



## **Former Holy Family Church**

### **City of Pittsburgh Historic Landmark Nomination**

Submitted by Dave Breingan of Lawrenceville United &  
Will Bernstein of Lawrenceville Corporation

Prepared by Preservation Pittsburgh

June, 2018



## INDIVIDUAL PROPERTY HISTORIC NOMINATION FORM

**HRC Staff Use Only**

Date Received:.....  
 Parcel No.:.....  
 Ward:.....  
 Zoning Classification:.....  
 Bldg. Inspector:.....  
 Council District:.....

**Fee Schedule**

Please make check payable to *Treasurer, City of Pittsburgh*  
 Individual Landmark Nomination: \$100.00  
 District Nomination: \$250.00

**1. HISTORIC NAME OF PROPERTY:**

Holy Family Church

**2. CURRENT NAME OF PROPERTY:**  
Former Holy Family Church

**3. LOCATION**

- a. Street: 250 44<sup>th</sup> Street
- b. City, State, Zip Code: Pittsburgh, Pa. 15201
- c. Neighborhood: Lawrenceville

**4. OWNERSHIP**

- d. Owner(s): 44th & Summit Development LLC
- e. Street: 4735 Butler St.
- f. City, State, Zip Code: Pittsburgh, Pa. 15201-2907 Phone: (     ) - \_\_\_\_\_

**5. CLASSIFICATION AND USE – Check all that apply**

<u>Type</u>	<u>Ownership</u>	<u>Current Use:</u>
<input checked="" type="checkbox"/> Structure	<input type="checkbox"/> Private – home	_____
<input type="checkbox"/> District	<input checked="" type="checkbox"/> Private – other	_____
<input type="checkbox"/> Site	<input type="checkbox"/> Public – government	_____
<input type="checkbox"/> Object	<input type="checkbox"/> Public - other	_____
	<input type="checkbox"/> Place of religious worship	_____

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6. NOMINATED BY:

- a. Name: Dave Breingan for Lawrenceville United & Will Bernstein of Lawrenceville Corporation
- b. Street: 118 52nd St Suite 2026 & 100 43rd St. #114
- c. City, State, Zip: Pittsburgh, Pa. 15201 & Pittsburgh, Pa. 15201
- d. Phone: (412) 802-7220 Email: dave@LUnited.org & wbernstein@gmail.com

7. DESCRIPTION

Provide a narrative description of the structure, district, site, or object. If it has been altered over time, indicate the date(s) and nature of the alteration(s). (Attach additional pages as needed)

*If Known:*

- a. Year Built: Construction began 1939; Dedicated 1940
- b. Architectural Style: Eclectic Period (Romanesque Revival) with modernist design principles
- c. Architect/Builder: Antoni (Anthony) Pyzdrowski & Stanley Pyzdrowski

Narrative: See attached.

8. HISTORY

Provide a history of the structure, district, site, or object. Include a bibliography of sources consulted. (Attach additional pages as needed.) Include copies of relevant source materials with the nomination form (see Number 11).

Narrative: See attached.

9. SIGNIFICANCE

The *Pittsburgh Code of Ordinances, Title 11, Historic Preservation, Chapter 1: Historic Structures, Districts, Sites and Objects* lists ten criteria, at least one of which must be met for Historic Designation. Describe how the structure, district, site, or object meets one or more of these criteria and complete a narrative discussing in detail each area of significance. (Attach additional pages as needed)

The structure, building, site, district, object is significant because of (check all that apply):

1.  Its location as a site of a significant historic or prehistoric event or activity;
2.  Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States;
3.  Its exemplification of an architectural type, style or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;
4.  Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
5.  Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail;

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6.  Its location as a site of an important archaeological resource;
  7.  Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
  8.  Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction;
  9.  Its representation of a cultural, historic, architectural, archaeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous; or
  10.  Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh.

Narrative: See attached.

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#### 10. INTEGRITY

In addition, the ordinance specifies that “Any area, property, site, structure or object that meets any one or more of the criteria listed above shall also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration”. (Attach additional pages as needed)

Narrative: \_\_\_\_\_

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#### 11. NOTIFICATION/CONSENT OF PROPERTY OWNER(S)

##### *1.3(a)(2) Community information process.*

*Preceding submission of a nomination form for a District, the Historic Review Commission shall conduct at least one (1) public information meeting within or near the boundaries of the proposed district, which shall include at least one (1) member of the Department of City Planning and one (1) Commission member, to discuss the possible effects of designation. Notice shall be given to the owners of property in the proposed district in accordance with Section 1.3(b) below. The final public information meeting shall be held no more than six months before the nomination form is submitted.*

##### *1.3(a)(1)(a) Subsection F.*

*In the case of a nomination as a Historic District, by community-based organizations or by any individual, but in either event the nomination shall be accompanied by a petition signed by the owners of record of twenty-five (25) percent of the properties within the boundaries of the proposed District.*

- Please attach documentation of your efforts to gain property owner’s consent.-

\*\* The nomination of any religious property shall be accompanied by a signed letter of consent from the property’s owner.

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12. PHOTO LOGS: *Please Attach*

13. BIBLIOGRAPHY: *Please Attach*


14. NOMINATION FORM PREPARED BY:

a. Name: Preservation Pittsburgh

b. Street: 1501 Reedsdale St. Suite 5003

c. City, State, Zip: Pittsburgh, Pa. 15233

d. Phone: (412) 256-8755 Email: info@preservationpgh.org

e. Signature: 



## **HISTORIC NOMINATION – INSTRUCTIONS**

### **INSTRUCTIONS FOR FILLING OUT THE NOMINATION FORM**

1. Indicate the original name of the property if it is currently known by a different name; e.g. Union Station.
2. Indicate the current name of the property
3. Indicate the street address for the property. For districts, attach a separate sheet listing the street address of each property included in the nomination and a clear street map of the area showing the boundaries of the proposed district.
4. Indicate the owner of the property and his or her mailing address. For districts, attach a separate sheet listing the owner of each property and his or her mailing address.
5. Check the classification as indicated.
  - a. **“Historic Structure”** means anything constructed or erected, the use of which requires directly or indirectly, a permanent location on the land, including walks, fences, signs, steps and sidewalks at which events that made a significant contribution to national, state or local history occurred or which involved a close association with the lives of people of nations, state or local significance; or an outstanding example of a period, style, architectural movement, or method of construction; or one of the last surviving works of a pioneer architect, builder or designer; or one of the last survivors of a particular style or period of construction.
  - b. **“Historic District”** means a defined territorial division of land which shall include more than one (1) contiguous or related parcels of property, specifically identified by separate resolution, at which events occurred that made a significant contribution to national, state, or local history, or which contains more than one historic structure or historic landmarks, or which contains groups, rows or sets of structures or landmarks, or which contains an aggregate example of a period, style, architectural movements or method of construction, providing distinguishing characteristics of the architectural type or architectural period it represents.
  - c. **“Historic Site”** means the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure whether standing, ruined or vanished, where the location itself maintains historical or archaeological value regardless of the value of any existing structures.
  - d. **“Historic Object”** means a material thing of historic significance for functional, aesthetic cultural or scientific reasons that may be, by nature or design, moveable yet related to a specific setting or environment.
6. Indicate the person(s) responsible for the nomination. Please note: According to the Historic Preservation Ordinance:

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*“Nomination of an area, property, site, or object for consideration and designation as a Historic Structure, Historic District, Historic Site, or Historic Object may be submitted to the Historic Review Commission by any of the following:*

- a. The Mayor of the City of Pittsburgh
  - b. A Member of the Historic Review Commission
  - c. A Member of the City Planning Commission
  - d. A Member of the Pittsburgh City Council
  - e. The Owner of Record or any person residing in the City of Pittsburgh for at least one year (for the nomination of a Historic Structure, Site or Object)
  - f. A signed petition of 25% of the owners of record (for the nomination of a Historic District)
7. Write a physical description of the nominated property or district. Include the following information as applicable:
- architectural style(s)
  - arrangement of architectural elements
  - building materials
  - method(s) of construction
  - visual character
  - street pattern
  - density
  - type and arrangement of buildings
  - topography
  - history of the development of the area
8. Provide a narrative history of the structure, district, site, or object. Include the following information when available:
- History of the development of the area;
  - Circumstances which brought the structure, district, site, or object into being;
  - Biographical information on architects, builders, developers, artisans, planners, or others who created or contributed to the structure, district, site, or object;
  - Contextual background on building type(s) and/or style(s);
  - Importance of the structure, district, site, or object in the larger community over the course of its existence.
  - Include a bibliography of all sources consulted at the end. Where historical information is uncertain or disputed, reference sources in the text.
9. Listed below are the categories and criteria for historic designation as set forth in the Pittsburgh Historic Preservation Ordinance. Describe in detail how the structure, district, site, or object meets one or more of the criteria. According to that legislation in Section 1.4 of the Pittsburgh Historic Preservation Ordinance, *Criteria for Designation*, a building must meet at least one of the following criteria in order to be designated:
1. Its location as a site of a significant historic or prehistoric event or activity;
  2. Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States;
  3. Its exemplification of an architectural type, style or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;
  4. Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;

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5. Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail;
  6. Its location as a site of an important archaeological resource;
  7. Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
  8. Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction;
  9. Its representation of a cultural, historic, architectural, archaeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous; or
  10. Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh.
- 10.** In addition, the ordinance specifies that “Any area, property, site, structure or object that meets any one or more of the criteria listed above shall also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration.”
- 11.** The nomination must be accompanied by evidence that the nominator has made a good-faith effort to communicate his or her interest in the historic designation of this landmark or district to the owner(s) of these properties. Describe how this was done, and attach evidence that the owner(s) of the nominated landmark or of the properties within the nominated district have been informed of the nomination. This may include a copy of a notification letter with a mailing list, a letter confirming phone calls, or a petition signed by affected property owners.
- 12.** Clear photographs of the nominated buildings or districts should accompany the nomination form. The applicant shall include photographs of all elevations of an individual building and its setting, or the front elevation of each building in a district. In the case of closely spaced buildings or rowhouses, several buildings may be included in one photograph. Each photograph must be labeled with the street address of the building(s) and the month and year the photograph was taken.
- 13.** Copies of major supporting documents should accompany the nomination form. Such documents may include, but are not limited to:
- historic photographs;
  - historic and contemporary maps;
  - historic or contemporary texts describing the subject property or district;
  - historic or contemporary texts describing people, places, or events that comprise the historic context of the subject property or district.
  - Oversized materials (such as architectural drawings) and materials too fragile to copy may be accepted.

