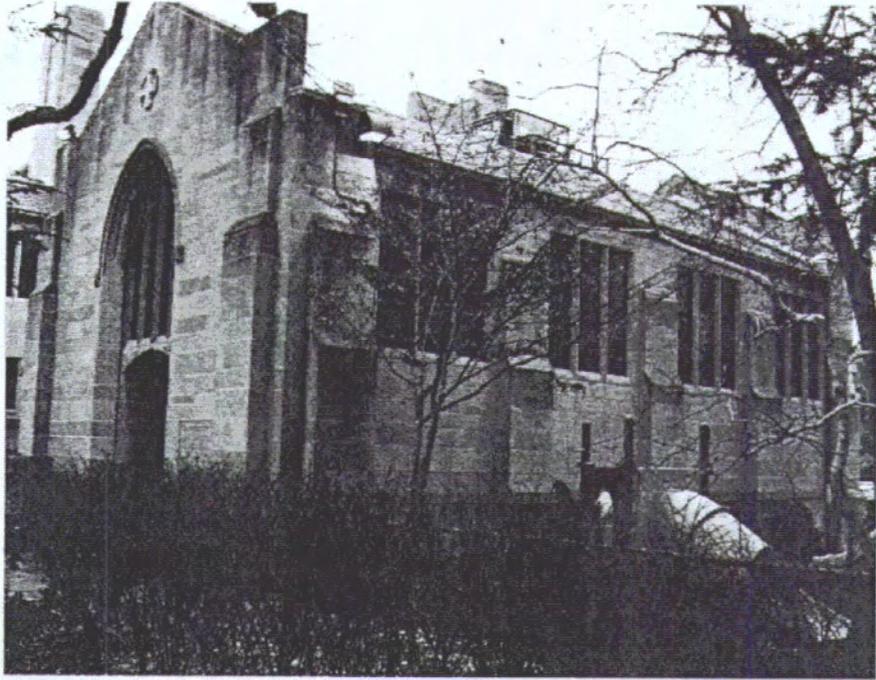
6



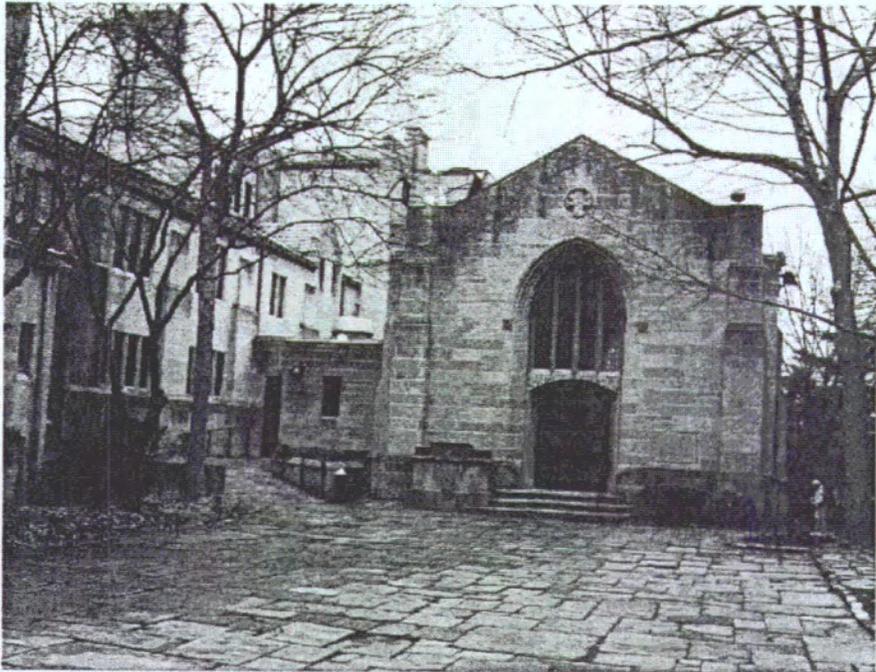
7



8



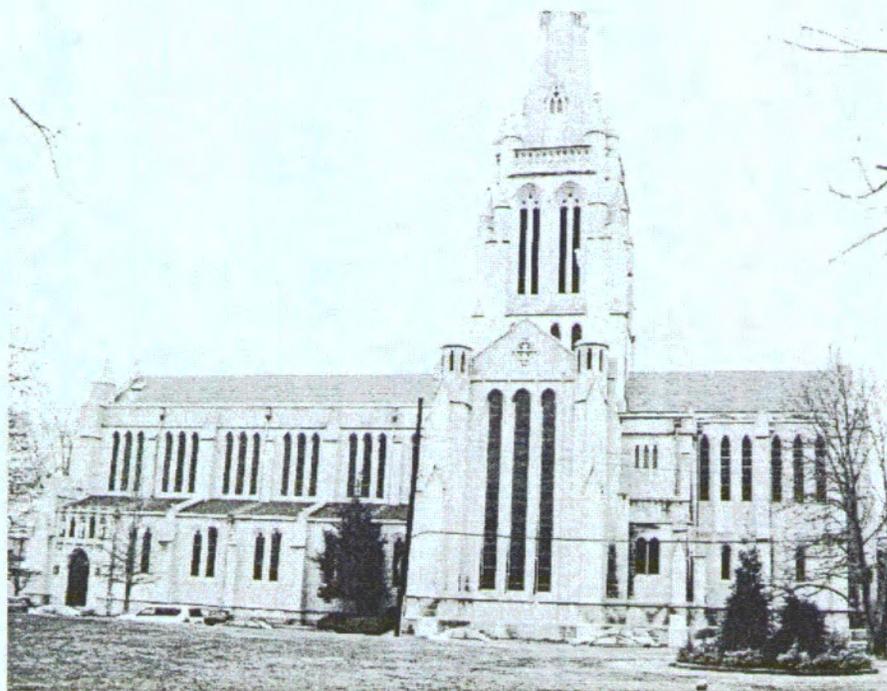
