

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

## 1. Name of Property

historic name The Calvary Evangelical Lutheran Church

other names/site number JFL-100

Related Multiple Property NA

## 2. Location

street & number 1838 Bardstown Rd

NA not for publication

city or town Louisville

NA vicinity

state Kentucky code KY county Jefferson code 111 zip code 40205

## 3. State/Federal Agency Certification

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

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

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

national  statewide  local

Applicable National Register Criteria:

A  B  C  D

Signature of certifying official/Title Craig Potts/SHPO Date \_\_\_\_\_

**Kentucky Heritage Council/State Historic Preservation Office**

State or Federal agency/bureau or Tribal Government

In my opinion, the property  meets  does not meet the National Register criteria.

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

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**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply.)

**Category of Property**  
(Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
		district
		site
		structure
		object
1	0	<b>Total</b>

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

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

N/A

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

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

RELIGION/religious facility

Vacant/not in use

**7. Description**

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

**Materials**  
(Enter categories from instructions.)

Late Gothic Revival

foundation: Concrete

walls: Rough Limestone and brick

roof: shingle

other: \_\_\_\_\_

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## Narrative Description

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### Summary Paragraph

The Calvary Episcopal Lutheran Church (JFL-100) is located on a corner lot, west of Bardstown Road and South of Roanoke Avenue, in Louisville, Jefferson County's seat and Kentucky's largest city. The church stands adjacent to but outside of the Highlands Historic District, just south of the boundary line formed by Bardstown Road. The church has exterior stone walls in ashlar pattern and in the Gothic Revival style. It was built in 1927, and in 1950 an educational building addition was added onto its rear (southeast) side. The property is interpreted for its architectural significance, and contains one contributing building.



### Setting of The Calvary Evangelical Lutheran Church

Louisville during the late-1800s and early-1900s began to see an extension of suburban housing to the southeast of downtown. The Bardstown Road-Baxter Avenue corridor became the spine of the Highlands neighborhood, which was listed on the National Register in 1982 as a 3000-building district (NRIS 83002680).

This is the way that author M. A. Allgeier describes the diversity of design in the Highlands Historic District:

The district is a virtual catalogue of architectural types for a period of over eighty years, dramatizing on a local level, the national trends from year to year, subdivision to subdivision. The district is significant to Louisville due to its architectural cohesiveness, quality and quantity. The commercial corridor is an archaeological study of the evolution of commercial types, retaining its early twentieth-century character better than any such strip development in Louisville. The district also represents some of Louisville's earliest planned subdivisions, many containing landscape architectural influences from the adjacent Olmsted Park System, and many adopting the architectural philosophy of the day. The development of

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the Highlands Historic District spans a building period of over eighty years, but its history lies in the very roots of the city's development (first page of Statement of Significance)

The district was originally occupied by estates, which dotted the Highlands. Today a handful of them remain in place. Over time, each large estate was given over to subdivision into multi-lot residential development. As the city grew and demand for housing away from the city's core increased, the Highlands became one of the most attractive areas in which to live. Allgeier notes changes that occurred in post-Civil War Louisville that made the Highlands accessible:

Several factors led to the rapid development of the area. The Central Passenger Company, in 1871, extended its street car line out Baxter Avenue to Highland Avenue making the area a more practical place to live, still accessible from the center city. But the establishment of building and loan associations in the 1870s and 1880s allowed rising numbers of the middle class to own their own homes in the suburban settings previously reserved for the elite (Section 8, continuation page 4).

With the rising number of residents in the area, commercial and ecclesiastical structures arose to serve the residents. The Historic Highlands District included 9 major church buildings identified in the 1981 nomination, six of which were identified as Gothic Revival style. These structures include: Concordia Lutheran (1939), Trinity Lutheran Church (1895), Highland Church of Christ (1899), Edenside Christian Church (1910), Bardstown Road Presbyterian Church (1912) and St. Paul United Methodist Church (1927).

During the post World War II era (1950s & 1960s), the Highlands and Bardstown Road areas continued to see further densification and infill development. The population of Jefferson County jumped from 385,392 in 1940 to 484,615 in 1950 and again to 610,947 in 1960, according to the Department of Urban and Public Affairs at the University of Louisville.

### **Development of the Site**

The site was developed in three phases. "In 1919 The Lutheran Men's League of Louisville presented Calvary with a lot at Bardstown Road and Roanoke Ave., and in 1919 the laymen and pastors of the city erected a frame chapel there in just one day" (Encyclopedia of Louisville, p 579). This structure is noted as "temporary church" on the 1927 construction drawings. By 1927, the house immediately west along Roanoke is identified as "The Parsonage" and the design for the existing sanctuary was complete. The construction of the 1927 building demolished a portion of the Temporary Church but the drawings give no indication as to its use after this phase of construction was complete. By 1950, a new rear addition was designed. The drawings for the addition make no reference to a temporary church building. The addition of an educational building was constructed in 1950 with the exterior remaining unchanged through today. The addition housed class rooms for various ages for the church's growing population. The interior of the 1950s addition has been reconfigured throughout the history to meet the needs of the church. The interior partitions do not follow the interior wall patterns shown in the 1950s drawings.