**PLEASE NOTE:** It is the responsibility of the nominator to provide the Historic Review Commission and its Staff with information sufficient to fairly evaluate the nomination. **Incomplete nomination forms will not be accepted. Fee must be included. Nominations must be submitted in both electronic and hard-copy format.**



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**CHECKLIST: Former Holy Family Church**

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- #1-6 Nomination Form:** Address, Ownership, Classification, Nominator Info.
  - #7: Description
  - #8: History
  - #9: Significance
- #10 Integrity**
- #11 Consent of Property Owners**
- #12 Photographs of Property:** numbered and labeled
- #13 List of Supporting Documents**
  
- Fee**
- Hard-Copy nomination**
- Electronic nomination (Word Format for text).**

Individual Property Historic Nomination, Attachment to Form: Former Holy Family Church,  
Lawrenceville, Pittsburgh, PA 15201.

**Former Holy Family Church**  
**Historic Nomination Form**  
**Addendum**

Individual Property Historic Nomination, Attachment to Form: Former Holy Family Church, Lawrenceville, Pittsburgh, PA 15201.

### **Individual Property Historic Nomination Form**

Historic Name(s): Holy Family Church  
Current Name: Former Holy Family Church  
Location: 250 44<sup>th</sup> Street, Pittsburgh, PA 15201  
Parcel ID: 0049-B-00299-0000-00  
Neighborhood: Lawrenceville  
Ownership: 44<sup>th</sup> & Summit Development LLC  
Type: Structure  
Historic Use: Church, School, Rectory  
Current Use: None

### **Descriptive Narrative**

Year Built: 1939-40  
Architectural Style: Eclectic Period (Romanesque Revival) with modernist design principles  
Builder & Engineer: Antoni (Anthony) Pyzdrowski  
Builder & Contractor: Stanley Pyzdrowski

## **7. Description**

### **Style**

Holy Family Church (Photo. 1) is a unique synthesis of Romanesque styling paired with clean lines and a sense of modernity typical of the late 1930s. Rendered in red clay brick and limestone, the church's exterior demonstrates a highly considered balance of twentieth century restraint and traditional details common in historic European churches.

### **Planning**

Organized in the traditional cruciform plan with narthex, nave, transept and semi-circular apse, Holy Family's massing and proportioning system emphasizes both solidity and a clear sense of verticality. Large expanses of masonry with deeply set windows recall traditional European church design. Tall arched clearstory windows arranged in pairs, line each side of the nave (Photo. 2). A system of masonry piers and scallop-patterned corbeling surrounds each of the paired windows. Below, traditional arcades with side isles and single arched windows symmetrically flank the nave.

The church's transepts (Photo. 3) are square shaped with single-stepped gables capped with limestone copping. A tripartite arrangement of windows with attenuated proportions, define the end walls of each transept. A flush masonry arch springs from the top of each flanking window, crowning the three windows with a single unifying arch (Photo. 4).

The church's central entry is flanked by the bell tower on the left and a small single story masonry wing with truncated corners and hipped roof at the right. The main church building is covered by a low-pitched gable roof clad with red clay tile and copper gutters.

### **Adjacent Wings**

Constructed to house the school, convent and rectory, the church's two story addition is clad in matching red brick and with modern style windows. The structure is utilitarian in character and styling (Photo. 5). A two-story building formerly used as a rectory, similar in style and design, adjoins the nave of the church on its left.

### **Entry**

Sitting on a podium of four wide steps, Holy Family's main entrance features a tripartite arrangement of Roman arches with the center arch being slightly higher and dominant (Photo.6 ). The three masonry arches are supported by faceted limestone columns capped by stylized capitals. The arches are emphasized by contrasting limestone voussoirs and keystones. Painted wood entry doors featuring multiple deeply set panels of equal size promote the feeling of solidity and security.

A stylized frieze spanning much of the front elevation, unifies the three entry arches. The frieze is an intricate composition of alternating brick and limestone squares laid in a unifying grid pattern. Flat limestone squares incised with a decorative motif and surrounded by brick, create a rigorous geometric pattern (Photo. 7). The frieze is capped by a limestone arcaded corbel table featuring a basic arch motif often seen on historic European churches. Two brick and limestone buttresses at each of the building's front corners provide emphasis while framing the church's highly ordered entrance.

### **Rose Window & bas Relief sculpture**

Just over the main entry, a monumental bas relief sculpture and rose window are combined into a single composition creating a dynamic figural element and focal point for church's primary elevation (Photo. 8). The bas relief sculpture carved in limestone depicts Jesus as a young boy, with Joseph at his right and Mary at his left. Joseph is seen with symbolic olive branch and staff in-hand. At the top, a dove watches over the family symbolizing the ever-present Holy Spirit.

Located above the sculpture, a simple but elegant rose window is divided into four quadrants by the introduction of a limestone Greek cross. A motif of interlocking diamond shapes incised into the stone arms of the cross along with three concentric circles at the intersection, provide emphasis and richness to the window's design. The same diamond motif encircles the perimeter of the rose window unifying both window and cross. A wide coved molding carved from limestone and accentuated by masonry detailing, frames both sculpture and rose window merging each of these symbolic elements into a single unified composition.

### **Tower**

The bell tower is composed of 3 graduated segments with the base being the tallest and most restrained. The introduction of chamfered corners at the tower's intermediate section initiate the tower's transformation from a square to a more intricate form (Photo. 9). On all four sides, this section includes side-by-side arched openings supported by a single limestone column with stylized capital and a coved limestone cornice. The tower's shape is fully realized at the top section, the bell turret, where it transitions into a polygonal form. The turret's character is further enhanced by bold limestone banding and alternating brick and limestone voussoirs at the four arched openings. An elegant limestone cornice and standing-seam copper roof with gilded acroterium, completes the tower.

Individual Property Historic Nomination, Attachment to Form: Former Holy Family Church,  
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**Interior**

Six impressive barrel vaults frame the churches nave section and a seventh frames the narthex and choir. Side aisles are defined by an arcade of six Roman arches supported by smooth round columns capped by stylized capitals. The paired arched clearstory windows along with arched windows of the side isles, flood the interior with daylight.

Bands of geometric patterned stenciling in neutral tones define the boundaries of the nave's structural arches. Three polychrome murals (one badly damaged) depicting biblical stories adorn the ceilings of three of the church's structural bays. The remaining vaulted ceilings are plastered in a vibrant Robin's egg blue color reinforcing the connection of earth and sky.

## 8. History

### Pre-Construction

On March 18, 1925, the Reverend Ladislaus Sliwinski arrived at Holy Family parish, located at 41st and Foster Streets (Fig. 1), he found the parish saddled with a debt in excess of \$100,000 and the church and school in poor physical condition having been constructed shortly after the parish was organized in 1902. The pastor cleared the debt in three years. Scarcely out of debt, Father Sliwinski recognized that the facilities were inadequate for a parish that consisted of 1,050 families with 1,000 school-aged children and went to work on plans for a new church.

While there was enthusiasm for the project, the parishioners were concerned about the scope and polarized by factions favoring different locations for this new edifice. According local historian Joseph Borkowski, author of *Holy Family 50 Years Ago*, states:

*One group favored building the new edifice on the corner lot directly across from the existing church. This, they argued, would not entail any large sums, thus sparing the parish a major financial burden. A second faction, however, advocated the location of the church 'above Butler Street.' This group contended that (1) it was more desirable to build in a strictly residential area, (2) more parishioners would eventually be locating their homes in this vicinity, and (3) the search committee was informed by the City Planning Commission that all areas below Butler Street were being zoned as a 'light and heavy' industrial area. It was obvious that such surroundings would not be a proper atmosphere for the new church. Therefore, the church committee did not hesitate to look for a site above Butler Street.<sup>1</sup>*

This same account also quoted Reverend Edward C. Maliszewski—a one-time pastor of Holy Family, who was an assistant and personal friend of Father Sliwinski. He claimed that the decision for relocating the church was made in part by fear of flooding, rumors that the Pennsylvania Railroad had plans to build a multi-million dollar expansion project in Lawrenceville and had its eye on the Holy Family properties, and Bishop Boyle's reluctance to support any project that would involve building below Butler Street. Finally, Father Sliwinski wanted a location in the center of Lawrenceville that was not too close to either the existing parishes of Saint Augustine or Saint Mary's.

In spite of the economic turmoil of the Great Depression, several properties were purchased between 1929 and 1930. In order to save money on taxes, some of the structures were demolished and the bricks were saved and later used on some of the interior walls of the church structure. Anthony Pyzdrowski was retained as chief architect and engineer for the project and architectural renderings were sold to help raise funds for the new construction (Fig. 2).

