

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Registration Form

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

1. Name of Property

historic name Saint Vincent de Paul Roman Catholic Church

other names/site number _____

2. Location

street & number 979 Avenue C, Between 46th and 47th Streets☐ not for publicationcity or town Bayonne City☐ vicinitystate New Jerseycode NJcounty Hudsoncode 017zip code 07002

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this

☒ nomination☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant☐ nationally ☒ statewide ☐ locally. ☐ See continuation sheet for additional comments.

Signature of certifying official/Title

Date

Amy Cradic, Assistant Commissioner Natural & Historic Resources/DSHPO

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

☒ entered in the National Register.
☐ See continuation sheet.☐ determined eligible for the
National Register.
☐ See continuation sheet.☐ determined not eligible for the
National Register.☐ removed from the National
Register.☐ other, (explain:) _____

Signature of the Keeper

Date of Action

Eileen H. Beall 8-24-11

St. Vincent de Paul Roman Catholic Church

Name of Property

Hudson County, New Jersey

County and State

5. Classification**Ownership of Property**

(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>1</u>	Total

Name of related multiple property listing

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

N/A**Number of contributing resources previously listed in the National Register**0**6. Function or Use****Historic Functions**

(Enter categories from instructions)

RELIGION/ religious facility**Current Functions**

(Enter categories from instructions)

Religious Activity (non-residential)**7. Description****Architectural Classification**

(Enter categories from instructions)

20th CENTURY REVIVAL**Materials**

(Enter categories from instructions)

foundation Concrete

walls

Weymouth granite/ ashlarroof Terra cotta tileother Venetian campanile of stone**Narrative Description**

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

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SAINT VINCENT DE PAUL ROMAN CATHOLIC CHURCH
Hudson County, New Jersey

NARRATIVE DESCRIPTION

Saint Vincent de Paul Roman Catholic Church (Photograph #1) is located at 979 Avenue C facing east on Avenue C between 46th and 47th Street, in Bayonne, New Jersey. The church façade extends 66'2" on Avenue C. A side elevation extends 130'8" on West 46th Street; a rear elevation and apse extend 95 feet; and a side elevation extends 154'8" on West 47th Street. The church is located on Lot 17 in Block 76 on the Tax Map of the City of Bayonne. There is on-site parking on West 46th Street (entrance and exit) for 40-50 vehicles. The parochial school at 80 West 47th Street closed June 2008.

The rectory of Saint Vincent de Paul, designed by architect Paul C. Reilly, is located near the corner of Avenue C and 46th Street. There is a shrine to Our Lady of Fatima on the front lawn of the rectory at the corner of Avenue C and 46th Street. It was dedicated on July 13, 1949, the 47th anniversary of Pastor Rt. Rev. Joseph F. Dolan. The grave of Msg. Dolan is beneath the shrine.

The church was designed by Charles Maginnis of the architectural firm Maginnis & Walsh, of Boston, in the Romanesque Revival style of architecture, with Lombard influence of Northern Italy. It was built by Chas. J. Smith Construction Co. and completed in 1930. The 10,350 square-foot church building is Weymouth granite from Plymouth Quarries, Inc., with "cut-stone" trim. The church, in the cruciform design, has a 140 foot campanile, which is set back from the façade of the building, an apse and a transept with side altars. The building has been in use as a church since 1930 to the present. Original church blueprints and construction design documents are extant. Forty of the stained glass windows in the church are the work of stained glass artist Harry Clarke himself or the Harry Clarke Studio in Dublin, Ireland.

Exterior

The Romanesque Revival church of Saint Vincent de Paul has a basilican plan with apsidal termination.

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The exterior walls of the building are constructed of quarry-faced Weymouth granite in delicate and varied coloring from reddish-brown to light green. The stone came from the Plymouth Quarries in Massachusetts and was chosen because it is less likely to show streaks and stains caused by being in an industrial area. The stones are laid in uncoursed ashlar style.

The façade is massive, thus enhancing its stately appearance (Photograph #2). Roofing of terra cotta Spanish tiles complements the soft tones of the walls. At the level below the clerestory windows, a shed roof runs the length of the building on both sides covering the side aisles. A Celtic cross in cut stone, a public tribute to the early Irish parishioners, occupies the apex of the façade. (Photograph #3). The base of the cross is integrated into the stonework, like an inverted keystone. The added circle that makes it a Celtic cross represents the divinity of Christ.

One approaches the upper church by a grand staircase (15 steps in sets of four, five and six with a landing between each set), with Monel wrought iron railings at the sides and center. The steps lead to the entrance. The principle entrance occupies the broad middle bay of the façade; it is flanked by a lesser entrance on either side, reflecting the hierarchy of nave and side aisles within. The principle entrance consists of a pair of oak doors. Each of these two main doors has twelve raised panels with a solid transom of four panels above and is set in an amplified frame of colonnades that support recessed, semi-circular arches (Photograph #4). The side doors consist of ten panels with a transom of two panels above. All doors replicate the design of the original doors that were replaced in the 1980s.

Cast stone piers decorated with vines of shamrocks and religious symbols frame the main door. Because of the thickness of the façade wall surrounding the door, the architect designed two concentric arches, one square in section and the other round, which accentuate the principle entrance. The interior arch is slightly smaller than the exterior to avoid a tunnel appearance. They are of cut stone and are decorated with palmettes (stylized palm leaves). Both arches rest on Corinthian columns.

On either side of the main door arch are two Lozenges, diamond-shaped cut stone reliefs with religious symbols. On the left is a symbol often mistaken for a dollar sign (Photograph #5).

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This is an unusual styling of HIS, a sacred monogram formed by the first three letters of the Greek word for "Jesus". On the right is the Chi Rho, one of the most ancient "sacred monograms" of Christ, and the Greek letters for Alpha and Omega (Photograph #6).

On the façade on either side of the main doors are pier buttresses that not only contribute to the design of the church but also help absorb the outward thrust of the interior lines of arches and roof supports. Each is capped with a shed roof covered with terra cotta Spanish tile. At the base of the left buttress is the cornerstone of the building (Photograph #7). Etched into the cornerstone are the words, "Anno Domini Nineteen Twenty Seven" flanked by two peacocks. In Christian art, two peacocks placed symmetrically denote the duality of man – the human and the divine.

Designed into each buttress is a niche containing a cast stone statue of an angel. On the left is the Archangel Michael with his sword, an emblem often combined with scales for the captain of the hosts of heaven (Photograph # 8). On the right is the Archangel Gabriel with his trumpet, associated in the Old Testament with solemn pronouncements of God (Photograph #9). The angels stand on pedestals that form the base of the niches. Michael's pedestal is decorated with a dove representing the Holy Spirit; beneath Gabriel is an oil lamp, most often used to represent the Word of God and also to symbolize wisdom.

Below the niches are two wrought iron Medieval lanterns, original to the building, designed by Rambusch Studios of New York City (now of Jersey City).

Each entrance portal is capped with a lintel and tympanum. A cut stone tableau of Saint Vincent de Paul sitting with children and flanked by two angels occupies the center above the main door (Photograph #10). Etched in the lintel above the tableau is the name of the church. Above the tympanum is an arcade, the single most significant decorative feature of Romanesque architecture, which occurs in a variety of forms throughout the church. Here it consists of a central element of four columns with Ionic capitals with two piers.

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This is flanked on either side with a single column and adjoining piers. The arcade rests on a cut stone base engraved with the words, "To Jesus the Son of the Living God," and is bracketed by grape vines. Grapes are symbolic of Holy Communion and also symbolic of the fruitfulness of Christian life.

A large circular wheel or rose window occupies the center of the façade above the arcade and beneath the cross. It is one of 24 original windows by Harry Clarke. Its tracery radiates a circular panel in the center in from the center. The circular panel of the window is surrounded by eight teardrop shaped panels. Symbols of the four evangelists occupy small stone blocks that form the corners of a square circumscribing the rose window. In the upper left is an angel representing St. Matthew; lower left - a lion representing St. Mark; upper right - an eagle representing St. John; and lower right - an ox representing St. Luke (Photograph #11).

On the lintels above the side doors are the two "great commandments" and on the tympanum above each lintel is a coat of arms. Over the left door is the commandment "Love God"; cut in stone above it is the coat of arms for Pope Pius XI, the reigning pope at the time the church was built. Over the right door is the commandment "Love Your Neighbor"; above it is the coat of arms of Bishop O'Connor, who authorized the building in 1926.

Side and Rear Walls

Sets of two Romanesque round window arches, artistically relieved by being "serrated" or "notched" are found on all four sides of the building (Photograph #12).

The north (47th Street) side of the church contains six sets of Romanesque "round arches", which frame the stained glass windows of the church. The south (46th Street) side contains five sets of Romanesque "round arches" (Photograph #13). On both sides, there are denticulated cornices of cut stone, along the top edge of the walls, with block modillions at regular intervals (Photograph #14).

A five-sided semi-octagonal apse (accessed from the left side of the narthex) is covered by a pentangular roof of Spanish terra cotta colored tile (Photograph #15). Four piers

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buttresses on each side of the church help the walls support the weight of the roof. Each is capped with a shed roof of matching terra cotta Spanish tile (Photograph #16). Above the buttresses are cut stone elements of various designs. A handicap ramp extends along the north side of the church. This has caused a new entrance door to be cut into the side of the church at the north end of the transept.