By the late 2000s, the church began to see diminishing attendance, and found that it was no longer feasible to maintain the structure and church organization. In 2012, the parsonage was parceled off and sold to another party, today it is used for a commercial use. By 2015 the church building was sold to the Indiana-Kentucky Synod Evangelical Lutheran Church of America, and subsequently sold to the current owner in March, 2016.

### **Building's Exterior**

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The northwest façade of the church provides the main entry to the building, with a flight of concrete exterior stairs leading to the narthex (called “Vestibule” on the 1927 drawings). This façade is defined by smooth limestone surround at the 8-foot double entry doors. The slightly recessed front doors are detailed with a corbeled stone flattened gothic arch that dies into the smooth stone façade on either side of the door. The smooth limestone continues up and surrounds the stained glass windows above. The stained glass window is, much like the entry portal doors, slightly recessed and detailed with a corbeled stone flattened gothic arch that dies into the smooth stone façade on either side. This smooth stone section of the façade defines the entry and is set off from the remainder of the elevation by the contrast in texture of the rough ashlar stone and the stone pillars on either side of the portal. The rough stone walls rise to a peak in the center, creating a parapet wall with a smooth stone cap. These wall lines follow the slope of the roof beyond. The original design for the building shows brick in place of the rough stone.



**Northwest (main) façade, along Roanoke Avenue**



**Northeast façade, along Bardstown Road**

The northeast façade is defined by two additional entries along Bardstown Road. The northernmost entry projects out from the building, clearly defining it as a secondary main entrance. Internally the entry connects into the rear of the nave, close to the narthex entry. This entry projects approximately 13’ from the main building, allowing for an internal stair. The 3<sup>rd</sup> entry, located approximately in the middle of the building, is more flush with this elevation and provided access to the Sunday School class rooms in the basement and rear of the building. This 3<sup>rd</sup> entrance was differentiated from the others by the squared off parapet, thus showing it was not a primary entry.

The northeast elevation is primarily composed of rough ashlar stone with smooth quoined stone detailing at the windows. A stone “belt” wraps the structure at the 1<sup>st</sup> floor line, approximately 5 feet above grade level. The three stained glass windows into the sanctuary are raised an additional 4 feet above the stone belt, and rise approximately 14 feet to a flattened gothic arch. Between each sanctuary window is a 2’ x 2’ rough stone pillar with a smooth sloped stone cap. These pillars were undoubtedly intended to reference a traditional gothic flying buttress. Both of the secondary entries on this east side were part of the 1927 construction.

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The roof is a steep sloped roof and is currently sheathed in asphalt shingles. The original 1927 drawings indicate “red shingle tile roof”, this could be interpreted as a clay tile roof. Historic photographs provide no conclusive evidence of the original roofing material.

The southwest façade of the building is detailed as a secondary façade. The first bay from Roanoke Avenue (north) is completely rough stone with smooth stone belt and door trim. After the first bay the remainder of the façade is brick with no stone trim around the windows. There are four gothic arched windows into the sanctuary which are symmetrical from the interior as the northeast façade. These windows do not have any stone exterior trim however, just a simple rectangular stone sills. The pilasters (south of the first bay) are brick with a smooth stone cap and belt. The 1950 addition’s roof is flat with a slight pitch to this elevation. The gutter caps this elevation and downspout are located toward the rear of this elevation. The windows on the 1950 addition are double hung one-over-one wood-sash windows covered with a metal exterior security screen. Several window sashes are completely deteriorated.



**Southwest façade (a small part of the southeast side at right) Southeast (rear) facade**

The south façade of the 1927 building was designed as brick with stone detailing around the windows, coping and belting at the first floor. The drawings also indicate decorative wood framed windows with leaded glass. However the two windows that are still visible at the 3<sup>rd</sup> floor level do not have a stone surround or any indication of a decorative wood frame. The present windows, which appear original or at least 1950s vintage, are simple one-over-one double-hung wood-sash windows. The windows were arranged in a symmetrical pattern, four at the first and second level and two at the third level. The currently visible portion of this wall which rises to follow the high pitch roof is red brick with a stone coping. A long rectangular vent is located above the third floor windows for attic venting.