9



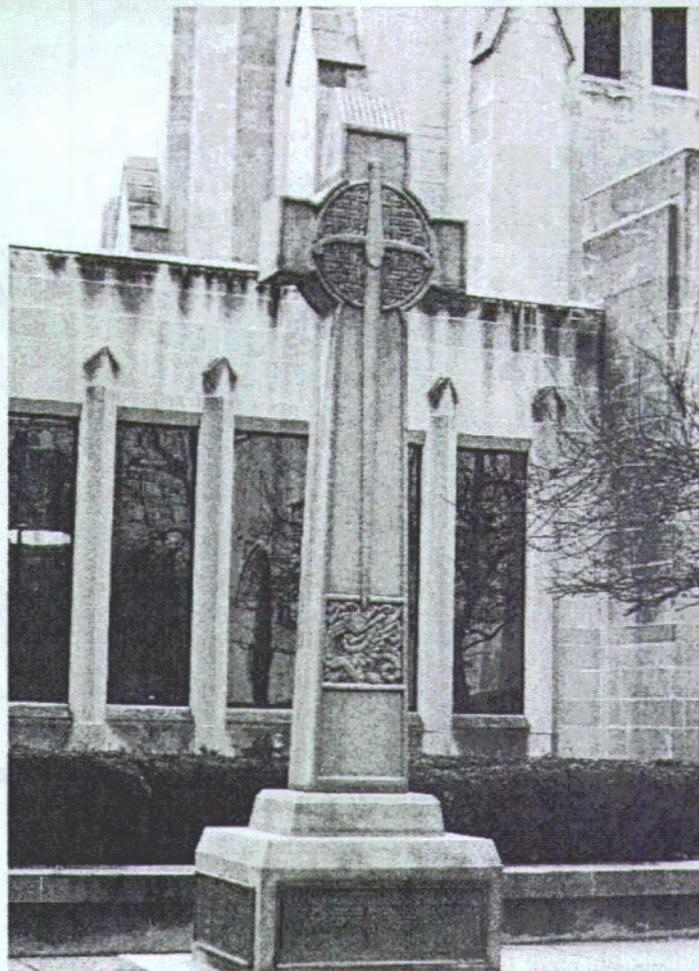
10



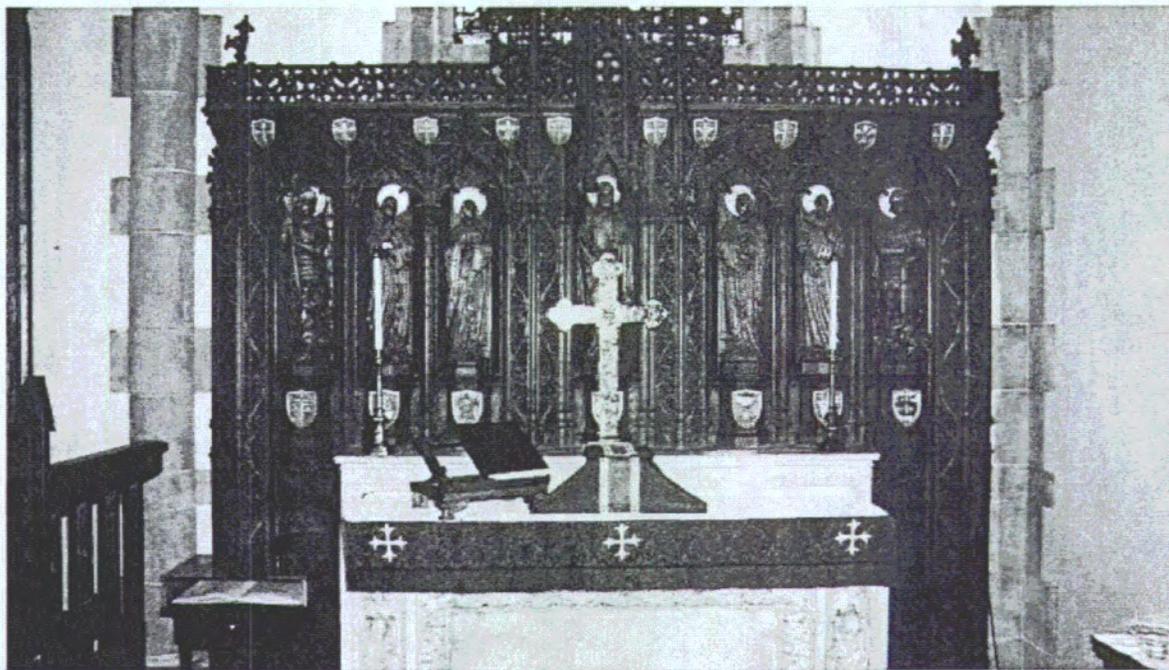
11