According to Father Szarnicki, former priest of Holy Family:

*The process of building the new church began with the selection of the site and the purchase of property. These first steps were accomplished by early 1930. The Depression had set in and had its effects. It was not until mid-1937 that the parish was in a position to seek the necessary*

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<sup>1</sup> Borkowski, Joseph. *Holy Family Church 50 Years Ago*. Fiftieth Anniversary of the Current Holy Family Church Building, 44th Street, Pittsburgh, PA, October 28, 1990.

Individual Property Historic Nomination, Attachment to Form: Former Holy Family Church, Lawrenceville, Pittsburgh, PA 15201.

*permissions to build the new church. Bishop Boyle granted this permission on December 7, 1938. In an accompanying letter, the Bishop noted that the parish debt was calculated to be \$156,000 upon completion of the church. Continuing the Bishop stated, 'I do not conceal from you my fear that, not with-standing the generosity of your parishioners, this is a risky business, and I consent to it only because of the urgings of your people and of your desire to comply with their enthusiastic desire for a new and more commodious place of worship.'*

### **Groundbreaking, Construction, & Dedication**

In the Borkowski account, the ground breaking for the new edifice took place on Sunday, October 8, 1939, before an over-flowing crowd of spectators (Figs 3-5). Present at the groundbreaking was the Consulate of the Republic of Poland, who addressed the gathering. The cornerstone-laying ceremony and blessing of the church was performed by the Most Reverend Hugh C. Boyle on Sunday, January 12, 1940 (Figs. 6 & 7) and here again, the grounds were full of visitors and parishioners. The blessing ceremonies were concluded with the singing of "Boze Cos Polski" (God Bless Poland).

The dedication of the new Holy Family Church was held on Thursday, November 28, 1940 and began with a farewell procession at 10 a.m. from the old Holy Family Church. The procession proceeded along Foster Street to 44th Street, then to the new church (Fig. 8). A great number of clergy took part with the altar boys, school children, and Polish fraternal societies. Richly embroidered lodge banners and an array of American and Polish flags made the event one of the most colorful processions held in Lawrenceville.

Upon its completion in 1940, Holy Family Church was the largest religious structure in Lawrenceville's Ninth Ward and one of the largest constructed in the community. Since it was executed in a style that drew inspiration from some of the more prominent churches in Poland and its early congregation consisted largely of Polish immigrants and their descendants, Holy Family was dubbed "the Polish Cathedral." Completion of the edifice constituted a great accomplishment for Reverend Ladislaus Sliwinski and the parishioners of Holy Family parish.

### **Building Details**

As the aforementioned procession reached the new church, they were met by Bishop Boyle and his entourage, who then proceeded to bless the exterior of the edifice. When completed, Holy Family R. C. Church stood as one of the most visually appealing architectural landmarks of Lawrenceville.

The building of the church was not without financial hardships and some engineering problems. One such obstacle was silt deposits on the 43rd Street side of the church, which was discovered during site preparation. Architect and project engineer Anthony Pyzdrowski, being a skilled professional, used his talents to develop a method to shore-up the foundation, so his work would last for generations.

At the time of the blessing of the new church, Holy Family had five altars, the main altar housed the statues of the church's patrons and was flanked by statues of two angels. A traditional communion railing separated the congregation from the sanctuary and the pillars on each side connecting the architrave are, in fact, made of wood but carved to resemble marble (Fig 9).

The stained glass windows were commissioned by Father Ladislaus Sliwinski, and the designs were executed by the Henry Hunt Studios of Pittsburgh's West End. At the exceptional price of \$11,592, Father Sliwinski was able to purchase 12 main aisle windows, 26 clerestory or upper part of the main body of the church, 4 transept sides or the two side arms of the cruciform church, 2 center transepts (Fig. 10), 5 sanctuary, 1 rose, 3 baptistery, and 6 shrine windows, as well as colored glass patterns for the front narthex or vestibule, front stair tower, tower windows, confessionals, and door lights.

Pictured on the windows from the sanctuary on the right or the gospel side of the church are the Sacred Heart of Jesus, Saints Casimir, Helen of the Cross, Anthony, John holding a chalice while leaning on Our Lord's shoulder, and Stanislaus Kostka. Immediately above these were 12 smaller but equally impressive stained glass windows featuring the Agony in the Garden, Saints Valentine, Joseph, Benedict, John, Ursula, Andrew, Francis, Teresa, Bernard, Francis, and Hyacinth. On the left side or the epistle side of the church, one finds the Good Shepherd, Saints Anne, Stanislaus (Bishop), Juliana, Francis, and Bernard of Clairvaux. Above these were windows honoring Saints Francis, Rosalia, Michael, Ladislaus, Peter, Andrew Bobola, Adalbert, Walter, Our Lady, Anthony, John, Joseph, and George. The massive elongated windows on the wings of the church were dedicated to solely to Our Blessed Mother. The parishioners who paid for the windows were permitted to pick the patrons and designs provided it met with the approval of the pastor.

With the end of World War II and the rebirth of the Polish state, the people of Holy Family donated their gold and precious stones so that a special crown could be fashioned for Our Blessed Mother. This special crown was the parishioners' way of thanking Our Blessed Mother for watching over the 1,000 young men who had served in the armed forces. The crown was used for very special occasions.

### **Changes Over Time**

By 1948 the debt on the new church was completely cleared and the pastor, Monsignor Sliwinski, undertook the painting of the interior. At a cost of \$38,000, Scatena Studio executed the life-like paintings. The 1952 Golden Jubilee Booklet noted that the paintings of the church were both Polish in subject, as well as style. Hence, Holy Family earned the title "the Polish Cathedral."

While the church honored all of the members of the Holy Family, it is interesting to note that emphasis on the Blessed Mother was most evident in the paintings and in the stained glass windows. This outgrowth of the Polish heritage was also a way of thanking Our Lady for watching over the parish and a testimony of Monsignor Sliwinski's personal devotion.

The painting above the altar in the sanctuary was titled "the Coronation of the Blessed Virgin Mary in Heaven." This painting gave one an almost apocalyptic vision of the end of time with the heavens opening so that mankind can see the glories of God in the Holy Trinity, surrounded by saints and angels, and Mary as Queen of Heaven. Perhaps one of the most noteworthy figures was the descending Christ holding the cross to judge the earth. Here one perceived from the artistic representation the spiritual mystery and article of faith of the eternal victory of the cross.

Directly below the "Coronation" painting were five stained glass windows illustrating the Kingship of Jesus. The center window in dark blue colors, depicted Christ as King, Judge and Ruler, and was flanked by four other windows, each depicting an archangel.



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On the high barrel-shaped vaulted ceilings of the main body of the church, there were three different pictures of Our Most Heavenly Mother. They serve as a reminder that Mary is honored in the church under many different titles, but they also recall a dark time in Polish history when the nation was ruthlessly partitioned among Russia, Prussia, and Austria. Each painting also honored Our Lady just as she was revered in one of the divided sectors of Poland: Our Lady of Czestochowa (Russia Partition), Our Lady of Zebrzydowice (Austrian), and Our Lady of Geswalda (Prussian).

The medallions in the church represented the fifteen mysteries of the holy rosary, and were among the most realistic found in any collection of religious art. Above the front of the sanctuary, one found the popular Polish saints: Stanislaus Kostka, Casimir, Andrew Bobola, and Adalbert. There was also a pictorial history of the Holy Family, including Mary and Jesus at the death bed of Saint Joseph. When the church was originally painted, representations of the four evangelists were placed on the sanctuary wall immediately above the main altar. Later the paintings were moved to the side arms of the church. This was possible since the painting were produced on canvas-type material.

A large painting of Saint Cecilia, patron of music, was appropriately displayed behind the church organ. It was said that the Saint's music was so beautiful that when she played a musical instrument or sang, a choir of angels would accompany her praise of God. Hence, the painting captured the spirit of this beautiful legend.

Reverend James Olko, a vocation from the parish, and a one-time assistant pastor, referred to the statues as "God's hall of fame." As one looked about Holy Family, there were ample reminders of the church triumphant. Represented were Saints Joseph with the Child Jesus, Our Lady holding Our Lord, Saints Anne, Ladislaus, Teresa, Anthony, the Sacred Heart of Jesus, the Immaculate Heart of Mary, the Holy Family, and the Pieta. Also lining the main aisles of the church were the fourteen Stations of the Cross, which were very detailed reminders of the sufferings and crucifixion of Our Lord. Also, Holy Family housed the Infant of Prague, whose robes were changed to reflect the liturgical year.

During the pastorate of Monsignor Jacob C. Shinar and as a response to the changes within the liturgy established during Vatican II, the altars were removed, the sanctuary area expanded, pews were arranged in a semi-circular fashion to give one the impression of gathering the altar of the Lord, and the statues of the Poor Souls in Purgatory, which originally stood in the vestibule were removed to the Foster Street School. This was done in an effort to "update the church." While Monsignor Shinar's move reflected the modernization efforts of the Church following Vatican II, the result was the stripping of the edifice of its artistic beauty. Many parishioners were appalled by the move, and people caustically quipped that the sanctuary looked like a dance hall instead of a traditional church.

It was not until 1973 that any additional art was added to the church. The collection was enhanced by the icon of Our Lady of Czestochowa, which was said to be an exact replica of the one that rests in Jasna Gora in Poland. Through the generosity of the late Dora Alski and various Polish-American fraternal groups, the painting was donated to the people of Holy Family as a reminder of the parish's Polish heritage.