The apse, or semi-circular wall located in the back of the church, is an imposing feature containing nine Romanesque "round arches over nine of the 24 original Harry Clarke stained glass windows (Photograph #17). The apse is flanked with 20 Ionic columns. In the upper middle of the apse wall is a square inset of cut stone. Within this square are four circles containing the letters, I N R I (Latin letters standing for the inscription "Jesus Nazarenus Rex Iudaeorum" - Jesus of Nazareth, the King of the Jews). The cornices continue along the top edge of the walls with block modillions centered over each pair of columns in the arcade below.

A ten-foot cut stone crucifix by noted sculptor Martinelli hangs over the 46th Street entrance to the church (Photograph #18). A shed roof of terra cotta Spanish tile with wooden brackets covers the cross and the side entrance door on 46th Street. The corbels are cut stone.

The main nave roof is ridged in design from the front façade to the point of termination at the apse where it becomes circular. At the level below the clerestory windows, a shed roof runs the length of the building covering the side aisles. The roofs are covered with terra cotta Spanish tile.

The Campanile

A 140-foot Venetian style campanile (Photograph #19) adds majestic height to the main body of the church and stands out prominently from a great distance. The campanile rises sheer from the ground to lofty heights, battering delicately and gracefully as it ascends to the base of the pinnacle. In the Italian manner, it is located on the gospel (south) side of the church. This single tower is massive and bold and crowns the ensemble. The interesting fenestration of the campanile is made up of openings, which become more numerous at each story level, with each level developing into a rich arcade

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at the top. Below the arch openings at the top level are rows of decorative marble insets. Each of the four corners of the tower has a pyramid-shaped peak representing one of the four cardinal virtues of prudence, justice, temperance and fortitude. A conical spire adorned with a cross sits on the top of the campanile (Photograph #20). The cone is covered with terra cotta colored tile in various patterns. In 2000, the lights in the campanile were restored; in 2003, the chimes were restored.

The vertical emphasis of the campanile is echoed by two smaller vertical towers on either side of the apse, which cover ventilators and blend into the design. These towers have ridged roofs of terra cotta Spanish tile and are perpendicular to the main roof. The architect's treatment of these towers serves to indicate how even ventilators may be made an asset rather than a liability of church architecture (see Photograph #17).

Interior

The building is divided into an upper church, choir loft and lower church/basement.

A. Upper Church

The interior of the church retains most of its initial design. The plan of the "upper church" is cruciform. There is a narthex, nave, baptistry, main aisle, two side aisles, transept and sanctuary. As was common in America, the plan included a lower and upper church to accommodate double masses for the growing number of Catholic immigrants.

Entry to the church building is through the vaulted narthex, or vestibule, with walls of Tavernelle marble in a light buff shade (Photograph #21). Below the vault, on either side of the narthex, are two cast plaster reliefs. The relief on the left is of Saint Vincent de Paul; the relief on the right is of a galley. The front walls of the narthex contain stained glass windows depicting the birth of Christ by Earl Edward Sanborn of Boston, MA, installed February 25, 1931. On either side of the main doors are carved Tavernelle marble holy water fonts built into the wall.

The Chapel of Divine Mercy (former baptistry) is located in an alcove to the left in the narthex (Photograph #22). It has ornate wrought iron gates and three stained glass

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windows, signed Harry Clarke Stained Glass Ltd. 1935. Scenes of the Nativity of Christ, the Adoration of the Magi, the Baptism and Resurrection of Christ and Jesus Blessing the Children are depicted in the windows. The former baptistry space was converted to a chapel in the early 1980s when the original baptismal font was moved into the nave of the church. In the right wall of the chapel is a small oak door with the words, Olea Sancta (Holy Oil). This is an original ambry where the sacred oils were kept when not being used.

The right and left walls between the narthex and nave contain two arcades. Each arcade has five leaded glass windows by George Hardy Payne Studios of Paterson, NJ. Centered in each of the windows is a medallion with a religious symbol in it. The arcades are of the same wood as the interior of the church and allow a general vista of the nave.

The floors of the narthex, chapel, center nave and side aisles are the original stone and are composed of heather brown Welch tile laid out with unpolished Tennessee marble borders. The floors were restored in 2007.

Upon entering the nave to the right and left are reconciliation rooms that replaced the original confessionals. Oak doors and trim from the original confessionals were used in the construction. The remaining wainscoting and trim duplicates the original design and stain.

Beyond the nave, your eyes are drawn to two colonnades, which separate the nave from the side aisles (Photograph #23). The majestic columns are rendered in vertically grained Cipolin marble from Vermont in a light green tint. Each column is 12 feet and weighs five tons. The capitals are Corinthian and add another 2.5 feet to the total height of the columns (Photograph #24). The columns support the great weight of the church's vaulted ceilings and upper walls and symbolize the 12 apostles who were the "pillars" that supported the early church.

The four doors leading into the nave are oak. Each door has lead glass windows with religious symbols in them (Photograph #25). In the nave, high wainscoting of oak in a dark finish surrounds the walls. Above the wainscoting are sets of double arched windows.

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Seating capacity in the church is 1,100. At the end of each varnished white oak pew is the architectural detail of a double arch and Corinthian column similar to those found in the windows and elsewhere throughout the church (Photograph #26). The floors beneath the pews are also oak but lighter in shade than the wainscoting.

A carving in oak of a dove representing the Holy Spirit occupies a space over the main nave of the lintel. On either side of the dove are the words, "Give Place to the Holy Ghost." Over the side aisle doors are two cast plaster medallions with intricate details.

Midway down the center aisle of the nave is a break in the pews. The original baptismal font, octagonal, of carved marble and inlaid with mosaic tiles, is on the right (Photograph #27). The bowl sits on an intricately designed pedestal with mosaics, Venetian in style, designed to match the altar rail and high altar. There are also mosaic symbols of a shell, dove and the Greek letters representing the Alpha and Omega.

On both of the side aisles and rear walls of the nave are hammered bronze Stations of the Cross in decorated plaster frames (Photograph #28). Each forms a corbel at the base of an arch. The stations, created by Rambusch Studios, are in a unique art metal design known as "repousse", a method in which the bronze is shaped by hammering the figures in from the reverse side. They are "Medieval" in design and set in Florentine frames. They were restored in 2008.

The sanctuary end of the church is marked by a departure from the immediate tradition, with the disposition of the side altars, of which there are four, suggesting a more medieval setting. Above the entrance to the sanctuary is a wide-sweeping "triumphal arch" that leads to a mural in the center of the apse ceiling celebrating the triumph of "Christ the King" (Photograph #29).

The high altar, which was originally one piece, is in the center of the sanctuary and was built by the McBride Studio of New York (Photograph #30). It is of Algerian onyx, a finely crystalline form of quartz, predominantly gold in color with bands of foamy white running through it and studded with mosaic in gold and enamel. It was modeled after an altar the pastor, Father Dolan, had seen in Europe and is of strictly Roman design. This

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type of onyx was used in ancient Roman buildings. The area directly below the altar table is adorned with decorations of Algerian Tarnana Nuage. The face of the mensa or altar table is carved in an intricate pattern. An inset of green marble in the front of the main altar has a frame of Venetian mosaic with the words, "Behold the Lamb of God, who taketh away the sins of the world" carved into it (Photograph #31). The architects placed the high altar well forward of the rear wall of the church, which was not the custom at the time. By bringing it forward, the brilliant golden onyx stands out more. One of the techniques the architect Charles Maginnis used most effectively was to set an altar in shades of white and gold against a darkened background, in this case, a marble background ranging from dark blue to light orchid accentuated by strips of dark green.

In 1968, due to the rulings for changes required by Vatican II, the table portion of the high altar was detached, moved forward approximately 16 feet and slightly reduced in size. The remaining portion of the high altar was modified and left in place. Along with these revisions, the center wrought iron gates were removed from the center altar rail, and the center opening in the altar rail was enlarged between the sanctuary and the nave.

A "baldachin" or canopy, which resembles a royal crown and gives height to the tabernacle, sits on top of the high altar (Photograph #32). It is composed of bronze mosaics and rests on four golden onyx Corinthian columns. Under the baldachin was a crucifix mounted on a stand, in a pattern similar to the candlesticks on the main altar. The tabernacle now rests in its place and the crucifix is now on the right side altar. The original tabernacle, which was below the baldachin, was built into the high altar and had a rear door that was removed in a 1968 renovation. A series of mosaic triangles appears in the altar background. Six richly carved towering bronze candlesticks, three on each side, sit on the top shelves of the high altar.

During the 1968 renovations, the wooden pulpit was replaced with a Verde Accelio marble ambo on the left (Gospel) side of the sanctuary. It is adorned with a Botticino marble eagle, which supports the bookshelf. On the right (Epistle) side is a lectern of matching Verde Accelio marble. It is smaller in size than the ambo, as the ambo is the main focus of the Liturgy of the Word.

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The Botticino marble altar rail design consists of an alternating pattern of solid and arcaded panels. The solid panels have inserts of colored marbles and bronze motifs and are fringed with strips of Venetian mosaic. The arcaded panels bear Romanesque round arches and are rendered in rich responsiveness to the material of the main altar (Algerian onyx). The original single black wrought iron gates (now painted gold) remain in front of the two side altars.