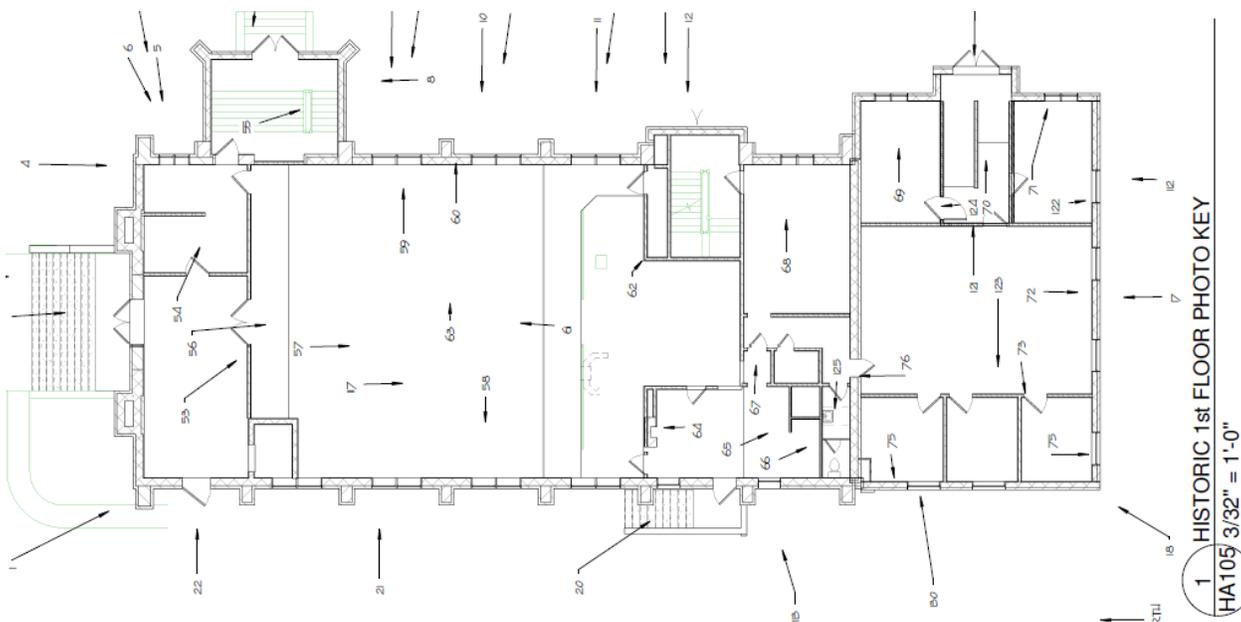
In 1950, an educational building was added on the rear (southeast) of the building. This addition was designed by Louisville Architects Walter Wagner and Joseph Potts. The structure was added to increase the number of classrooms for the growing population of the area. The use of the space was for break out class rooms for various ages. It included a basement and 2 floors. This addition directly referenced the existing structure, with near exact detailing in elevation. The increased foot print of the building is approximately 33' x 51'. The roof of the addition is a flat roof with condensing units above, with a low parapet on the east elevation. The walls are stone faced on the northeast and northwest elevations and brick faced on the southeast and southwest, making it very compatible with the original structure.

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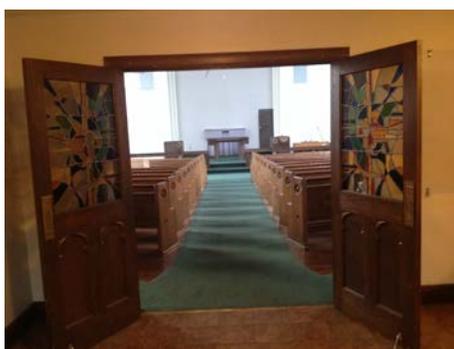
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### Building's Interior

The building uses steel and wood framing as wall support. The two phases of construction are separated by a masonry wall that originally had windows. The dividing wall runs perpendicular (east and west) to the Bardstown Road façade.



The building interior was used for various church functions, primarily worship in the sanctuary, small class studies in the classrooms and informal gatherings and preparation work in the basement. The major defining character of the building is the wood-clad truss structures and gothic arched windows in the sanctuary.



**Interior Shots of sanctuary**



**Main arches**



**Looking down stairway**

The sanctuary interior has a classic Gothic Revival design. The space is divided into 5 equal bays in a north-south direction. Each bay is accented with exposed wood trusses and wood ceiling throughout the space. The trusses are decorative wood encasements of a steel structure. The steel truss is composed of bent and straight angles bearing on corbelled brick walls. The encasement mimics the traditional heavy timber trusses typical of Gothic structures. The wood casing is accented with tracery throughout, which both accents the mass of the wood encasements while also emphasizes the verticality of the space.

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The narthex is entered from the northeast elevation by the original 8-foot-wide double door opening via an exterior monumental staircase. The narthex was originally divided into three rooms: a Vestibule, Mother's Room and Choir Room. Today the narthex is primarily one large Vestibule space. The Vestibule occupies the first bay of the Sanctuary structural grid, with the Balcony covering it. Double three-foot-wide doors lead the visitor into the Sanctuary. The vestibule has a plaster ceiling, vinyl replacement flooring, and wood trim. The wood trim appears to match the original construction.