In honor of the diamond jubilee of the parish, Reverend Edward Maliszewski commissioned the ecclesiastical artist John Henry de Rosen to adorn the sanctuary with a large mural honoring Polish historical and religious events. The choice of de Rosen was indeed a wise one since his other works included the Armenian Cathedral in Warsaw, the Sobieski Chapel on the Kahlenberg in Vienna, and Pope

Pius XI's private chapel at Castelgandolfo. Titled "Poland Always Faithful," (Fig. 10) the mural depicted three historical epics: (1) the beginning of Christianity in Poland with the baptism of Mieszko, the first king of Poland; (2) King John Sobieski III defeating the Turks at Vienna in 1683, which resulted in the saving of western civilization; and (3) the presenting of the golden crown of the Polish kings to the Blessed Mother of God to be the "Queen of Poland" by King John Casimir. Also featured in the mural was a tribute to the Most Blessed Trinity and the Holy Family of Nazareth. The original plan did not call for the portrait of Pope John Paul II; but with the election of Karol Cardinal Wojtyla to the Papacy, both Father Maliszewski and de Rosen agreed that it was an event in Polish history that could not be ignored. There were also seven saints featured on the painting. Saint Stanislaus was a bishop and martyr, who paid the price of his life for excommunicating King Boleslaus the Bold. Inspired by his love for the Vicar of Christ and Our Crucified Savior, Saint John Cantius made four pilgrimages by foot to Rome and one pilgrimage to the Holy land as penance for sins. A more recent saint was Maximillian Kolbe, a pious Franciscan who was fiercely devoted to the Blessed Mother and who gave his life at the Auschwitz death camp so that a man with a family might live.

At the time de Rosen was painting this mural, Kolbe was beatified but not canonized, therefore, the crown rested above, not on, his head. Since John Henry de Rosen passed away before the canonization of Kolbe, the position of the crown was never altered, thus preserving the artistic purity of de Rosen's last great master-piece. Another picture featured the Blessed John from Dukia, a Franciscan Bernadine confessor, who is the patron of Poland and Lithuania. Also featured was Saint Stanislaus Kostka, whose moto in life was "no one and nothing—only God." The sixth saint, Saint Hedwig, the Duchess of Silesia, was known for her compassion toward the ill, the poor, and prisoners. The last saint noted in the work was Saint Adalbert, the first archbishop of Gniezno, the oldest See in Poland. He suffered martyrdom at the hands of the pagan Prussians in 997 when he attempted to move Christianity beyond the Polish borders.

Also responsible for the completion of the project was John Wesner, painter-contractor, and Stanley Pyszdrawski, architect-engineer. Shortly before being transferred to a new parish, Father Maliszewski arranged for a full page in the Pittsburgh Catholic to highlight the de Rosen masterpiece. Titled "Mural Memorializing Polish Christianity Dedicated," the article appeared with a full color picture of "Poland Always Faithful" on Friday, November 29, 1985.<sup>2</sup>

## **Closure**

The Most Reverend Donald Wuerl, Bishop of the Roman Catholic Diocese of Pittsburgh, suppressed Holy Family as a parish in 1993. His reorganization of the diocese reduced and eliminated parishes, closed numerous churches, and merged existing congregations. Lawrenceville's six neighborhood parishes were consolidated into two new parishes: Our Lady of the Angels and Saint Matthew's. Holy Family was merged into Our Lady of the Angels Parish and its edifice continued as a worship site until 2008 when the pastoral council recommended that its use as a church be discontinued.

Some religious artifacts that adorned the church were transferred to other religious institutions. The John Henry DeRosen mural "Poland Always Faithful" was relocated to the National Shrine of Our Lady of

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<sup>2</sup> "Mural Memorializing Polish Christianity Dedicated." Pittsburgh Catholic. November 29, 1985.

Individual Property Historic Nomination, Attachment to Form: Former Holy Family Church, Lawrenceville, Pittsburgh, PA 15201.

Czestohowa in Doylestown, Pennsylvania.<sup>3</sup> Transfiguration in Russellton, requested three statues—those of Mary and Joseph that were in the back of the church, and that of the Mother Mary in the reconciliation room. All Saints Parish in Etna requested the statue of the Resurrected Christ. The Saint Anne statue was relocated to Saint Lawrence Church in Cadogen, and the statue of Saint Anthony found a home at Saint Anthony Catholic School in Charleston, West Virginia.

Portraits of the four evangelists were removed and transferred to a private chapel in Louisiana. These images depict each writer accompanied by a traditional symbol. Symbols were derived from Ezekiel 10:14, “Each had four faces, the first of an ox, second of a man, third of a lion, and the fourth of an eagle. Saint Matthew was assigned the image of a man because he wrote of the genealogy of Jesus; Saint Mark was depicted with a lion since the lion is the symbol of resurrection of which Marks speaks in the last part of his gospel; Saint Luke was accompanied by an ox, which was often used as a sacrifice, and his writings emphasize the sacrifice of Christ; and Saint John was with an eagle since he was able to reach spiritual heights in his gospel.

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<sup>3</sup> “Unveiling of the ‘Poland Always Faithful’ picture.” Sunday, November 1, 2009. The National Shrine of Our Lady of Czestohowa, Doylestown, Pennsylvania. Accessed: <http://czestochowa.us/content/blogcategory/23/6/9/1674/>

## 9. Significance

1) *Its location as a site of significant historic or prehistoric event or activity*

This structure does not meet this Criterion.

2) *Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States*

This structure does not meet this Criterion.

3) *Its exemplification of an architectural type, style, or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;*

The former Holy Family Church is an exceptional example of the Eclectic Period of architectural design in both the United States and Pittsburgh. Specifically, the building is representative of the late Romanesque Revival style; a subset of the Eclectic Period. As one of the last, large urban churches to have been built in Pittsburgh before World War II, the former Holy Family Church is a rare example of transitional design in religious architecture. The building's design exhibits a clear respect for historic design precedent, but its significance derives from its masterful incorporation of modern, twentieth-century design principles while simultaneously conveying an air of familiarity and staid permanence.

Spanning from c. 1880 to c. 1930, the Eclectic Period of architectural design is exemplified by the sampling from established historic styles to create new and original designs.<sup>4</sup>

Architectural historian, Walter Kidney says of the Eclectic architect:

*The Eclectic saw himself as a participant in, or an heir to, a reform movement that had restored taste and literacy to architecture. Unlike the mid-Victorian, the Eclectic studied all aspects of the style in which he proposed to design not just the standard ornamental motifs, but the scale, proportions, massing, colors, and textures... Once his contribution was assessed, the Eclectic felt free to introduce variations of his own..."<sup>5</sup>*

As Kidney asserts, the goal of the Eclectic Period architect was not the rote duplication of historic examples, but rather an in-depth understanding of historic precedent; beyond

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<sup>4</sup> Carroll L. V. Meeks. "Creative Eclecticism" *Journal of the Society of Architectural Historians*, Vol. 12 No. 4, Dec., 1953; (pp. 15-18)

<sup>5</sup> Walter C. Kidney. *The Architecture of Choice: Eclecticism in America, 1880-1930*. New York: George Braziller, Inc. 1974; (p. 3)

applied ornament. The Eclectic Period architect sought to utilize established, familiar, historic architectural principles in synthesizing an original work.

With the former Holy Family Church, the historic basis for the design lies in the nineteenth-century *Rundbogenstil*, or German round-arch style. Spanning roughly from the late 1820s to the 1860s, the *Rundbogenstil* emerged in German-speaking countries, prior to unification, as a means of establishing a unified style of building. It sampled from Byzantine, Romanesque, and Italian Renaissance architecture. It was often utilized in the design of sacred spaces. Architects shaping the *Rundbogenstil* also looked to early Christian examples for inspiration. Although the *Rundbogenstil* was largely influenced by academic debate and architectural theory, it was forged in practicality. The *Rundbogenstil* dictated that architects should build in brick or local stone.<sup>6</sup> With the former Holy Family Church, we see an adherence to these principles, especially with its abundant use of red brick.

Although both the architect and the patron congregation were of Polish nationality, the use of an adapted form of the *Rundbogenstil* is incredibly poignant. Until 1919, much of present-day Poland, including the hamlet from which the architect, Anthony Pyzdowski, hailed--Szamarzewo, Posen (now Poznań)--fell under Prussian rule. Following the Armistice of November 11, 1918, the Second Polish Republic was formed. The conscious decision to adapt the *Rundbogenstil* as the style for the former Holy Family Church is a monumental act that speaks to the collective cultural inheritance of a congregation comprised largely of immigrant families who, although united in culture and ethnicity, had, until recently, lacked a common homeland.

By the 1930s, the popularity of the Eclectic Period was waning in the United States. Religious architecture, however, typically fell outside the influence of popular, mainstream architectural trends; having considerably longer periods of popularity. But that is not to say that the design of religious buildings was not influenced by contemporary architectural thought. The former Holy Family Church draws on historic precedent, but it does not blithely copy it. The building is decidedly conservative in its execution, but subtle elements of modern architectural thought are apparent throughout. It is a rare example of transitional design in religious architecture.

The building employs a typical, cruciform plan. There is a nave, transept, apse, aisle and narthex. There is a raised, tripartite entry into the narthex. Lombard banding is present. The building has a campanile. It possesses a rose window trimmed in limestone. The architect utilizes these familiar elements to establish an identity for the building and its congregation. These elements contribute to the building's recognizability as a community institution.

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<sup>6</sup> Curran, Kathleen. "The German Rundbogenstil and Reflections on the American Round-Arched Style." *The Journal of the Society of Architectural Historians*, Vol. 47, No. 4 (December 1988), p. 365

However, closer inspection reveals that the building's ornamentation, where present, is spare and streamlined. The architect reserves all ornamental flourish for the primary facade. But perhaps the most modern aspect of the building's design is the architect's treatment of windows and mass. Unadorned, the comparatively small windows of the nave, side aisles, and transept pierce the unbroken, unornamented red brick walls of the church. This design choice serves to draw attention to the building's mass and materials, rather than superfluous ornamentation.