The altar rail extends beyond the sight line of the side walls and includes two side entrances leading to two side altars. One is dedicated to the Blessed Virgin Mary and the other to Saint Joseph (Photograph #33). There are two shrine altars, one dedicated to Saint Vincent de Paul and the other to Saint Patrick (Photograph #34). The extension of the altar rail creates a narrow transept or cross-hall, which passes under the two arches at the front end of the nave without breaking the continuous line of arches extending from the apse rearward to the façade wall.

In "The Spirit of St. Vincent's", Dr. Walter Robinson states: "Our architects made an ingenious provision for installing an extra-long altar-rail. They provided at each end of the front edge of the sanctuary a large extension beyond the line of the side walls. These extensions not only provided two side entrances, but also made possible an unusually long altar rail and behind it, two shrine altars in addition to the usual two side altars. These extensions created a modified narrow 'transept' or 'cross-hall.' By passing this transept under the two arches at the front end of the nave, our architects did not have to break the continuous lines of arches extending from the apse rearward to the façade wall of the church. By this clever planning, St. Vincent's remained an outstanding example of a true basilica."

There are three transept windows, one north and two south of the altar rail. Depicted in the north transept window are scenes of Saint Joseph and the Flight to Egypt, Saint Vincent de Paul with Children, and Saint Vincent de Paul at Sea (Photograph #35). These windows are signed Harry Clarke Stained Glass LTD 1935. Depicted in the south transept windows are scenes from the lives of the Blessed Virgin Mary and Saint Patrick and the execution of North American Jesuit martyrs (Photograph #36). These windows are also signed Harry Clarke Stained Glass LTD 1935.

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The reredos wall of the apse is lined to the spring of its vaulting with Fleur de Peche marble in graduating tones in an interesting pattern, which includes mirror book facing.

The shadings in the marble range from hues of deep blues and reds to light orchid hues. Strips of Grecian marble, dark green in color, vertically divide the wall into sections and frame the corner of the walls. The corners are decorated on top with rows of stylized acanthus leaves, egg and dart molding, and dentils. At the spring of the apse, before the start of the ceiling, is a band that covers the circumference and has lettering of a religious theme, "JESUS, KING AND CENTER OF ALL HEARTS, HAVE MERCY ON US" (See Photograph #29). On the south side of the apse, built into the wall is an oak door. Engraved in the door is Olea Santa (Holy Oil). This is another place in the church for the sacred oils.

At the base of the golden dome of the apse are nine circular arch openings with stained glass windows. These are nine of the 24 original windows by Harry Clarke (Photographs #37 and #38). These windows set the stage for the 11 sets of windows in the aisles of the church entitled "The Mass in Glass," also referred to as "The Genius of the Mass."

A semi-circular interior colonnade, composed of six marble columns 13 feet high placed at regular intervals surrounds the main altar and extends from wall to wall. The columns support an arch shaped cornice (entablature) of Botticino marble. The frieze of the entablature is inset with gold mosaic tiles. The top of the entablature is decorated with projecting palmettes (resembling the acanthus plant) above each column (Photograph #39). The six columns are Fleur de Peche marble, round in cross section and are of light orchid color with Corinthian capitals. At both ends of the colonnade are two square piers of Grecian marble, dark green in color to match the wall leading into the apse. A marble sculpture of an angel facing the tabernacle rests on each pier. The multi-colored marbles on the curved apse wall dramatize the golden-onyx main altar.

The pavement of the sanctuary is done in a "diaper pattern" of black and white marble of Italian and French origins (See Photograph #30). It is reminiscent of an Art Moderne pattern and was cleaned in 2007. The diamond-shaped pattern is picked up in the marble of the walls and in a stained glass window depicting the Last Supper. The unique design was achieved through a very intricate process and adds striking accents to the walls. The predella (platform) and steps of the high altar are of Traini marble, buff in color.

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Two side altars in the transept are made of Botticino marble in a light buff shade tint and are recessed in arched niches. The face of each mensa (altar top) is carved in an intricate pattern.

The side altars rest on Ionic columns. On the reredos or walls behind the tables are six gold mosaic triangles similar to those on the high altar but smaller in size. Below the mensa, the altars are enriched with discs of green and red marble trimmed with mosaics and carry symbolic carvings, a stylized "M" for Mary and an "SJ" for Saint Joseph. Above each side altar is a life-size carved marble statue of Mary and Joseph. On the reredos behind the statues are panels of mottled gray and white marble.

On the side altars are beehive tabernacles. Medieval artists often compared the Blessed Sacrament to sweet honey stored up by swarms of industrious bees. (See Photograph #33). On the doors of the tabernacles are the traditional symbols of the basket of bread behind a large fish, recalling the Miracle of the Loaves and Fishes, an event which prefigured the Holy Eucharist.

There is a pair of cast bronze candlesticks on both side altars, matched in design but smaller in size, to those on the high altar. There are two circular cast plaster medallions with religious symbols on either side of the wall before the arched niche. There is a circular painting on canvas above each altar at the top of the arched niche.

Two shrine altars are set in arched niches as well. They are also of Botticino marble in a light buff tint. They are dedicated to Saint Patrick and Saint Vincent de Paul. The mensa of each altar rests on three Ionic columns and has no tabernacle. Under the altar and behind the columns are back panels of mottled orchid, trimmed with mosaic. On the reredos behind each shrine altar is a mural. One depicts Saint Patrick praying on a mountaintop while the faithful hear Mass in a cave during a time of persecution; a ruined abbey symbolizing Ireland's ancient monastic culture also appears in the mural. The other mural depicts Saint Vincent de Paul standing in front of a typical rural French church. In it, he is holding a child, while a second child stands at his side. (See Photograph #34). The scene in the mural is similar to the one etched in stone on the front of the church.

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Sitting on pedestals along the front wall of the nave are two finely carved marble statues. On the left is the Sacred Heart of Jesus and on the right is Saint Anthony. Sitting on two wall shelves are statues of the Infant of Prague and Saint Theresa. On the shrine altars are statues of Saint Patrick and Saint Vincent. There are two other statues on pedestals in the rear of the church – one of St. Jude and one of St. Elizabeth Ann Seton.

In the nave, there are 11 pairs of aisle windows. Each pair contains two large pictorial panels, one for the Old Testament and one for the New Testament, plus two smaller pictorial panels, which depict related scenes or persons (Photograph #40). A square Corinthian column supporting two Romanesque round arches divides each set of windows. Centered above each pair is a lunette (medallion) with a related symbol. Depicted in the nave windows are the following: a Dedication Mass; Mass of First Communion; Mass of Ordination; Mass of the Sacred Heart; Mass of the Blessed Sacrament; Mass of the Holy Souls; Mass of the Holy Angels; Nuptial Mass; Mass of the Apostles; Mass of the Holy Spirit; and Mass of the Universal Church. The windows bear the signature of the Harry Clarke Stained Glass Studio, Dublin. Because of the campanile, a window could not be placed in the front south wall. In its place is a reproduction of a Byzantine Icon of "Our Lady of Perpetual Help."

In the side aisles of the nave are the 12 original hanging light fixtures, designed by Rambusch Studios (Photograph #41). The medieval-style lanterns were chosen by the architect to complement the Romanesque design of the church. The lanterns have a special filtered glass, which provide just the proper reflection on the stained glass windows. Twelve hanging light fixtures in the center aisles are similar to, but not reproductions of, the original lights. They were designed to provide additional lighting in the nave of the church.

Rambusch Studios also designed the four "shield light" fixtures near the side altars. They were created specifically to direct the light towards the statues on the altars and the murals. Patterned after the lights in the Hall of Knights in Windsor Castle in England, there is a coronet or crown worn by royalty on the top of each. The symbolism is that the church is "The Castle of Christ the King."

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Off to the north side of the sanctuary is the sacristy, an ample space with an oak vesting cabinet, two full-length vestment closets, a two-partition sink, including the sacrarium, and a safe for storing sacred vessels (Photograph #42). The doors and windows of the sacristy are oak with stained glass panels. There are two stained glass windows in the west wall of the sacristy by George Hardy Payne Studios, Paterson, NJ. They are similar in style to the clerestory windows in that each has a medallion with a religious symbol in the center.

In the hallway leading from the sacristy to the lower church are two stained glass windows by an unknown artist. One is of Saint John Vianney, patron saint of priests; the other is of a priest in the act of taking communion to the faithful.

There is a north and south side foyer (entrance) to the church. There are two stained glass windows in each foyer. Depicted in the north foyer are the Call of Moses, the Execution of Archbishop Oliver Plunkett, Jacob's Dream and The Presentation. The windows are signed Harry Clarke Stained Glass LTD 1935. Depicted in the south foyer window is an angel with a scroll by an unknown artist.

There are also nine small stained glass windows in other doors throughout the church. Each window is clear glass with a religious symbol in its center. The artist is unknown.

Prominent arches in the ceilings of the church extend from the front wall forward to the apse at intervals corresponding with the two rows of columns on either side of the nave. The arches terminate in a cast plaster corbel of various religious symbols such as eagles, angels, and the letters HIS (Photograph #43). These arches are prominent features in a basilica. Over one thousand rosettes, cast in plaster in squared inserts, are seen in the arches throughout the building.