The walls in the sanctuary are plaster and painted white. The trim around the windows is visible on the interior, accenting the gothic arched tops. Ornamental radiator covers are located at the floor level in each bay of the sanctuary. The radiator covers are noted as Tuttle & Bailey Co, Design 371. Tuttle & Bailey is a register and grill company originally founded in 1846 and is still in business today.

The altar, located at the southern end of the Sanctuary, is located in a full height archway framed by three layered columns with decorative corners and which rise to a Gothic arch at the top. Originally the organ pipes were located on either side of the altar in recesses elevated to approximately 10 feet above the altar floor. A new organ was installed in 1980 in the balcony. There are no signs of the original organ or the recesses they were located in.

The finishes in the classroom and basement are not significant parts of the structure and have changed throughout the history of the building. The interior walls in these areas have been reconfigured from their original design.



**Views of the interior of the 1950 addition**

### **Changes to the Building Since the Period of Significance**

The building has a whole has remained similar to the original construction. A few items have been modified, repaired or replaced over the years. Most notably, an elevator has been added to the sanctuary space to allow for accessibility to the lower level of the building. In addition, the stained glass windows are not original to the structure. It is noted in the Encyclopedia of Louisville article that a fire in the building in 1979 destroyed the glass windows and “hand-carved altarpiece representing the Last Super”. The stained glass windows that exist today date from the 1980s post-fire rehabilitation. The organ, as stated above, was installed in 1980 presumably after the 1979 fire as well. Various doorways, wall configurations and minor finishes have changed from the original construction.

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Historic image, pre-1950

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

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 old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions.)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1927 & 1950  
\_\_\_\_\_

**Significant Dates**

1927 & 1950  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_

**Architect/Builder**

Weindel and Sanders (architects of original building)  
Wagner, Walter and Potts, Joseph (architects of  
1950 addition)  
\_\_\_\_\_

**Period of Significance (justification):** The Period of significance is 2 separate years, the years the building was originally constructed and then expanded. The choice to limit the period of Significance to a single year, corresponding to the year of construction, is a National Register convention for properties listed under Criterion C.

**Criteria Considerations (explanation, if necessary):** NA  
**Statement of Significance**

**Summary Paragraph**

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The Calvary Evangelical Lutheran Church original structure (JFL-100) meets Criterion A and the first term of National Register criterion C: a property that has the distinctive characteristics of a type of construction. The type of construction is Late Gothic Revival styling, and the building is significant within that style as discussed in the historic context narrative “Gothic Revival Late Style in Louisville, Kentucky, 1900 - 1936”. The Gothic Revival style was originally presented in the ecclesiastical buildings, then enjoying some prominence in residential buildings, then reverting back to more ecclesiastical buildings in the Late Gothic Revival. The style was described as providing “freedom from restraint and exact balance, which prevails in almost no other type of large building” (“To God’s Service,” *Courier-Journal*, 18 December 1907). The Calvary Evangelical Lutheran Church Building is a skillful example of a building with vertical emphasis composed of decorative patterns, stone exterior detailing, monumental entries finials, scalloping, lancet windows, hood moldings, soaring interior spaces and label stops. In addition, the educational wing, which was added in 1950, meets criterion A for its ability to interpret the local social history during the post-WWII era, particularly as expressed in the Area of Religion. Its significance is interpreted within the historic context narrative “Religious Constructions in Louisville, Kentucky, 1950-1970.” That examination of Louisville’s church landscape shows two things: a proliferation of church construction and a conspicuous unwillingness for church groups to embrace designs of the Modern era much before 1970, even though schools and business places had begun to adopt those during the early post-War era. The Calvary Evangelical Lutheran Church’s 1950 addition suggests that in a time shortly after the end of World War II, before the Korean Conflict had begun, while the Cold War was underway, and other social tensions played on peoples’ minds, the addition to the church was an important sign of the group’s reliance upon a traditional style, and perhaps upon church as a traditional place, as a refuge from these social strains.

## **Historic Context “Gothic Revival Late Style in Louisville, Kentucky, 1900 – 1936”**

### **National Context of Late Gothic Revival**

Gothic Revival (also referred to as Victorian Gothic, Neo-Gothic or Jigsaw Gothic, and when used for school, college, and university buildings as Collegiate Gothic) is an architectural movement that began in the late 1740s in England. Its popularity grew rapidly in the early-19th century, when increasingly serious and learned admirers of neo-Gothic styles sought to revive medieval Gothic architecture, in contrast to the neoclassical styles prevalent at the time.

The style draws features from the original Gothic style, including decorative patterns, finials, scalloping, lancet windows, hood moldings, and label stops. The style should put an emphasis on verticality and light. It is typically associated with steep sloped roofs, pointed arches and vaulted ceilings.