Overall, the former Holy Family Church stands as a unique and rare example of pre-World War II, late Eclectic Period architecture in Pittsburgh exhibiting very clear and deliberate use of modern design principles. The majority of religious buildings constructed post-World War II depart from the precepts employed here and adapt a more thoroughly modern aesthetic. As such, the former Holy Family Church stands as a clear exemplification of a significant architectural type in the city of Pittsburgh: a cohesive, thoughtful, aesthetically rich amalgamation of two seemingly disparate schools of architectural thought.

- 4) *Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history of development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States*

Antoni Pyzdrowski (Fig. 12) was born in Samarzevo, Germany (current day Poland) on December 16<sup>th</sup>, 1888. After the Franco-Prussian War (1870-71) the German Empire accelerated its anti-Polish policies because of the perception of Polish support for the French Empire during the conflict. Poles living within the German Empire were encouraged or forced to immigrate, restrictions on return immigration were put into place, and limitations were placed on Poles participating in German institutions.<sup>7</sup> It was in this environment that Pyzdrowski received his education from Hittenkofersche Polytechnic.

Seeking a better life, Pyzdrowski would join nearly 1.5 million Poles who immigrated to the United States in the "First Wave", a period of high Polish immigration to America that is largely framed by the Civil War and advent of World War I (1861-1914). In Pittsburgh, Poles immigration and settlement was largely concentrated in Polish Hill, the South Side, the Strip, and Lawrenceville.<sup>8</sup> Immigrating to America in January of 1913, Pyzdrowski took up residency at 329 Hancock Street (Polish Hill) in Pittsburgh and, after being denied a license to practice architecture, initially worked

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<sup>7</sup> Fahrmeir, Andreas; Faron, Olivier; & Weil, Patrick. *Migration Control in the North Atlantic World: The Evolution of State Practices in Europe and the United States from the French Revolution to the Inter-War Period*. P.81. 2005.

<sup>8</sup> States, Stanley. *Polish Pittsburgh*. pp. 31-32. 2017.

as a bricklayer.<sup>9</sup> Despite this adversity Pyzdrowski founded his own business and four years later reported working as a contractor on his registration card.<sup>10</sup> Interestingly, though he was often publically identified as an architect, Pyzdrowski's advertisements and his drafting plans, frequently self-identified as a builder and engineer.

Eventually Pyzdrowski came to work as an institutional architect for the Catholic Diocese of Pittsburgh and the firm he established ultimately evolved into a partnership with his son Stanley. It was during the construction of Holy Family Church that Stanley had a revelation to attend Carnegie Technical Institute to study architecture and the University of Pittsburgh's School of Engineering.<sup>11</sup> Their partnership, A&S Pyzdrowski Architects, Engineers and Planners, operated from its founding in 1918 to 2004 and oversaw the construction and renovation of more than 200 religious schools, churches, convents, and nursing homes in Western Pennsylvania, West Virginia, and Ohio.<sup>12</sup>

Among these many architectural accomplishments was the Auberle Memorial or Boys Town (McKeesport) (Fig. 13), Holy Family Institute Buildings (Emsworth), Saint Valentine's School and Church (Bethel Park), Saint Norbert Church and Convent (Overbrook) (Fig. 14), Holy Ghost High School (West View), and a number of convents, motherhouses, and academies.<sup>13</sup> Of particular note because it is a well-known feature in the neighborhood and its geographical proximity to Holy Family, Pyzdrowski partnered with County Architect-Engineer Karl 'Dutch' Weber to design and construct the base addition for the Lawrenceville *Doughboy*.<sup>14</sup>

Pyzdrowski was also affiliated with a number of Polish-American organizations including serving as president of the Polish Building & Loan Association, president and organizer of the state's Polish American Congress, member of the Polish Brotherhood of St. Joseph's Union, member of the Holy Name Society of Immaculate Heart of Mary Church, and served for fifty years on the advisory board of Holy Family Institute in Emsworth.<sup>15</sup> Among the several awards Pyzdrowski received recognizing his work

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<sup>9</sup> Declaration of Intent; Obituary: Stanley S. Pyzdrowski/Built, Renovated Hundreds of Religious Institutions in Region, *Post Gazette*; August 25<sup>th</sup>, 2015.

<sup>10</sup> Anthony Pyzdrowski, Registration Card.

<sup>11</sup> \$2 Million 'Boys Town' for Orphans Going Up, *The Pittsburgh Press*, June 18, 1950.

<sup>12</sup> Obituary: Stanley S. Pyzdrowski/Built, Renovated Hundreds of Religious Institutions in Region, *Post Gazette*; August 25<sup>th</sup>, 2015.

<sup>13</sup> "Pyzdrowski, Architect and Builder, Dies." *Pittsburgh Post-Gazette*. July 21, 1964

<sup>14</sup> Wudarczyk, James. "The Doughboy Mystery" , Lawrenceville Historical Society: <http://lawrencevillehistoricalsociety.com/the-doughboy-mystery/>

<sup>15</sup> Ibid.

was his induction to the Producers Council Hall of Fame for the Construction Industry.<sup>16</sup>

While Pyzdrowski made significant contributions to Catholic architecture in the region over his career, Holy Family Church is particularly notable for being one of few examples of his work in ecclesiastical architecture within the City of Pittsburgh. Pyzdrowski's accomplishments are all the more significant when viewed through the lens of institutionalized ethnic discrimination he faced in his native Germany and in the United States.<sup>17</sup> Holy Family's strong connections back to Polish culture and heritage undoubtedly presented a rare opportunity for the architect to celebrate his personal background. His half-page advertisement (Fig. 15) in The Holy Family Church's 1952 Golden Jubilee book is perhaps offers an indication. Unlike Pyzdrowski's standard advertisement his Holy Family advertisement is written entirely in Polish and he assumes his given name 'Antoni' (as opposed the Anglicized 'Anthony'), and identifies Pyzdrowski as "Polski Architekt i Budowniczy", or "Polish architect and builder".<sup>18</sup>

- 5) Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail.

This structure does not meet this Criterion.

- 6) *Its location as a site of an important archaeological resource*

This structure does not meet this Criterion.

- 7) *Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States*

This structure does not meet this Criterion.

- 8) *Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction*

This structure does not meet this Criterion.

- 9) *Its representation of a cultural, historic, architectural, archeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous*

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<sup>16</sup> 14 Join Builders' Hall of Fame, *The Pittsburgh Press*, June 16, 1963.

<sup>17</sup> Pula, James. Image, Status, Mobility and Integration in American Society: The Polish Experience. *Journal of American Ethnic History*, Vol. 16, No. 1., the Poles in America. Fall, 1996, pp. 74-95.

<sup>18</sup> *The Holy Family Church Golden Jubilee*, 1952.



This structure does not meet this Criterion.

*10) Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh*

The former Holy Family Church in the Central Lawrenceville neighborhood satisfies Criterion 10 as an established visual feature of the neighborhood and the larger Polish community in Pittsburgh. The building is physically striking and prominent, shown by its large scale, relationship to its surrounding urban environment, and location. The former Holy Family is not a delicate church; it is a large and solid structure, whose size, verticality, massing, and streamlined ornamentation highlight the building's, and therefore the parish's, importance and permanence within the community. The former church has one of the largest building footprints within the significant portion of Central Lawrenceville south of Butler Street. It spans almost the entire distance between 43<sup>rd</sup> and 44<sup>th</sup> Streets, and the church and school addition combined make up more than a third of the block between Butler and Davison Streets. The former Holy Family was also the largest church built in the neighborhood. Though it shares 43<sup>rd</sup> Street with another church, the New Bethel Baptist Church, the former Holy Family dwarfs New Bethel in size.

The unique characteristics of Lawrenceville's residential fabric are important features in the former church's status as a visual landmark. The majority of the residential portion of Central Lawrenceville is comprised of compact two and three story row houses, giving the neighborhood a dense feel and human scale "Fig. 11". The former church is much taller than the surrounding residences and is comprised of an architectural vocabulary not found in the residential architecture. The vast difference in scale and style of it to the residences emphasizes the building's physical prominence.

Pittsburgh's hilly topography is another key component in the building's position as a distinct neighborhood feature. The area south of Butler Street slopes upward towards Penn Avenue, and the building's position on the incline combined with its verticality enable it to be visible from across the Allegheny River. The former church is a prominent architectural focal point for those crossing the 40<sup>th</sup> Street Bridge towards Lawrenceville. It is also visible from behind the commercial buildings of the neighborhood's main thoroughfare, Butler Street.

The former Holy Family Church's physical prominence is important because it enables the building to tell the story of the Polish people in Pittsburgh. The fact that it was the largest church in the neighborhood speaks volumes to the importance and prominence of the Polish people in the community's history. As discussed in the history section, the Holy Family parish started in 1902; the original church was located south of Butler Street on Foster Street "Fig. 1" and still stands today (currently the Catalyst Lofts) as another prominent visual landmark from the 40<sup>th</sup> Street Bridge. Throughout the 1920s and 30s, the

Polish population in this area of Pittsburgh was growing steadily, prompting the need for a larger church for the parish. The question of whether to build the new church in close proximity to Foster Street was discussed, but any location south of Butler Street was abandoned due to concerns over possible railroad expansion in the area and it recently being zoned for industrial use. The area north of Butler Street was mostly residential and home to many in the parish, and was therefore chosen as the site for the new church. The fact that both of the churches in the Holy Family parish still stand presents an exciting and unique opportunity for the buildings to visually illustrate not only the history of the parish, but also aspects of Lawrenceville's urban development. Upon crossing the river, the original church is seen first, creating an historical line of site from the beginnings of the small parish to the prominent Polish community of 1939. If one looks to the right from the bridge towards Polish Hill, there is another important Polish landmark in the recognizable green dome of the Immaculate Heart of Mary Church. Taken together, these Polish landmarks contribute to our understanding of how the cultural fabric of these neighborhoods was shaped and the significance of the Polish community's contributions.