The ceiling of the church is designed in the old Roman invention of the "vault," half-cylinders composed of plaster on mesh, which rest on columns. Over the central aisle of the nave is a very long semicircular arched "barrel" vault. At the intersection of the vault and the wall are 14 pairs of clerestory windows (Photograph #44). They are 14 of 24 original windows by Harry Clarke. Located directly above the main windows and between the 14 Stations of the Cross, the general purpose of these two-light windows is to admit light into the nave. Each window consists of a mosaic of lightly tinted circles of

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glass with a lunette in the center bearing an emblem of the Passion. An Ionic column separates the windows in each set. The side aisles are divided into individual bays between the columns and have smaller vaulted ceilings. The earliest examples of this type of ceiling was found in Lombardy in the valley of the Po River in Italy; thus the form and style has been referred to as "Lombard-Romanesque."

B. Choir Loft

In the stairwell leading to the choir loft is a stained glass window of Saint Cecilia, patron saint of musicians, by an unknown artist. The choir loft, which the architects extended out over the rear pews, has richly carved oak supporting beams stained to match the interior woodwork of the church (Photograph #45). It is home to a pipe organ built in 1930 by the Hinners Pipe Organ Company of Pekin, Illinois, at a cost of \$10,000. It has three manuals (keyboards) and a pedal board. In 1990, the Organ Historical Society documented it as one of the last original organs of this type. Refurbished during the years 1993-1995, it now contains 33 ranks with 1,700 pipes.

C. Lower Church/ Basement

The full concrete basement is presently a multipurpose space used for religious services, meetings and social events. It bears the weight of the upper church and originally served as a lower church, doubling the seating capacity. Access is through doors on Avenue C, 47th Street, 46th Street side and a stairwell in the hall leading from the sacristy.

The floor plan of the basement exactly duplicates that of the upper church. There are twelve columns that are the foundation of the columns in the upper church. The sanctuary is up one step and is in the same area as the sanctuary in the main church. There is a predella that raises the area another two steps and a wooden altar rail that runs the length of the transept.

The floors are terrazzo of different colors to delineate the aisles and transept from seating space. The walls are treated in vinyl wall covering. There is a suspended ceiling with drop-in panels. There was never fixed seating but folding chairs make the space versatile.

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A kitchen was added in the front of the space. There are two bathrooms, several storage areas, closets and mechanical rooms.

Saint Vincent de Paul Rectory: Non-Contributing

The rectory is a non-contributing building. The three-story rectory with basement that includes a garage and multipurpose room is located at 979 Avenue C, on the west side of Avenue C on the corner of 46th Street, in Bayonne, New Jersey and has four designed facades. It is located in Lot 17, Block 76 on the Tax Map of the City of Bayonne. It is not constructed to the lot line.

The Tudor Revival rectory, designed by architect Paul C. Reilly and built in 1929, utilized the extra blocks of Weymouth granite, which had been buried under the lawn after the church construction was completed. They were dug up and used to provide a facing of granite around the entrance and the area adjacent to the bay window so that it would match the church. This lower section of the façade is original. The original decorative timbers set in a full bed of soft mortar were replaced by cement and faux timbers painted brown during a 2003 renovation. The original Spanish tile roof was replaced with a roof of brown shingles.

Reilly's best-known works include Sacred Heart Cathedral in Newark, NJ, and Our Saviour Roman Catholic Church at Park Avenue and 38th Street, New York, NY. He had a close association with the Roman Catholic Archdiocese of New York, where he was a member of the Cardinal's Committee of the Laity. He also held the position of architect of Saint Patrick's Cathedral in New York City. The building has been in use as a rectory since construction in 1946.

Setting

The church remains in a setting similar to that when it was constructed in 1927-30. The church has on-site parking that one enters and exits from West 46th Street.

8 Statement of Significance**Applicable National Register Criteria**

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

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

Criteria considerations

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

Property is:

- ☒ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

9. Major Bibliographical References**Bibliography**

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

Art

Architecture

Period of Significance

1927-1944

Significant Dates

1927 Ground Breaking; 1930 Dedication and Consecration

1929-1944 Installation of Harry Clarke

Stained Glass Windows

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Architect: Maginnis & Walsh

Builder: Chas. J. Smith Construction Co.

Primary location of additional data

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

Name of repository: Archives of Saint Vincent de Paul

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NARRATIVE STATEMENT OF SIGNIFICANCE

Saint Vincent de Paul Roman Catholic Church is the only North American repository of artwork of the stained glass windows of the master craftsman Harry Clarke of Ireland. Clarke is identified with the Arts and Crafts Movement of the nineteenth and early Twentieth centuries. The church was designed by Charles Maginnis of Maginnis & Walsh of Boston, one of the leading architectural firms in the first half of the twentieth century, considered specialists in ecclesiastical architecture.

History of Founding of Saint Vincent de Paul Church

The present church of Saint Vincent de Paul Church is the third building for worship started by a Roman Catholic congregation formed in the uptown section of Bayonne in 1894. According to Rev. Raymond J. Kupke, church historian for the Archdiocese of Newark, the origin of the congregation and church of Saint Vincent de Paul dates back to the late 1700s, when a German Jesuit priest, the Reverend Ferdinand Steinmeyer, also known as Father Farmer (depicted in a Clarke Studio nave window), served groups of Catholics in the Pamrapo section of present day Bayonne. By the early 1800s, the Reverend Richard Bulger (depicted in a Clarke Studio nave window) ministered to Catholics here as well.

In 1836, Irish Catholic laborers, who helped construct the extension of the Morris Canal from Newark to the border between Greenville (now part of Jersey City) and Pamrapo, (northern section of Bayonne) settled in Pamrapo. Their descendants would become early parishioners of Saint Vincent de Paul Roman Catholic Church. Around 1852, the Reverend John Kelly (depicted in a Clarke Studio nave window), pastor of Saint Peter's Roman Catholic Church in Jersey City, said Mass in a house on Lord Avenue in Bergen Point (southern part of peninsula of Bayonne). The City of Bayonne was incorporated in 1869.

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From 1865 to 1894, people attended services at either Saint Mary Star of the Sea Roman Catholic Church, the oldest Roman Catholic parish in Bayonne established in 1852 and located downtown, or at Saint Henry Roman Catholic Church, established by German families in 1889 located in the center of town. There were no churches in the uptown section of the City of Bayonne.

Between 1890 and 1910, as a result of immigration and industrialization, Bayonne experienced its greatest period of population and economic growth and became home to a large number of German and Irish, who would help build the city. Many Irish immigrants moved uptown to work in the booming construction industry. A particular group of houses on 52nd Street between Avenue C and Avenue D (now Broadway), known as "Plasterers Row", became a "power-house" of the uptown Catholics and important to the history of Saint Vincent de Paul.

Uptown Catholics found themselves in a peculiar church situation. They had no church building of their own and were situated between two predominantly German parishes: Saint Paul in the Greenville section of Jersey City and Saint Henry in mid-town Bayonne, where sermons, hymns and lessons were in German. This greatly affected the faith of the Catholics in this section of town, in particular the children.

On June 6, 1894, a committee of eight men from "Plasterers Row" became the founders of the church: Robert Bain, John J. Farrell, Robert J. Farrell, John Gaven, John J. Kelly, George Page, John Willis and Joseph P. Hearaty. They met with Bishop Wigger (depicted in a Clarke Studio nave window) and convinced him that an uptown church was needed. He immediately issued a charter for the parish of Saint Vincent de Paul. Less than a month later, the trustees adopted legal by-laws and purchased the first of several lots on Avenue C between 46th and 47th Streets. The trustees also rented Salterville Hall at 12 West 48th Street (formerly Centre Street) for ten dollars a month, making it the "first church" under the name Saint Vincent de Paul. Initially, priests from Saint Henry served the church. Today a section of the first church remains as the second floor of a building utilized by Altamura Bakery at 12 West 48th Street. On eight lots purchased on Avenue C between 46th and 47th Streets by the trustees, the "second church", made of wood, was erected. The cornerstone was laid on September 3, 1905.

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The growth of the community prompted the church leaders to build a church that would reflect the city's prosperity of the time. Industry and oil refineries in Bayonne had replaced farming and fishing as occupations, giving Bayonne the title "Peninsula of Industry." The Central Railroad of New Jersey had four depots within the city limits, and ships from every nation arrived at Constable Hook, bringing people from all over the world to work and live in Bayonne. The city was experiencing an upward economic trend. The congregation of Saint Vincent de Paul had outgrown the "second church." The overflow of parishioners had to attend services at the nearby Saint Vincent de Paul Parochial School (entrance at 80 West 47th Street), which had been constructed in 1920.

Plans for the "third" and "present" church on Avenue C between 46th and 47th Streets began in 1927. It would replace the former wooden structure, which was razed. During construction, religious services were temporarily held in the school auditorium. Under the leadership of Father Joseph Dolan, the fifth pastor, the Lombard-Romanesque architectural style was selected for the church building. The church was designed by the firm of Maginnis & Walsh of Boston and built by Chas J. Smith Construction Co. The church was dedicated in 1930.