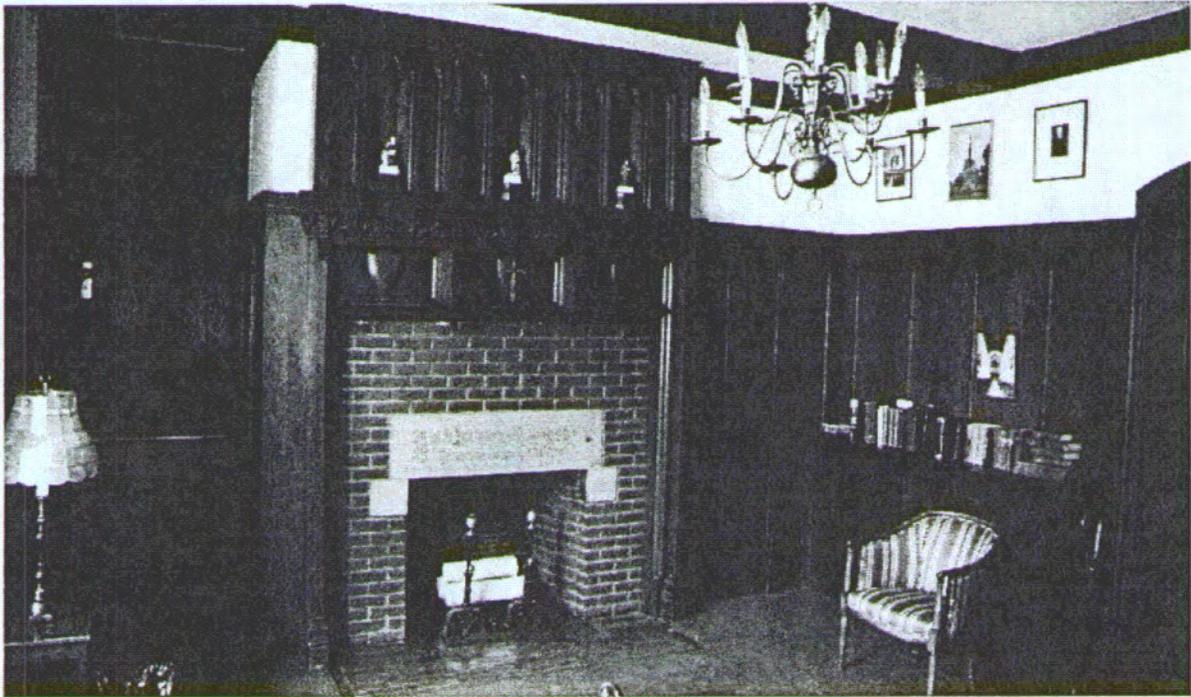
12



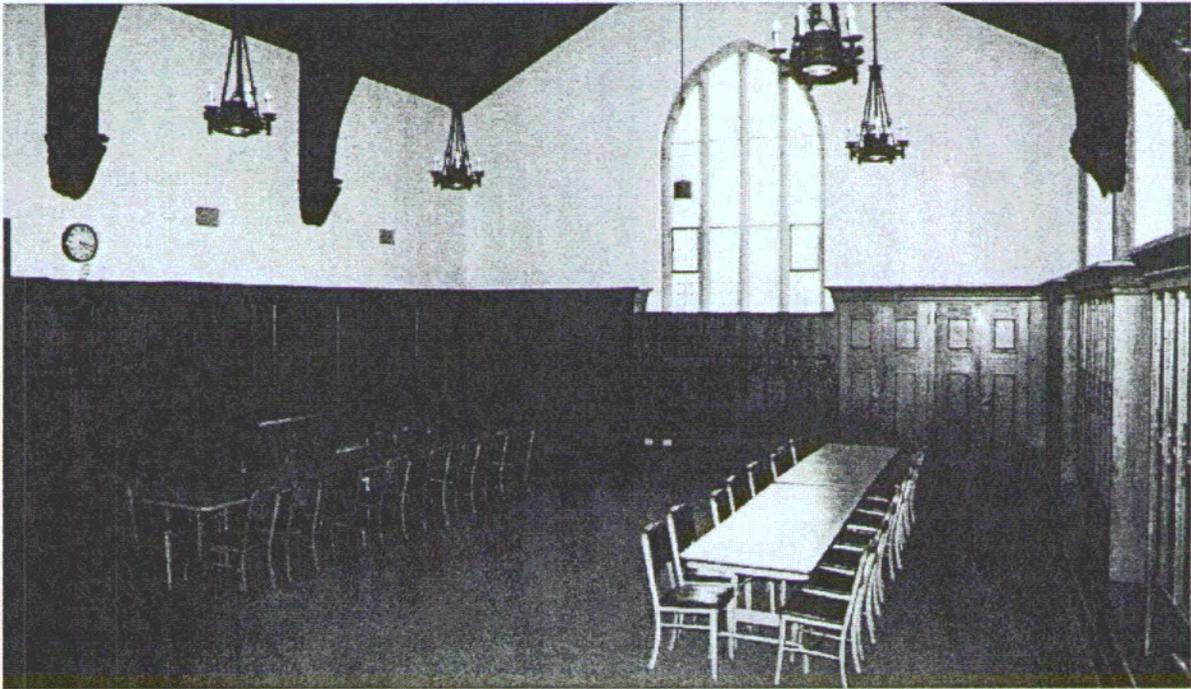
13



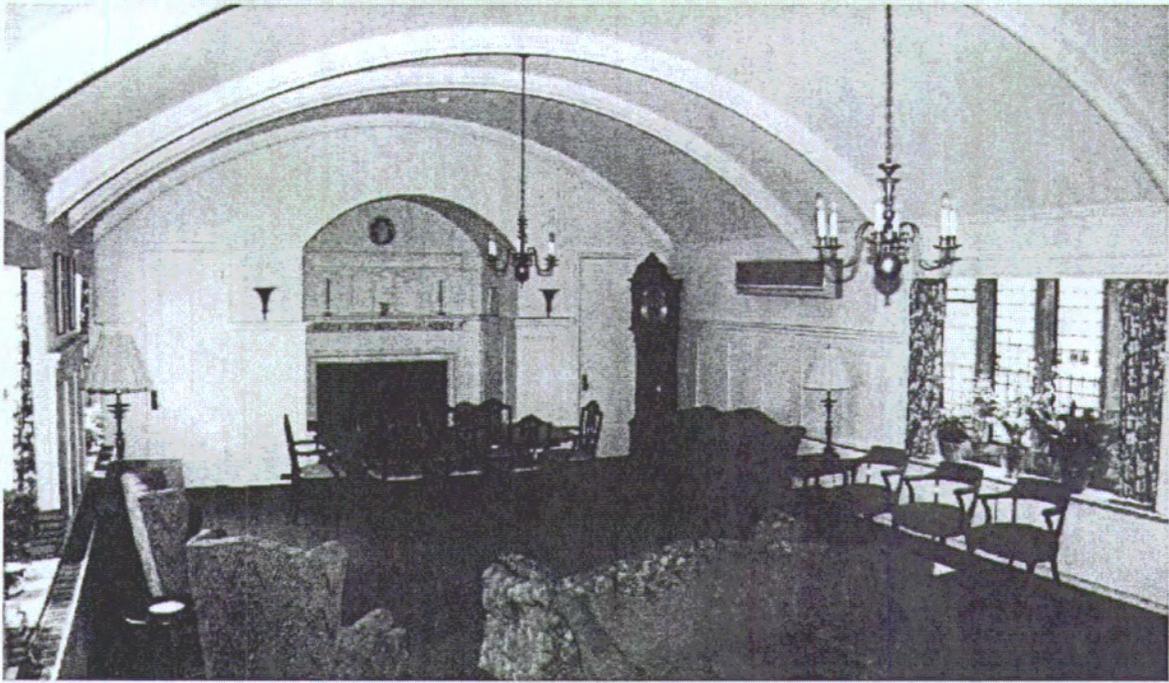
14



15



16



17



18



Calvary Episcopal  
Church  
Allegheny County  
PA  
UTM Reference  
17 591438 447876