The former Holy Family Church is a landmark simply because of its noticeable physical presence, but more importantly, it is an enduring statement of the history of the Polish community. Were it to disappear from the Lawrenceville skyline, there would be an architectural and cultural loss, not just in Lawrenceville, but to those across the river as well.

## **10. Integrity**

The Former Holy Family Church in the Lawrenceville neighborhood of Pittsburgh maintains significant integrity on its exterior. The resource has retained its original 1940 cathedral with the additions of school buildings on the east and west ends of the property. The construction of this Great Depression/World War II era church and subsequent associated school reflects the growth and permeability of religion in the post-World War II years. In addition to its preservation of its original structure, the building represents a key design of Anthony Pyzdrowski. Pyzdrowski, a Polish-American architect, designed several religious buildings throughout the greater Pittsburgh area.

**Former Holy Family Church  
Historic Nomination Form  
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**Former Holy Family Church  
Historic Nomination Form  
Photo Log**

## Former Holy Family Site Plan





## Former Holy Family Phot Log Key



Former Holy Family, Historic Nomination Form - Photo Log



Photo. 1. Former Holy Family Church, 44<sup>th</sup> St. (Primary) Façade, June, 2018. Source: Preservation Pittsburgh.



Photo. 2. Former Holy Family Church, Summit St. Clerestory Windows, June, 2018. Source: Preservation Pittsburgh.

Former Holy Family, Historic Nomination Form - Photo Log



Photo. 3. *Former Holy Family Church, 43<sup>rd</sup> St. Transept, June, 2018.* Source: Preservation Pittsburgh.



Photo. 4. *Former Holy Family Church, Transept Windows*, June, 2018. Source: Preservation Pittsburgh.

Former Holy Family, Historic Nomination Form - Photo Log



Photo. 5. Former Holy Family Church, 44<sup>th</sup> St. Transept & Adjoining School June, 2018. Source: Preservation Pittsburgh.



Photo. 6. Former Holy Family Church, Narthex, June, 2018. Source: Preservation Pittsburgh.



Photo. 7. *Former Holy Family Church, Narthex Detail*, June, 2018. Source: Preservation Pittsburgh.



Photo. 8. *Former Holy Family Church, Rose Window & 44<sup>th</sup> St. Facade Bas Relief*, June, 2018. Source: Preservation Pittsburgh.



Photo. 9. Former Holy Family Church, Bell Tower, June, 2018. Source: Preservation Pittsburgh.



Former Holy Family, Historic Nomination Form - Photo Log



Photo 10. Former Holy Family Church, Apse & School Addition, June, 2018. Source: Preservation Pittsburgh.



Photo 11. Former Holy Family Church, 44<sup>th</sup> St., June, 2018. Source: Preservation Pittsburgh.



Photo. 12. *Former Holy Family Church, School Building*, June, 2018. Source: Preservation Pittsburgh.



Photo. 13. Lawrenceville Skyline from the 40<sup>th</sup> Street Bridge, June, 2018. Source: Preservation Pittsburgh.



Photo. 14. Lawrenceville Skyline from the 40<sup>th</sup> Street Bridge featuring Holy Family Church & School Building, June, 2018. Source: Preservation Pittsburgh.

**Former Holy Family Church  
Historic Nomination Form  
Supporting Documents**



Pittsburgh Historic Maps



June 12, 2018

1:2,257  
0 0.01 0.03 0.05 mi  
0 0.02 0.04 0.09 km  
Historic: Pittsburgh; HD/digital-library/edamaps. Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA

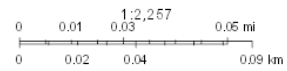
ARCgis. Lower Lawrenceville. 1923.

[https://utility.arcgisonline.com/arcgis/rest/directories/arcgisoutput/Utilities/PrintingTools\\_GPServer/x\\_xADsWOaBF5PIhFZfAMTrb1g..x\\_x\\_ags\\_76ce0ff6-6de4-11e8-8476-22000aa990b9.png](https://utility.arcgisonline.com/arcgis/rest/directories/arcgisoutput/Utilities/PrintingTools_GPServer/x_xADsWOaBF5PIhFZfAMTrb1g..x_x_ags_76ce0ff6-6de4-11e8-8476-22000aa990b9.png)

Pittsburgh Historic Maps



June 12, 2018



ESRI, Penn Plat. Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AeroGRID, IGN, and the GIS

ARCgis. Lower Lawrenceville. 1939.

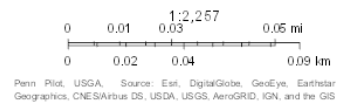
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Pittsburgh Historic Maps



June 12, 2018



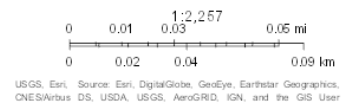
ARCgis. Lower Lawrenceville. 1967.

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Pittsburgh Historic Maps



June 12, 2018



ARCgis. Lower Lawrenceville. 1993.

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Fig. 1. Holy Family Parish (circa 1952). *Holy Family Church.*



Fig. 2. “Kosciol-Najsw.-Rodziny”. 1939. From the Collection of Helen Pokorski , Preservation Pittsburgh.



Z uroczystości Łamania Gruntu pod nowy Kościół — Birdseye View of the breaking of the ground for the new Church

Fig. 3. Birdseye View of the Breaking of the Ground for the New Church, *The Holy Family Church Golden Jubilee, 1952.*



POŚWIĘCENIE GRUNTU — BLESSING OF THE GROUND

Fig. 4. Blessing of the Ground, *The Holy Family Church Golden Jubilee, 1952.*



Fig. 5. Ground Breaking, *The Holy Family Church Golden Jubilee*, 1952.



Fig. 6. Cornerstone Laying of the New Church, *The Holy Family Church Golden Jubilee, 1952.*



Fig. 7. H.E. Bishop High C. Boyle at the Cornerstone laying of the New Church, *The Holy Family Church Golden Jubilee, 1952.*



Fig. 8. Blessing of the New Church by H.E. Bishop Hugh C. Boyle. *The Holy Family Church Golden Jubilee, 1952.*



Fig. 9. Interior of the Holy Family Church, *The Holy Family Church Golden Jubilee, 1952.*