Architectural Significance

Father Dolan initiated the plans for the present church in 1927 and was responsible for the ground breaking that same year. He studied for the priesthood and was ordained in Genoa, Italy. During that time, he traveled extensively throughout Western Europe studying church architecture and gathering ideas for a church he envisioned one day. When it came time to choose an architectural firm for the church in Bayonne, he chose Maginnis & Walsh of Boston, Massachusetts. The firm was one of the leading architectural firms in the first half of the twentieth century and considered specialists in American ecclesiastical architecture. The firm was well established in collegiate and ecclesiastical architecture and known for its innovative design of churches. In the late 1920s, the firm was transitioning from its work in the Gothic style of church design to other styles, including the Lombard Romanesque style. In a paper entitled "Maginnis and Walsh" Rayne Adams states: "Catholic architecture in this country, at the time when Maginnis & Walsh began their practice, was largely inspired by the Gothic work of Europe, but churches were only too commonly erected with insufficient funds, so that,

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quite aside from the perfunctory quality of their design, they seldom realized the admirable integrity of the European prototypes. The innovation made by Maginnis and Walsh was so sensible that one may wonder why it was not made before their time. They turned to Romanesque architecture of Lombardy for their inspiration. And, although they have expressed their work in other styles, I feel it is in this first acceptance of the simple forms of this Lombardy architecture that we may detect in some measure the method of their thinking. For this style not only lends itself to an economical expression, but it also permits great freedom in the use of motifs and materials without sacrifice of character. And it permits the architect to work well within the limits of Catholic church tradition."

An excerpt from Milda B. Richardson's essay "Chancel Remodeling: Charles D. Maginnis (Maginnis & Walsh)," explains the architect's influence on church design: *"Under Maginnis' design leadership, his firm revolutionized the practice of Roman Catholic architecture in America and enhanced the prestige of Catholic culture. Associated primarily with ecclesiastical and collegiate commissions, the firm built a broad patronage network that included some of the highest ranking leaders of the Roman Catholic Church at the turn of the twentieth century."*

Among the firm's church masterpieces are: the chancellery at Trinity Church in Copley Square, Boston; the high altar, baldachin and bronze doors of Saint Patrick's Cathedral in New York; and the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. Among its collegiate designs are the campus of Boston College, deemed the "most beautiful campus in America" by The American Architect magazine, the law school at the University of Notre Dame and the Harkness Tower at Yale University.

Charles Donagh Maginnis (1867-1955), the lead architect for Saint Vincent de Paul Church, served as president of the Boston Society of Architects from 1924 to 1926, and held the office of president of the American Institute of Architects (A.I.A.) from 1927-1929. In 1925, Maginnis received the A.I.A. Medal for the Carmelite Convent, in the category of best ecclesiastical design in the U.S.A. that year. Also in 1925, he received the J. Harleston Parker Gold Medal administered by the Boston Society of Architects for the Science Building at Boston College. In 1926, he received the Bronze Medal Award from the Chamber of Commerce in Washington, D.C. presented to him by General Ulysses S. Grant, III, chairman of the Capital Commission for the Trinity College Chapel. In 1948, the A.I.A. presented him with one of two Gold Medals he would

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receive for "outstanding service to American architecture" the highest award in the profession. In 1949, Maginnis was awarded an honorary Doctor of Arts degree from Harvard University and was recognized as the "Leading ecclesiastical architect of the nation; he has adapted the Romanesque tradition to the needs of Catholicism in a new world." An excerpt in a January 31, 1932 letter, regarding St. Vincent de Paul Church, written by the architect states:

"The building represents a deliberate effort to achieve veritable architectural distinction in a type of parochial enterprise which is not always too thoughtfully directed. This is due in large part to the persuasion that the economy, which is necessarily an important element in such enterprises, must be accepted as a discouraging limitation, instead of a condition which is compatible under trained direction of a perfectly artistic issue . . . The building, which, in point of style, represents a free rendering of Lombard Romanesque, is of picturesque rather than stately architecture. Maginnis & Walsh has obviously preferred to quality mere bulk in the interest of an organic design, with telling emphasis and attractive symbolism."

In his memoirs, Maginnis further commented that, in his efforts to design Romanesque Revival churches, rather than emulating the elaborations of European churches, he would instead choose a more discriminating use of foreign precedent. He recommended strongly the study of the churches of Lombardy whose simple dignity could be achieved without inartistic compromises.

Harry Clarke and the J. Clarke & Sons Studio of Dublin

The church of Saint Vincent de Paul is most significant because of its identification with stained glass artist Harry Clarke and the Clarke Studio of Dublin, Ireland, who designed 40 of the church's stained glass windows. The windows in the church are not only "well-preserved" examples of Clarke's work, but are also the only Clarke windows in North America. The artist had created a new style in stained glass.

According to Lucy Costigan, author of "strangest genius, the Stained Glass of Harry Clarke", "Clarke wasn't the first producer of stained glass in Catholic Ireland but he is

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counted the best, the most original as he combined mastery of both graphic art and stained glass that no one else ever achieved."

Father Dolan knew the work of Clarke and the firm of Joshua Clarke & Sons of Dublin from frequent visits to Ireland. Maginnis & Walsh also knew of the artistic quality of Harry Clarke's work and suggested that Clarke be chosen without competing. It has also been suggested that Father Dolan, of Irish heritage, favored the work of Clarke, for the mostly Irish parish in Bayonne (*New York Times* 26 March 2000).

In honor of the fact that the windows of Saint Vincent de Paul Church were the first Harry Clarke windows in North America, the Honorable Michael McWhite, Minister of the Irish Free State, who was visiting Washington, D.C., came to the dedication of the church on November 30, 1930.

When Clarke died in 1931 at age 41, the Harry Clarke Stained Glass Studio continued to work on the church windows from the artist's Master Plan and to follow the designs left by the artist. The 11 pairs of nave windows were completed between 1939 and 1944. The studio carried on a high standard of stained glass craftsmanship and design throughout the world until it was closed in 1973.

Saint Vincent de Paul Church remains the only church in North America with original stained glass windows by Harry Clarke. Over the years, as the work of Harry Clarke has become more renowned, visitors have come from all over the world to the church to view the windows.

Clarke's Master Plan

Harry Clarke oversaw the Master Plan for the windows of the church and the execution of the first two sets of windows contracted June 7, 1928. This first set consisted of the wheel window in the façade and the nine windows in the apse. The second set included the 14 clerestory windows contracted March 15, 1929. The first and second sets were shipped from Dublin on the Cunard ocean liner, *Laconia*, October 3, 1929, and arrived December 10, 1929. The installation of the wheel window took place December 19, 1929.

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While this installation was taking place, Harry Clarke was involved with the next set of windows, which included the three baptistry windows and four transept windows. They were completed in 1935, after Clarke's death (1931). His style is clearly visible in these windows.

Clarke created the nine apse windows in deep glowing colors, each with an angel bearing a symbol of the Mass. The following is a description of the windows by the artist himself: "Within each of the nine lancet windows of deep glowing colors is an angel bearing a symbol of the Mass. The inventive way in which the background of each window is treated is such that the robe of the angel is complimented by a relevant abstract decorative backdrop whose jagged, whirling and wheeling patterns give the impression of dramatic activity." The items needed for Catholic Mass in the apse windows come from the General Instruction of the Roman Missal, Chapters V&VI. The list at the time was from the Mass prior to Novus Ordo of Pope Paul VI, April 1969, and varies from today. These nine original Harry Clarke windows set the stage for the 11 sets of windows in the nave.

The theme for the nave windows is "The Genius of the Mass" (The Mass in Glass). There is a contrast of the "Old Law" with the "New Law" figures from Hebrew scripture along with a Presider offering Mass. A unique feature of the windows is that all the main figures in them are historical persons both from scripture and from the history of the Archdiocese of Newark, the United States and the parish of St. Vincent de Paul.

The Clarke Technique

Clarke was a designer of fabric, and his fabric designs were influenced by the costumes of the Ballet Russe, which performed in Ireland often. While his illustrations and fabric designs were considered superior, it was in stained glass that he would excel. By 1921, his stained glass work was well known in Europe and Australia. He had a desire to revive Celtic nationalism and was one of the first people to put Celtic imagery in stained glass. He read and researched his subject matter a great deal. His windows are historically correct as well as visually beautiful. Because he was an illustrator for the publications of the writers Edgar Allen Poe and Hans Christian Anderson before becoming a stained glass artist, he had practice in adapting his mood and mannerisms to evoke what he was depicting in the most mysterious ways. He developed an extremely individual

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style because of this.

Clarke was born at a time when much of the stained glass in churches was ordered from set pattern books, made up in Munich or London, and assembled in a church. This led to dull, repetitive, stereotyped glass, often of poor quality or at best "demoralized Gothick." A turning point in Clarke's artistic life was going to Chartres Cathedral outside Paris on a scholarship where he studied the mysterious beauty of medieval stained glass, its jewel-like qualities and intricate leaded patterns. After this experience, he vowed to destroy all his previous work and aspire to the revelation of the unsurpassable creations he had seen.

When he returned to Ireland, he went to work in his father's successful stained glass business. In an article for *Intercom* magazine, Dr. Nicola Gordon Bowe states: "Upon his return from Chartres, it was working in his father's studio that he had the freedom to create some of the most outstanding stained glass in Ireland in an artistic style that would earn him the title 'Poet of Stained Glass'. From this time on, words could not describe the sparkling bejeweled richness and hypnotic power of his windows. His windows had sustained magnificence of color, intricate drawing, lavish and mysterious symbolism, which together produced an overpowering effect on the viewer. His windows were called technically superb, abounding in copious details, woven skillfully into the overall design so that the focal point is always the hieratic beauty of the face of each character. Kaleidoscopes of rich colors greet you as you first view a Clarke window but only as you approach closer do the many wonders of it unfold. Also, before Clarke, no one had seen the great beauty that could be obtained by leads alone."