Gothic Revival architecture varied considerably in its faithfulness to both the ornamental style and principles of construction of its medieval original. Sometimes it amounted to little more than pointed window frames and a few touches of Gothic decoration on a building that had an otherwise wholly 19th-century plan and used contemporary materials and construction methods.

Throughout the 19th and early-20th century, Gothic Revival was used across Europe, throughout the British Empire, and in the United States for public buildings and homes for the people who could afford the style, but the most common use for Gothic Revival architecture was in the building of churches. Churches all over in the countries that were influenced by the Gothic Revival, small and large, whether isolated in small settlements or in the big city, there is at least one church done in Gothic Revival style. The largest and most famous Gothic

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cathedrals in the U.S.A. are St. Patrick's Cathedral in New York City and Washington National Cathedral on Mount St. Alban in northwest Washington, D.C. which serves as a "national church".

### **Comparable Examples in Louisville**

In Louisville the first known reference to the Gothic style was in the first city directory in 1832. The building that faced the Ohio River west of Tenth Street was described as "small and plain," and "in the Gothic style" (Thomas, n.p.). The style continued to become more popular for ecclesiastical buildings in Louisville throughout the mid- to late-19<sup>th</sup> century, with buildings such as the Walnut Street Baptist Church, the First Presbyterian Church (1889) and the Cathedral of the Assumption (1897). During this period, the largest and most ornate Gothic revival churches were being constructed.

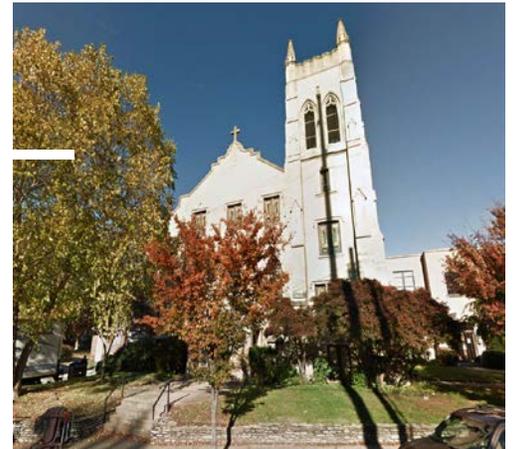
Local examples of early Gothic Revival Structures in the most urban part of Louisville include Cathedral of the Assumption (1852), Calvary Church (1889), Walnut Street Baptist Street Church (1900), German Evangelical Church (1906), and Edenside Christian Church (1910).



**Edenside Christian Church**



**Cathedral of the Assumption**



**Walnut Street Baptist Church**

These early examples primarily employed rough limestone walls with smooth limestone banding and detailing (Edenside and German Evangelical Churches), however there are numerous examples with brick and smooth limestone detailing. In each case there is a strong emphasis on verticality, with vertical massing through bell towers and steeples and vertical window and door openings. In each case the primary windows rise to a pointed arch again, emphasizing the vertical, with vertical rectangular secondary window patterns. The buildings tended to have a low base—3 to 5 feet—then immediately transition to tall vertical proportioned elements. The smooth stone detailing tended to be highly ornate, in some cases like the Walnut St. Baptist Church, falling just short of incorporating gargoyles. The main elevations tended to be asymmetrical, creating an emphasis on the main entrance at grade level, but having one visually weighted corner with a bell tower or spire.

After the 20<sup>th</sup> century began, and Louisville's growth occurred away from the center of town, the gothic Revival structures became smaller and more refined in detailing. As the population began to spread further way from the urban core, the structures became smaller and less detailed. These include Bardstown Road Presbyterian Church (1912), Highland United Methodist Church (1924), St. Paul United Methodist Church (1927), and

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Concordia Lutheran (1939). While the structures were smaller than their downtown counterparts, their scale in comparison to the two-story residential structures allowed them to be dominant structures in the area.



**Bardstown Presbyterian Church**



**Concordia Lutheran Church**



**Highland United Methodist Church**

In each example, the architecture includes pointed arched windows with highly detailed stone trim surrounds, steeply pitched roofs, shallow exterior buttress pilasters, monumental entries into a nave and soaring interior sanctuary spaces. The elevations became much more rational during this period, appealing more to symmetry and doing away with bell towers, which had made the front elevation a balancing act. In some of the lesser examples, the detailing was stripped down to a simple band wall band and parapet cap, such as in the Bardstown Presbyterian Church. The more architecturally significant examples incorporated a more nuanced interplay of detail and field material—rough stone or brick.

### **Historic Context: Religious Constructions in Louisville, Kentucky, 1950-1970**

The Louisville and Jefferson County metro area witnessed rises in both population and attendance at religious services that occurred nationwide during the early post-WWII-era. The 1940 population of 385,392 people in Jefferson County jumped to 484,615 in 1950 (+ 25.7%) and again to 610,947 in 1960 (+ 26%), according to the Department of Urban and Public Affairs at the University of Louisville. The entire U.S. population achieved its biggest growth in history – from 150 million in 1950 to 180 million in 1960 – as newly married young couples begot the baby boom generation.