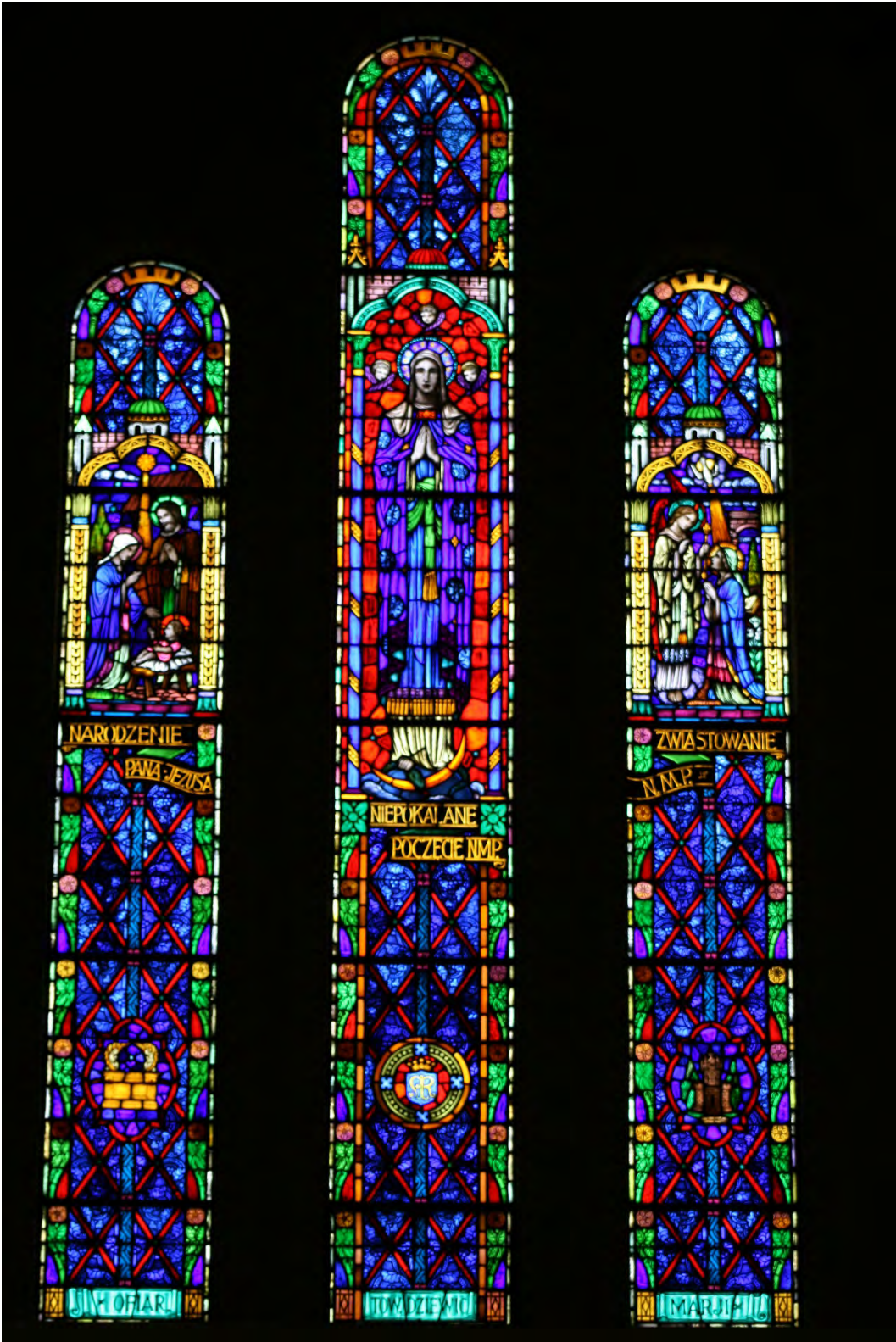


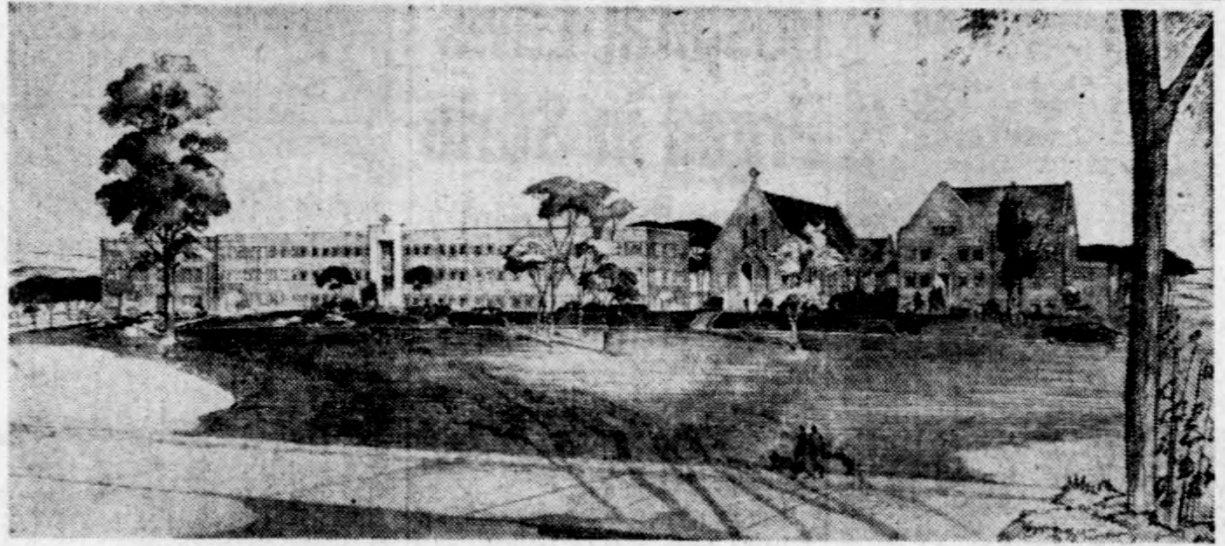
Fig. 10. Transept Window, Holy Family Church, circa 2008.



Fig. 11. "Poland Always Faithful", John Henry de Rosen, Holy Family Church, circa 2008.



Fig. 12. Anthony Pyzdrowski. *The Pittsburgh Press*. June 16, 1963.



**PITTSBURGH DISTRICT 'BOYS TOWN'**—A two million dollars home for unwanted, orphaned, and homeless boys is taking shape in McKeesport for youngsters in the Pittsburgh Diocese. Foundations for the central heating plant and the large administration and dormitory building on the left in this architect's sketch are now being prepared.

Fig. 13. Boys Town. *The Pittsburgh Press*. June 18, 1950.



Fig. 14. St. Norbert. *The Pittsburgh Press*. January 1, 1956.

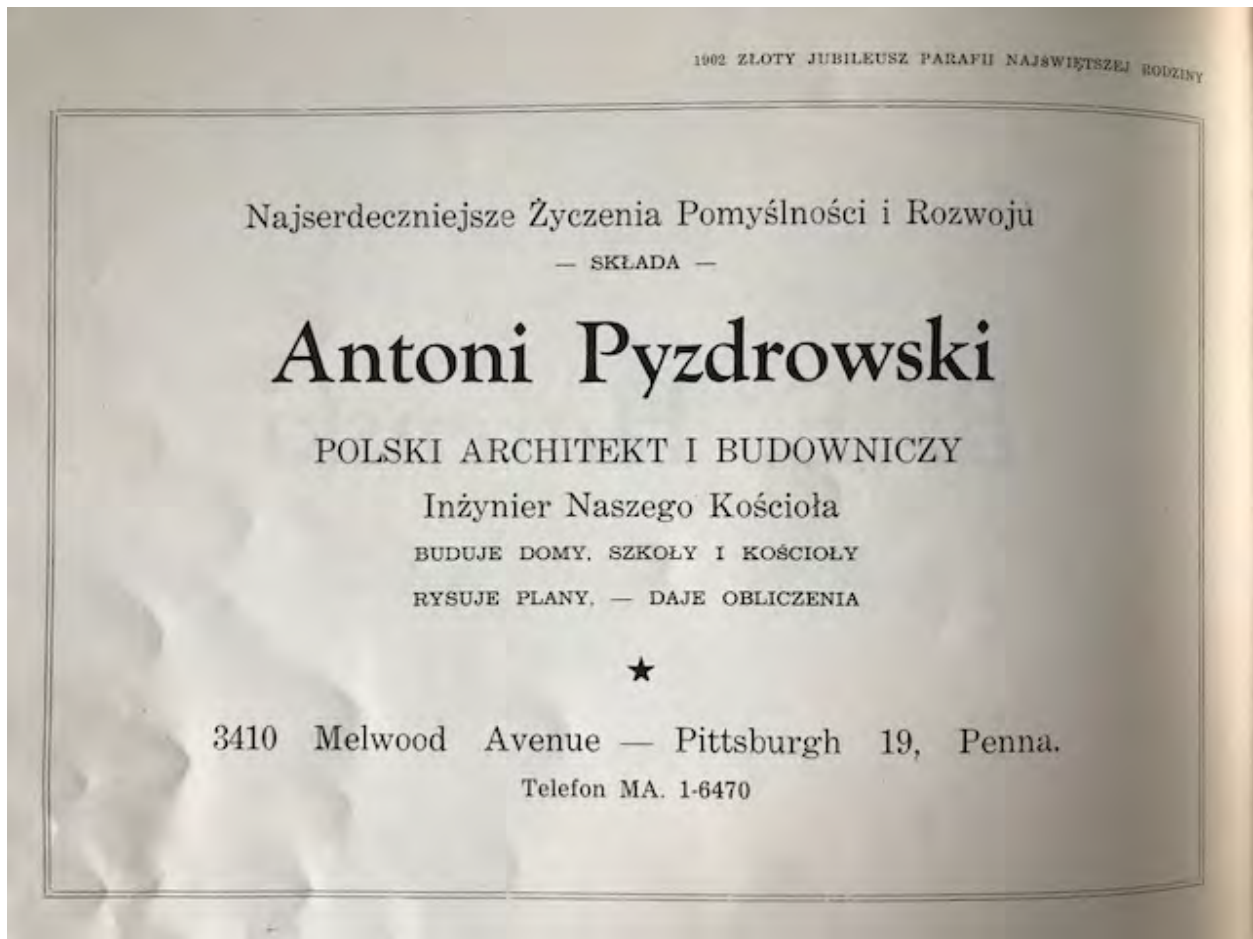


Fig. 15. "Antoni Pyzdrowski". *The Holy Family Church Golden Jubilee*, 1952.

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20458  
ORIGINAL

Department of Commerce and Labor  
NATURALIZATION SERVICE

No. \_\_\_\_\_

**UNITED STATES OF AMERICA**

**DECLARATION OF INTENTION**  
(Valid for all purposes seven years after the date hereof)

State of Pennsylvania, }  
Western District of Pennsylvania, } ss: In the District Court of the United States.

**J. Waclaw Duszczoak**, aged 27 years,  
occupation Bricklayer, do declare on oath that my personal  
description is: Color White, complexion fair, height 5 feet 8 inches,  
weight 152 pounds, color of hair Blonde, color of eyes Blue,  
other visible distinctive marks scar on left hand

I was born in Miloslav Germany  
on the 5th day of March, anno Domini 1886; I now reside  
at 529 Hancock St., Pittsburgh, Pennsylvania.

I emigrated to the United States of America from Prasen  
on the vessel Kaiser Wilhelm II.; my last  
foreign residence was Miloslav Germany

It is my bona fide intention to renounce forever all allegiance and fidelity to any foreign  
prince, potentate, state, or sovereignty, and particularly to  
WILLIAM II GERMAN EMPEROR, of which I am now a subject; I  
arrived at the port of New York in the  
State of New York, on or about the 16th day  
of January, anno Domini 1913; I am not an anarchist; I am not a  
polygamist nor a believer in the practice of polygamy; and it is my intention in good faith  
to become a citizen of the United States of America and to permanently reside therein:  
SO HELP ME GOD.

Subscribed and sworn to before me this 18th  
day of June, anno Domini 1913

[SEAL] W. T. Lindsey  
Clerk of the District Court of the United States.  
By J. C. [Signature] Deputy Clerk.

57

20457  
ORIGINAL

Department of Commerce and Labor  
NATURALIZATION SERVICE

No. \_\_\_\_\_

**UNITED STATES OF AMERICA**

**DECLARATION OF INTENTION**  
(Valid for all purposes seven years after the date hereof)

State of Pennsylvania, }  
Western District of Pennsylvania, } ss: In the District Court of the United States.