He developed the following techniques, all of which can be seen in the windows of Saint Vincent de Paul: the use of hydrochloric acid to create pale colors; generous ornamentation; lively animated faces; appropriate colors in ecclesiastical designs; the use of stylized hair and hands; the use of examples of the popular Art Moderne style of the times; the use of high necked collars of ruched material; the use of menacing Edgar Allan Poe-like figures, along with more traditional decorative figures seen in stained glass at the time; and the art of working the lead into the design.

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In addition to the above, many of the windows of Saint Vincent de Paul contain Clarke's signature FOs (floral ornaments). These stylized flower heads are considered "unexpected gems" in his windows.

Clarke had a reputation for selecting brilliantly colored glass produced by the best European glassmakers. He also liked using thick pieces of irregular glass (especially blues) even using the bottoms of bottles in some windows. He could coax the most mysterious quality out of a simple piece of glass.

His greatest stained glass achievement was the creation of the Geneva Window for the Labor Court at the League of Nations, which paid tribute to the great Irish writers. However, it was rejected by the conservative Free Irish State and today can be seen in The Wolfsonian Art Museum in Miami, Florida.

Historical Significance

Saint Vincent de Paul Church represents the Lombard-Romanesque style of architecture and qualifies for local historic designation under 33A-8 Designation of Landmarks and Historic Districts. It is one of a few Lombard-Romanesque basilicas in Hudson County, New Jersey, designed by Charles D. Maginnis and the only church in North America to contain original stained glass windows (24) by the renowned Irish stained glass artist Harry Clarke. Clarke died in 1931; however, the windows in the former baptistery were produced by the Clarke Studio and delivered in 1934. The windows for the nave were shipped in the late 1930s and early 1940s, as World War II had affected transatlantic trade.

The church received designation as a local landmark from the City of Bayonne and Historic Preservation Commission in December 2008. It also received a Certification of Eligibility from the Department of Environmental Protection in July 2009.

A feature article about the stained glass windows in the New York Times comments on their historical significance: "The windows represent the different periods of time the church has gone through, from the early years, pre-Vatican II, and all the way up until World War II, when the windows were finally finished" (26 March 2000). Each aisle window depicts a Mass of the

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Church both in the Old Law and the New Law with figures appropriate to the historical time period found in the New Law.

The Clarke stained glass windows located in the church have been an attraction for those interested in stained glass windows in general and the artistry of Harry Clarke in particular. Saint Vincent de Paul Church then serves as a repository for the windows.

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St. Vincent de Paul R.C. Church
Hudson County, New Jersey

Section number 9 Page 32

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St. Vincent de Paul R.C. Church
Hudson County, New Jersey

Section number 9 Page 33

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Acknowledgments:

Contributors to the project include:

Catha and Viggo Rambusch, Rambusch Studios, Jersey City, New Jersey
Ken Ryan, The Abbey Stained Glass Studios, Dublin, Ireland
Peter Keenen O'Brien, M.Div., Researcher and Photographer
Carmela A. Karnoutsos, Ph.D., Bayonne Historical Preservation Commission
Troy Simmons, Office of Patrimony and Property, The Management, Newark, NJ, The Archdiocese of Newark

St. Vincent de Paul R.C. Church

Name of Property

Hudson County, NJ

County and State

10. Geographical DataAcreage of property 1.59 acres**UTM References**

(Place additional UTM references on a continuation sheet.)

18	575,550	4,503,610
Zone	Easting	Northing

2

3	Zone	Easting	Northing
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4

☐ See continuation sheet**Verbal Boundary Description**

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

Boundary Justification

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

11. Form Prepared Byname/title Priscilla K. Egeorganization Saint Vincent de Paul Roman Catholic Church date January 2, 2010street & number 979 Avenue C telephone 201-339-4093city or town Bayonne state NJ zip code 07002**Additional Documentation**

Submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional items**

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

Property Owner

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

name Archdiocese of Newark, Roman Catholic Church, Attention of Troy Simmonsstreet & number Office of Patrimony & Prop. Mgmt. Admin., telephone 973-497-4116171 Clifton Ave., PO Box 9500city or town Newark state NJ zip code 07104-0550

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

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

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National Park Service

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St. Vincent de Paul R.C. Church
Hudson County, New Jersey

Section number 10 Page 34

Boundary Justification

The boundary includes the entire parcel that has been historically associated with the church and rectory.

Verbal Boundary Description:

Lot 17 in Block 76 40° 41' North 74° West (Approximate)

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National Park Service

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St. Vincent de Paul R.C. Church
Hudson County, New Jersey

Section number ____ Page 35

ADDITIONAL DOCUMENTATION

List of Illustrations, Maps, Photographs, CDs

Illustrations and Maps

P1 – Copy of blueprint “Transverse Section of Church of St. Vincent de Paul” Maginnis & Walsh Architects, Boston, MA, The Archives of St. Vincent de Paul Church: Archival Box #6: Blueprints and Drawings

P2 – Copy of blueprint “46th Street North East Elevation” of St. Vincent de Paul Church: The Archives of St. Vincent de Paul Church: Archival Box #6: Blueprints and Drawings

P3 – Copy of blueprint “Pew Layout and Floor Treatment of Aisles, Etc.” of St. Vincent de Paul Church, April 5, 1929: The Archives of St. Vincent de Paul Church: Archival Box #6: Blueprints and Drawings

P4– Copy of blueprint “Plaster Details Basement of St. Vincent de Paul Church: The Archives of St. Vincent de Paul Church: Archival Box #6: Blueprints and Drawings

P5 – U.S.G.S. Site Map

P6 – Site Plan - Exterior

P7 – Floor Plan with Location of Photographer – Exterior & Interior

P8 – 2 CDs of digital files of additional photos requested (taken 7/26/10)

United States Department of the Interior
National Park Service

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St. Vincent de Paul R.C. Church
Hudson County, New Jersey

Section number ____ Page __36__

PHOTOGRAPHS:

Contemporary Photographs:

Representative Black and White Photographs (45) of the property. They were taken by Peter Keenen O'Brien, 984 Avenue C, Bayonne, New Jersey, on November 27, 2009 and July 26, 2010. The photographer's name, date of the photographs, and location of negatives are common to all photographs.

EXTERIOR

Photograph #1 – Overall view of St. Vincent de Paul Church with rectory to the left, looking west from the east side of Avenue C

Photograph #2 – View of façade of St. Vincent de Paul Church, looking west from Avenue C; note original lanterns on buttresses

Photograph #3 – Close up view of Celtic Cross on façade of church above the Harry Clarke wheel (rose) window, looking west from Avenue C

Photograph #4 – Close up view of main entrance door, looking west from the east side of Avenue C

Photograph #5 – Close up view of Lozenge with dollar sign symbol to the left of the main entrance door, looking west from Avenue C

Photograph #6 – Close up view of Lozenge with Chi Ro and Greek alpha and omega symbols to the right of the main entrance door, looking west from Avenue C

Photograph #7 – Close up view of cornerstone on the front left of the façade, looking west from Avenue C

Photograph #8 – Close up view of statue of Saint Michael the Archangel in the niche to the left of the colonnade below the Harry Clarke wheel (rose) window, looking west from Avenue C

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National Park Service

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St. Vincent de Paul R.C. Church
Hudson County, New Jersey

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Photograph #9 – Close up view of Saint Gabriel in the niche to the right of the colonnade below the Harry Clarke wheel (rose) window, looking west from Avenue C

Photograph #10 – Close up view of tableau of Saint Vincent de Paul above the main entrance door, looking west from Avenue C

Photograph #11 – Close up view of the Harry Clarke wheel (rose) window with stone reliefs, colonnade, niches and statues, looking west from the east side of Avenue C

Photograph #12 – Close up view of serrated, notched double window on the south (46th Street) side of the church, looking north from West 46th Street

Photograph #13 – View of terra cotta roof tile segments on south (46th Street) side of the church, looking northwest from the north side of 46th Street

Photograph #14 - Close up view of block modillions, diamond shaped architectural detail, roof and drainpipe on the south (46th Street) side of the church, looking north from West 46th Street

Photograph #15 – Close up view of apse with cross, terra cotta roof and architectural details between fenestration, looking northeast from the parking area west of the building

Photograph #16 – Close up view of buttress, roof segment, architectural detail and modillion on the south (46th Street) side of the church, looking north from west side of 46th Street

Photograph #17 – View of apse and ventilation tower, looking northwest from west of church building

Photograph #18 - View of sculpture of the Crucified Christ by Martinelli on the south (West 46th Street) side of the church, looking west from 46th Street and Avenue C

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National Park Service

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St. Vincent de Paul R.C. Church
Hudson County, New Jersey

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Photograph #19 – View of sculpture of the Crucified Christ, the campanile and the conical spire on the south (West 46th Street) side of the church, looking west from West 46th Street

Photograph #20– Close up view of the conical spire with cross on top of the 140 campanile on south (West 46th Street) side of the church, looking west from 46th Street and Avenue C