In addition to a growth in the overall number of people, the rate of church attendance rose during the post-war period. Robert Ellwood, author of *The Fifties Spiritual Marketplace: American Religion in a Decade of Conflict*, said American “religion flourished in the ‘50s” in response to social forces (Tucker article, “The 1950s”). Ellwood continued, “It was a decade when the American Family was embraced as an institution by men and women seeking normalcy after World War II. The economy was booming and people bought nice cars and homes in the suburbs” (Tucker article). Ellwood characterizes post-War US culture as one dominated by social conflicts—an effort to return to normal after the great human costs of the Second World War and Korean Conflict, the rising Cold War, the perceived internal threat of Communists, strong tensions between Protestant and Roman Catholic Christians, demographic dislocations from early racial integration of city centers followed by a white flight to suburbs, and the unrest that led to Civil Rights legislation in the 1960s. In secular society, the response was a call for social conformity, also known as “normalcy,” a term that frequently comes up with Ellwood (Tucker article). In the context of religion, this call for normalcy expressed itself as much higher participation in church-going. One very visible way that religion “flourished” was in its physical plant.

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The 1950s saw a great expansion among churches and schools, signaling the growth in population and mainstream religion. On a typical Sunday morning from 1955-1958, almost half of all Americans were attending church – the highest percentage in U.S. history. From 1950-1960, church membership growth outpaced population growth: 57% of the US belonged to a church in 1950, and 63.3% belonged in 1960.

In order to meet the needs of the growing population and church attendance, the churches and synagogues of all denominations began adding educational buildings. In the Highlands and Bardstown Road areas alone, at least ten of the fourteen Christian Churches added educational buildings between 1950 and 1960 including: Calvary Lutheran Church (1950), Deer Park Baptist (1952), Highland Baptist Church (1953), Bethany Baptist Church (1959), Highland United Methodist Church (1960), and St. Paul United Methodist Church (1960). This fits Ellswood’s characterization of the 1950s thriving organized religion as a supply-side phenomenon, in which suburbanites could almost always find a church of their denomination close by (Tucker article).



**Highland Presbyterian Church**



**Highland Presbyterian Church's Education Wing**



**St. Paul United Methodist and Education wing**



**Bethany Baptist Church and Education Addition**

The Calvary Lutheran Church educational building addition is an early embodiment of the change in the local population and the increased importance of the church to the local community.

### **History of the Calvary Evangelical Lutheran Church**

The Calvary Evangelical Church dates back to 1919. Reverend Clayton A. Robertson was the head of the church during that time. In 1941, he is listed in the Directory of Churches, Missions, and Religious Institutions

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of Tennessee as the head of the Kentucky-Tennessee Synod. and living at the parsonage address. He served the church through 1963 when on July 14, 1963 the Courier-Journal reported that Rev. Richard W. Howard was to be installed as the new Reverend.

“In 1919 The Lutheran Men’s League of Louisville presented Calvary with a lot at Bardstown Road and Roanoke Ave., and in 1919 the laymen and pastors of the city erected a frame chapel there in just one day” (Encyclopedia of Louisville, p 579). This structure is noted as “temporary church” on the 1927 construction drawings. By 1927, the house immediately west along Roanoke is identified as “The Parsonage” and the design for the existing sanctuary was complete. The construction of the 1927 building demolished a portion of the Temporary Church but the drawings give no indication as to its use after this phase of construction was complete. By 1950, a new rear addition was designed. The drawings for the addition make no reference to a temporary church building. The addition of an educational building was constructed in 1950 with the exterior remaining unchanged through today. The addition housed class rooms for various ages for the church’s growing population. The interior of the 1950s addition has been reconfigured throughout the history to meet the needs of the church. The interior partitions do not follow the interior wall patterns shown in the 1950s drawings.

By the late 2000s, the church began to see diminishing attendance, and found that it was no longer feasible to maintain the structure and church organization. In 2012, the parsonage was parceled off and sold to another party, today it is used for a commercial use. By 2015 the church building was sold to the Indiana-Kentucky Synod Evangelical Lutheran Church of America, and subsequently sold to the current owner in March, 2016.

### **Evaluation of the Architectural Significance of the Calvary Evangelical Lutheran Church within the historic context**

The Calvary Evangelical Lutheran Church is a significant example of the Louisville’s interpretation of the style in the later years and in the suburban context. The building serves as a good interpretation of the Gothic Revival Style with its pointed arched windows with highly detailed stone trim surrounds, steeply pitched roof, shallow exterior buttress pilasters, monumental entries into a nave and soaring interior sanctuary space. The Calvary Evangelical Lutheran Church is an example of a skillful interpretation of the Late Gothic Revival style in an ecclesiastical building in 1930s Louisville in a suburban context. The material, design, and feel are keeping with the Late Gothic Revival styling in a skillful manor. The close attention to the interplay of rough and smooth stone on the building creates a sense of verticality in a relatively modestly-scaled building, increasing its physical importance to the area.