**Antoni Pyzdrowski**, aged 24 years,  
occupation Bricklayer, do declare on oath that my personal  
description is: Color White, complexion fair, height 5 feet 8 inches,  
weight 150 pounds, color of hair Black, color of eyes Blue,  
other visible distinctive marks scar between eyes

I was born in Samarzewo Germany  
on the 16th day of December, anno Domini 1888; I now reside  
at 529 Hancock St., Pittsburgh, Pennsylvania.

I emigrated to the United States of America from Bresen  
on the vessel Kaiser Wilhelm II.; my last  
foreign residence was Samarzewo Germany

It is my bona fide intention to renounce forever all allegiance and fidelity to any foreign  
prince, potentate, state, or sovereignty, and particularly to  
WILLIAM II GERMAN EMPEROR, of which I am now a subject; I  
arrived at the port of New York in the  
State of New York, on or about the 16th day  
of January, anno Domini 1913; I am not an anarchist; I am not a  
polygamist nor a believer in the practice of polygamy; and it is my intention in good faith  
to become a citizen of the United States of America and to permanently reside therein:  
SO HELP ME GOD.

Subscribed and sworn to before me this 18th  
day of June, anno Domini 1913

[SEAL] W. T. Lindsey  
Clerk of the District Court of the United States.  
By J. C. [Signature] Deputy Clerk.

Antoni Pyzdowski, Declaration of Intention.

**REGISTRATION CARD—(Men born on or after April 28, 1877 and on or before February 16, 1897)**

SERIAL NUMBER 138 NAME (Print) Anthony Pyzdrowski ORDER NUMBER \_\_\_\_\_

2. PLACE OF RESIDENCE (Print)  
3410 Fleetwood St Ansborough, Allegh. Pa.  
(Number and street) (Town, township, village, or city) (County) (State)

[THE PLACE OF RESIDENCE GIVEN ON THE LINE ABOVE WILL DETERMINE LOCAL BOARD JURISDICTION; LINE 2 OF REGISTRATION CERTIFICATE WILL BE IDENTICAL]

3. MAILING ADDRESS  
3410 Fleetwood St  
(Mailing address if other than place indicated on line 2. If same insert word same)

4. TELEPHONE 11A 6470 5. AGE IN YEARS 59 6. PLACE OF BIRTH Polland  
(Exchange) (Number) (Mo.) (Day) (Yr.) (Town or county)

DATE OF BIRTH 12-16-1888 Wrexham Co. Pa.  
(Mo.) (Day) (Yr.) (State or country)

7. NAME AND ADDRESS OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS  
Antionett Pyzdrowski 3410 Fleetwood St

8. EMPLOYER'S NAME AND ADDRESS  
Own Business - 3410 Fleetwood St

9. PLACE OF EMPLOYMENT OR BUSINESS  
Same  
(Number and street of U. S. P. D. number) (Town) (County) (State)

I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE.

D. S. S. Form 1 (Revised 4-1-42) (over) 16-21630-2 Anthony Pyzdrowski  
(Signature & signature)

**REGISTRAR'S REPORT**

DESCRIPTION OF REGISTRANT			
RACE	HEIGHT (Approx.)	WEIGHT (Approx.)	COMPLEXION
<input checked="" type="checkbox"/> White	<u>5-3</u>	<u>140</u>	Sallow
<input type="checkbox"/> Negro			Light
<input type="checkbox"/> Oriental			Ruddy
<input type="checkbox"/> Indian			Dark
<input type="checkbox"/> Filipino			Freckled
			Light brown
			Dark brown
			Black

HAIR:  Blonde  Red  Brown  Black  Gray  Bald

EYES:  Blue  Gray  Hazel  Brown  Black

Other obvious physical characteristics that will aid in identification: NONE

I certify that my answers are true; that the person registered has read or has had read to him his own answers; that I have witnessed his signature or mark and that all of his answers of which I have knowledge are true, except as follows:  
NONE TO MY KNOWLEDGE

Registrar for Local Board: Ruth D. Veach (Signature of registrar)  
49 PHILA PA (City or country) (State)

Date of registration: APR 17 1942

LOCAL BOARD NO. 49  
 CITY OF PHILADELPHIA  
 Foreign & Friendship Svs.  
 PHILADELPHIA, PENNA.  
 (STAMP OF LOCAL BOARD)

(The stamp of the Local Board having jurisdiction of the registrant should be placed in the above space)

16-21630-1

Anthony Pyzdrowski, Registration Card.

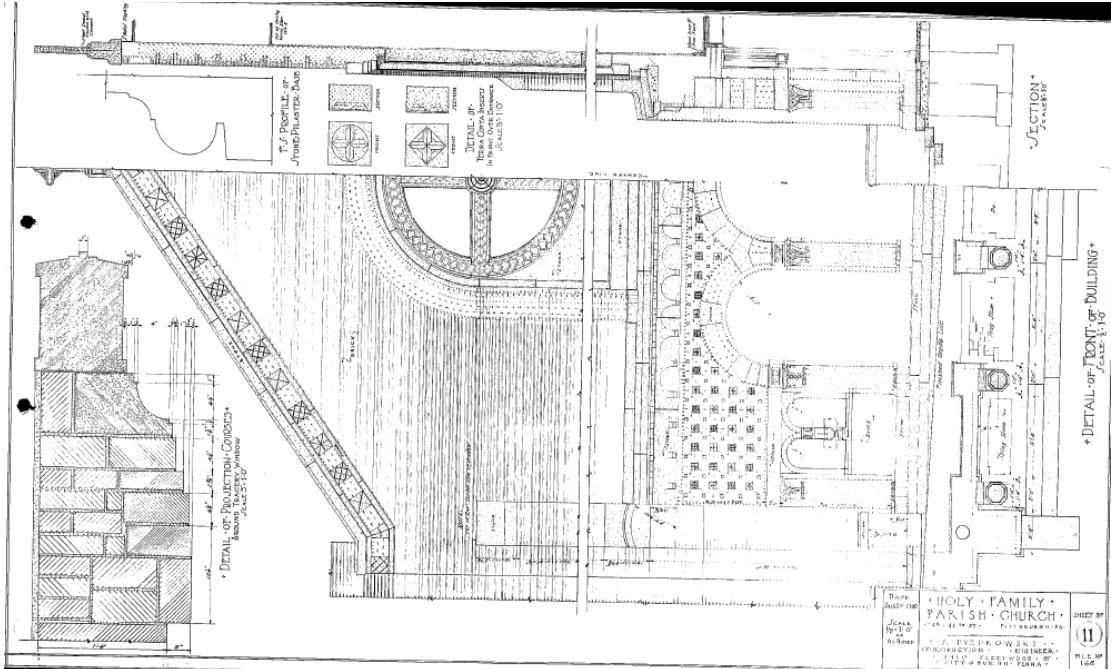




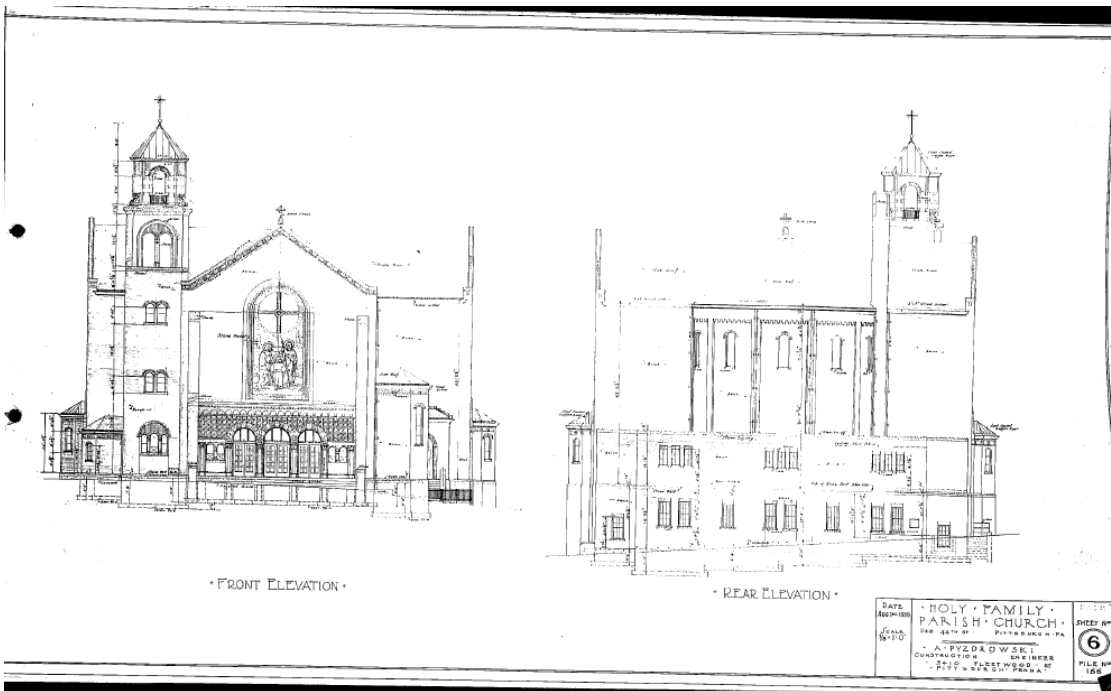


Holy Family Church, Architectural Rendering.

Former Holy Family Church Historic Nomination Form – Supporting Documents



Holy Family Church, Architectural Rendering.



Holy Family Church, Architectural Rendering.