INTERIOR

Photograph #21 – View of narthex and floor tiles, looking north facing choir loft; note the side arcade with five leaded stained glass windows by George Hardy Payne Studios of Paterson, NJ, and the original lanterns

Photograph #22 – View of former baptistry, looking south from north in the narthex

Photograph #23 – Overall view of nave with columns, vaulted ceiling, choir loft above the entrance showing the Hinners Organ and Harry Clarke wheel window, looking east from transept

Photograph #24 – Close up view of Corinthian capital seen along the colonnades in the nave of the church, looking east from transept

Photograph #25 – View of main door, side arcades, choir loft and Hinners organ, looking east from the main aisle

Photograph #26 – Close up view of colonnade detail found at the end of each pew, looking north from the main aisle

Photograph #27 - View of baptismal font in the center of the nave, looking northwest from the main aisle

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National Park Service

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St. Vincent de Paul R.C. Church
Hudson County, New Jersey

Section number ____ Page 39

Photograph #28 - Close up view of the Seventh Station of the Cross, one of 14 hammered bronze stations that line the north and south interior walls of the nave, looking east from the left side aisle

Photograph #29 - View of the triumphal arch, apse ceiling with mural and nine Harry Clarke windows, looking west from nave

Photograph #30 - View of old high altar and marble sanctuary floor, looking west from altar rail

Photograph #31 - Close up view of main altar table, looking west from the main aisle

Photograph #32 - Close up view of baldachin on the old high altar, looking west from the main altar area

Photograph #33 - View of right side altar of the Blessed Virgin Mary in the transept, looking west from the altar rail

Photograph #34 - View of left shrine altar of St. Vincent de Paul in the transept, looking west from the altar rail

Photograph #35 - Close up view of north transept stained glass window with images of St. Joseph on the left and St. Vincent de Paul on the right, looking north from transept

Photograph #36 - Close up view of south transept stained glass window with images of St. Patrick and the Blessed Virgin Mary, looking south from the transept

Photograph #37 - Close up view of a Harry Clarke apse stained glass window, looking west from the sanctuary

Photograph #38 - Additional close up view of a Harry Clarke apse stained glass window, looking west from the sanctuary

United States Department of the Interior
National Park Service

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St. Vincent de Paul R.C. Church
Hudson County, New Jersey

Section number ____ Page 40

Photograph #39 – Close up view of entablature behind the old high altar with column, capital and mosaic details, looking south from the sacristy door

Photograph #40 – Close up view of a north nave window of Old and New Testament figures (Mass of All Souls), with a possible view of Harry Clarke, taken from the north side aisle

Photograph #41 – View of south side of the nave with a series of arches and original Medieval style lanterns, looking east from altar rail

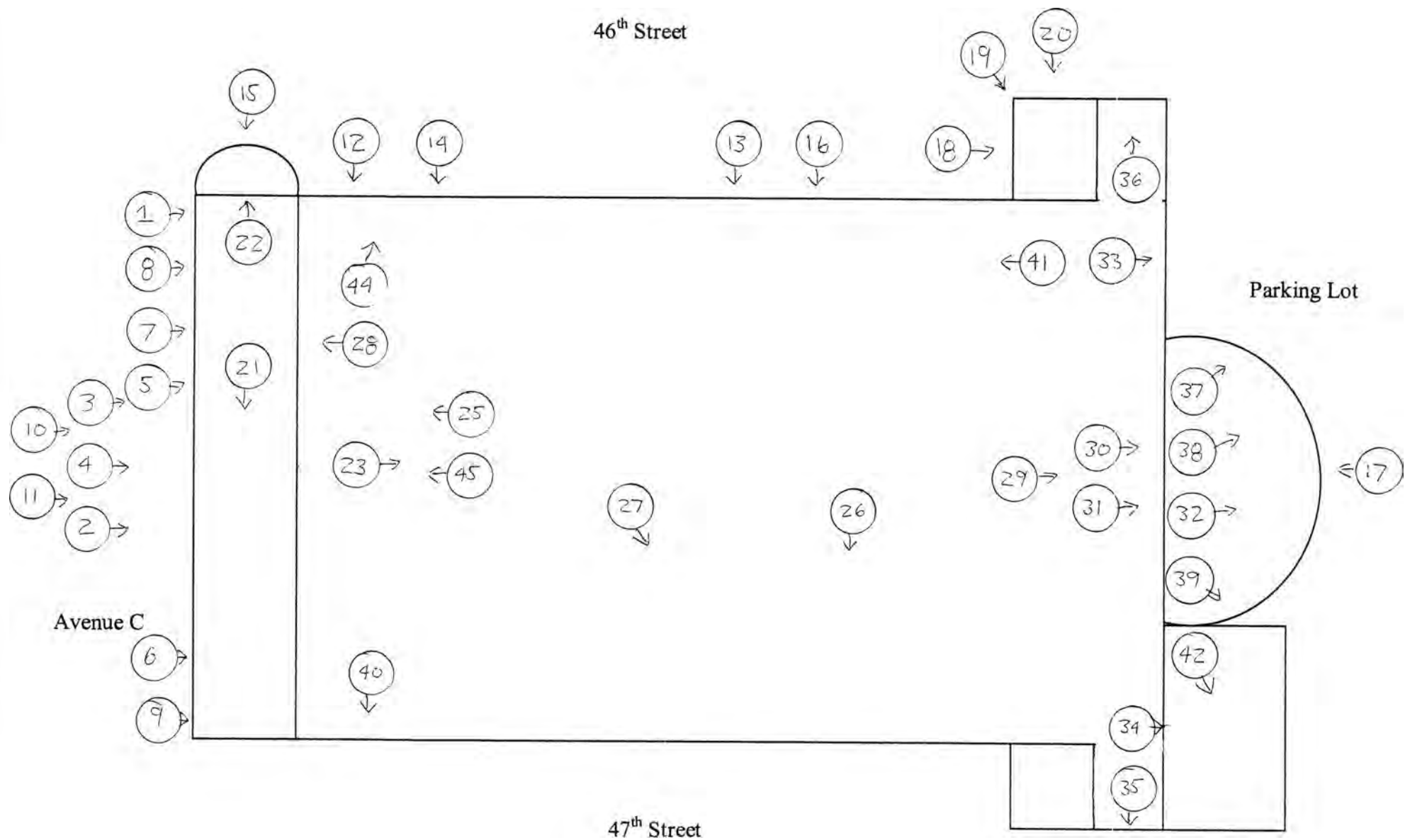
Photograph #42 – View of sacristy interior, looking in from the sanctuary entrance door

Photograph #43 – Close up view of a corbel in the vaulted ceiling, looking south from main aisle

Photograph #44 - Close up view of a Harry Clarke clerestory window, looking south from choir loft

Photograph #45 – Close up view of choir loft and Hinners Organ, looking east from the main aisle

Note: Photographs #3,5,6,7,8,9,10,12,14,15,19 and 42 are additional photographs requested – taken July 26, 2010. They are digital and can be found on the two CDs included with the report.