The Calvary Evangelical Church’s design has skillfully brought together both the pedestrian and monumental scale that was part of the Early Gothic Revival Architecture, without having to resort to building a massive bell tower. The main entry (north elevation) is clearly emphasized with a six-foot elevated front entry platform, which is further emphasized by the almost-full-width glass window above. The entry is further emphasized by massive chamfered smooth stone corners at the entry doors and window, above which are capped with finer detailed fluted stone shallow arches. While the arches are very shallow, the overall scale and detailing give the visitor a much more vertical feeling. The stair stepped parapet cap above breaks up what would otherwise be a squatty proportion, into a vertically emphasized façade. The stair stepping also creates a feeling of depth to the elevation in a shallow plane.

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The side elevations also employ this skillful attention to detailing to create verticality throughout. The attention to placement of the windows also maximizes the light into the interior spaces while still expressing the massive feel of the stone walls. The design provides the visitor with a clear hierarchy for entering the building. The scale, level of detailing, and roof line clearly emphasize the main, secondary and rear doors to the building.

The 1950 addition is significant, as well, because it embodies the importance of churches and the growing population during the post-war period. The educational addition physically expresses the changing culture during the 1950-60s. Its physical appearance makes it clear that despite the proliferation of modern architecture in other building arising in Louisville at that time, people wished to confine their ecclesiastical buildings along the Bardstown Road corridor within the familiar and traditional styling of their 1920s and 30s buildings.

### **Integrity Evaluation**

This nomination evaluates the significance of The Calvary Evangelical Lutheran Church in relation to the context of the Late Gothic Revival styling, and evaluates the Educational Addition against the general construction of churches in Louisville from 1950-1970. A building which meets Criterion C and Criterion A under these contexts, which also possess integrity of materials, design and feeling, will be considered eligible for National Register listing.

A Louisville building will have integrity of **material** within this style when its exterior walls and compositions are intact in its details and component parts. Integrity of materials will exist with retention of historic windows, parapet, and any other features which enable the building to be recognized as this type of construction. Particular materials, such as ashlar limestone walls with smooth limestone detailing are important in helping identify the building style, and so, must be retained to have integrity of materials. Some historic elements that don't relate directly to the style, such as awnings, stained glass windows, projections covering entry doors, etc. can be removed without the building losing its integrity of materials. The Calvary Evangelical Lutheran Church retains nearly all of its exterior materials without a loss of essential materials that convey its importance. What minor modifications made to the exterior are not character – or style-defining. The interior materials have largely not changed over the years, but the Gothic Revival style concentrates largely, as defined here, on the exterior and sanctuary materials and design. Thereby what minor changes have been made on the interior are not recognized as greatly compromised its integrity of **materials** relative to its architectural significance.

A building in Louisville will have integrity of **design** when its Gothic Revival ornamental elements, those that comprise the stylistic composition, are fully intact. The Calvary Evangelical Lutheran Church's materials retain the arrangement of design elements that define the Gothic Revival style: exterior buttress pilasters, gothic arched opening, monumental entrance stairs, prominent hip roof. The west and south elevations retain the typical detailing of rear facades of an ecclesiastical building, the same stone detailing in the same arrangement as the major facades but with less expensive materials (brick). As with materials, the interior has seen some changes, however what has changed would not have been considered important to the stylized design. The Calvary Evangelical Lutheran Church has integrity of **design**.

A building in Louisville will possess integrity of **feeling** if it retains at least integrity of material and design. It will also be eligible if it retains the feeling from the architectural era of its design and construction. The importance of verticality and light is still very much intact in the feel of the building. The character of the space has not been altered in the main spaces of the building including the Sanctuary. The character of the exterior, ie feeling, of the building is very much intact from the original construction.

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The Calvary Evangelical Lutheran Church retains integrity of material and design and possesses integrity of **feeling**, thereby making it eligible.

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### 9. Major Bibliographical References

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**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

Hedgpeeth, Marty. Firehouse #13. National Register nomination form. 1980. On file in Frankfort at the Kentucky Heritage Council.

Kleber, John E. "Lutherans." *The Encyclopedia of Louisville*. Lexington: U of Kentucky, 2001. 579-80. Print.

Thomas, Samuel W. "Gothic Revival." *The Architectural History of Louisville, 1778-1900*. Louisville, KY: Filson Historical Society, 2009. N. pag. Print.

To God's service," *The Courier-Journal*, 18 December 1907.

Tucker, Carol. "The 1950s—Powerful Years for Religion." USC News. University of Southern California website. Accessed July 12, 2016. <https://news.usc.edu/25835/The-1950s-Powerful-Years-for-Religion/>.

Wikipedia contributors. "Gothic Revival architecture." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 30 Apr. 2016. Web. 3 May. 2016.

**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: \_\_\_\_\_

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Historic Resources Survey Number (if assigned): \_\_\_\_\_ JFL-100 \_\_\_\_\_

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### 10. Geographical Data

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**Acreage of Property** Less than one acre

**UTM References**

**Louisville East Quad Map**

**Coordinates According to NAD 27: Zone 16; Easting 613 796.12 Northing : 4231 639.86**



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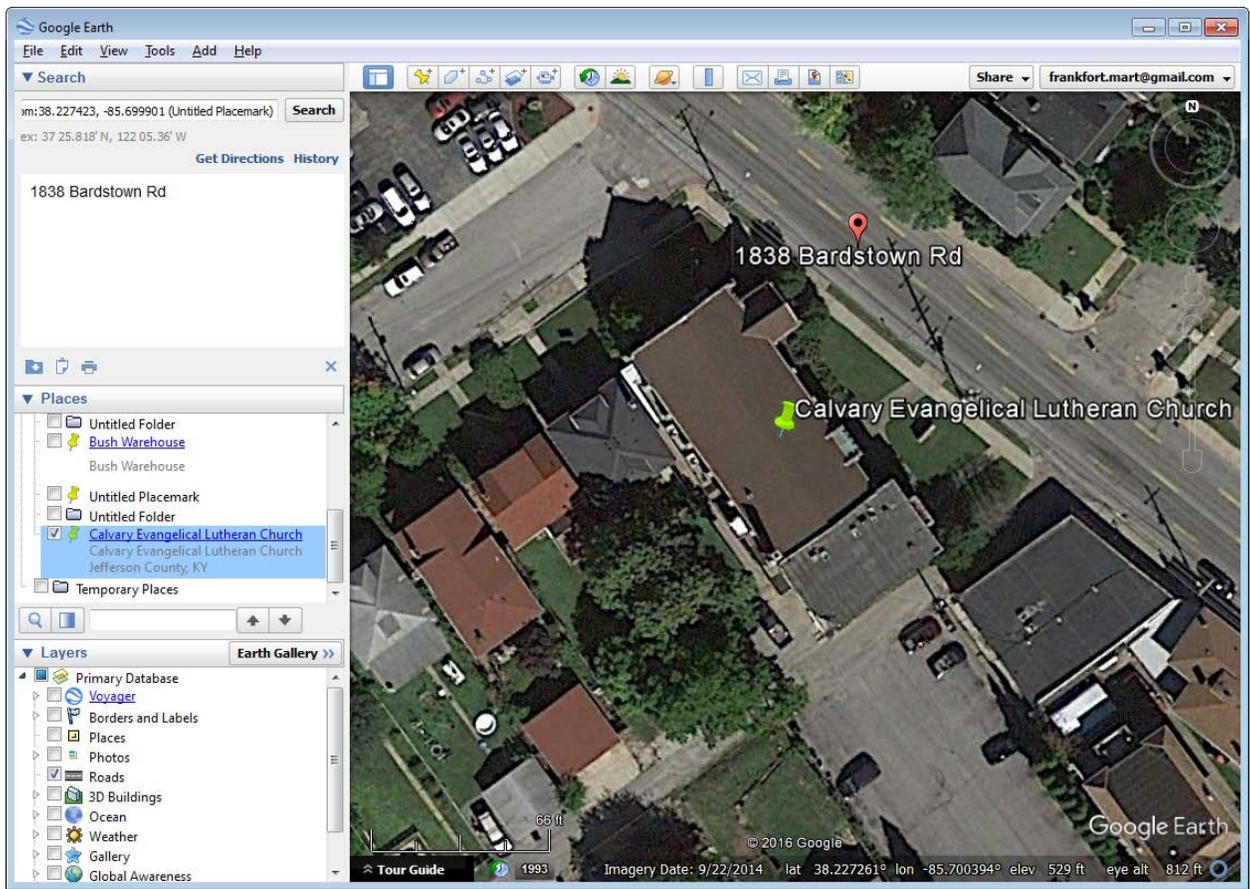
- 4 of 8: Southwest side of church, camera facing north
- 5 of 8: Interior of sanctuary, camera facing southeast
- 6 of 8: Interior stair tower, camera facing down from the choir loft
- 7 of 8: Classroom space in 1950 addition, second floor, camera facing south
- 8 of 8: Classroom space in 1950 addition, first floor, camera facing south

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**Property Owner:**

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name Davinder Sahni, NCS Properties III  
street & number 1838 Bardstown Rd telephone 502-327-8150  
city or town Louisville state KY zip code 40205



Calvary Evangelical Lutheran Church  
Jefferson County, KY  
Lat: 38.227423°  
Long: -85.699901°