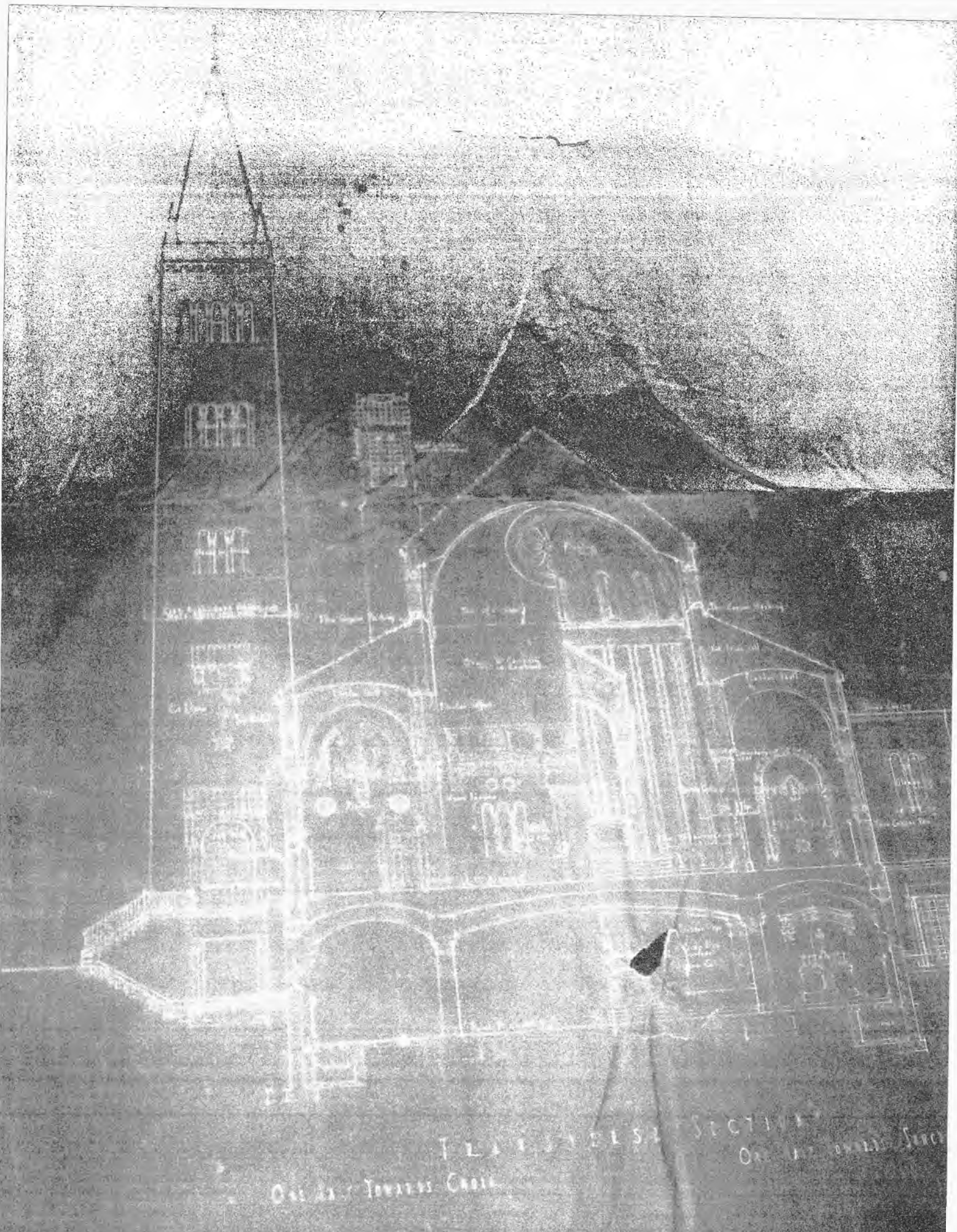


P# 7

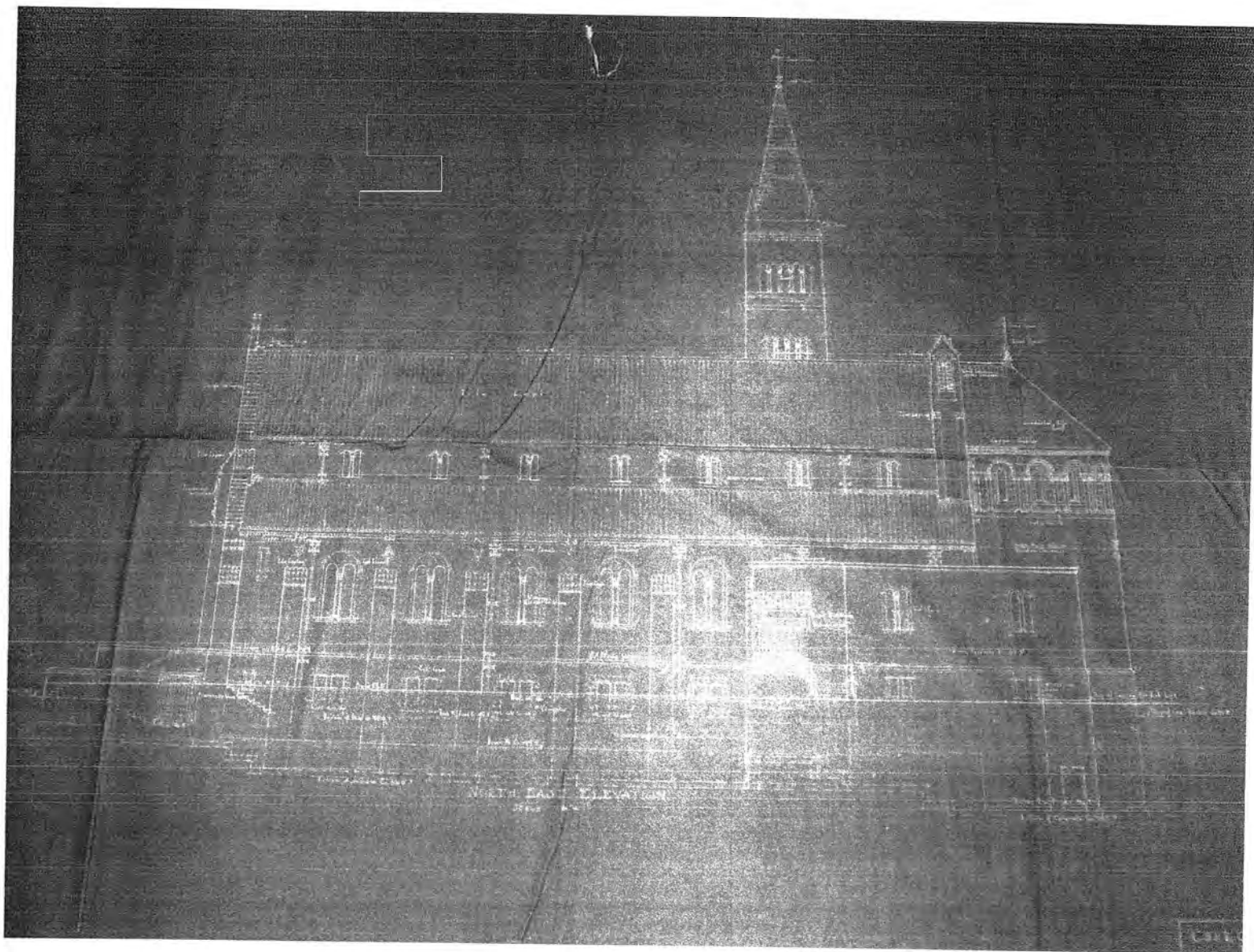
Floor Plan with Photo Locations

Not To Scale

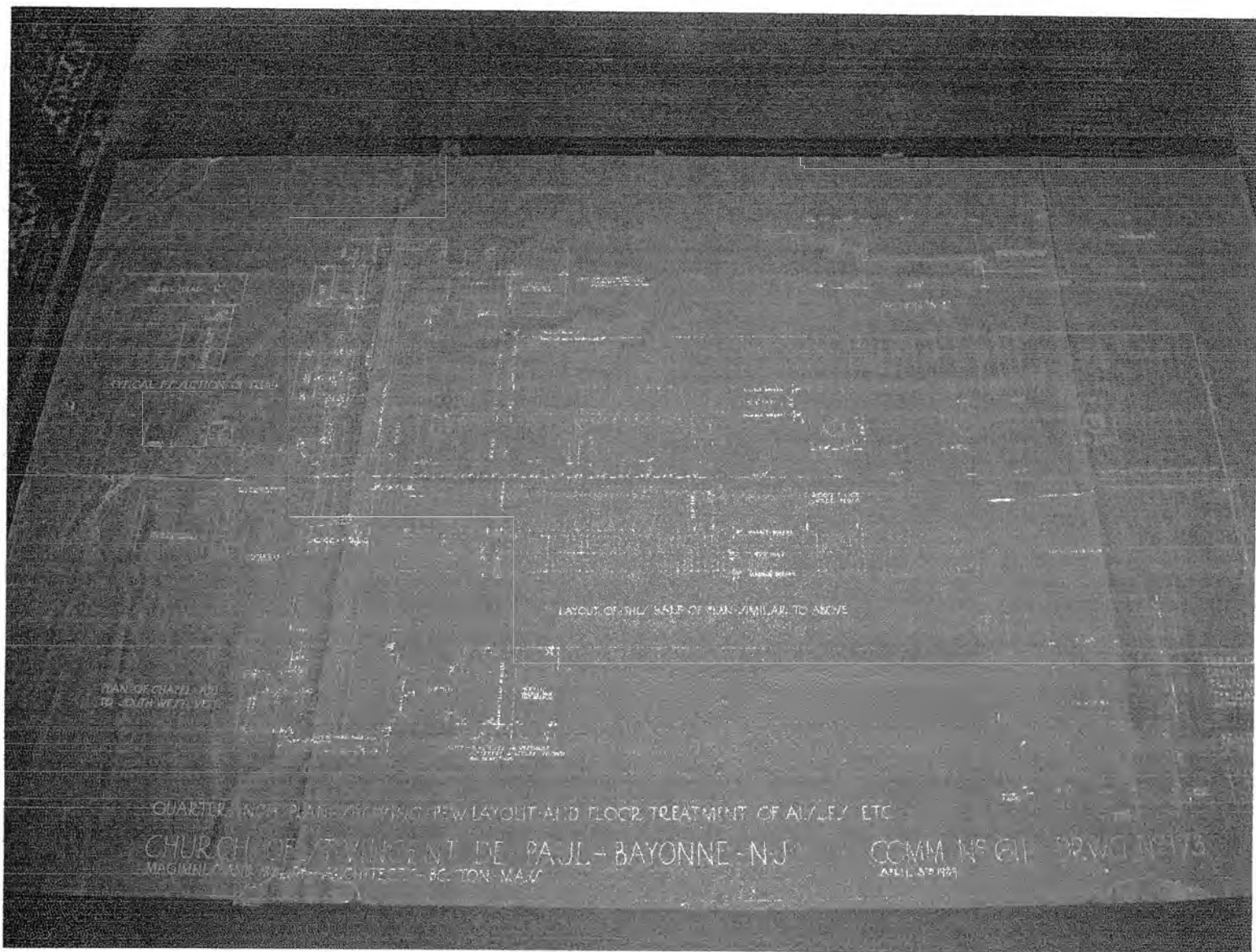
P7 – Exterior & Interior Floor Plan with Location of Photographer
St. Vincent de Paul Church – Hudson County



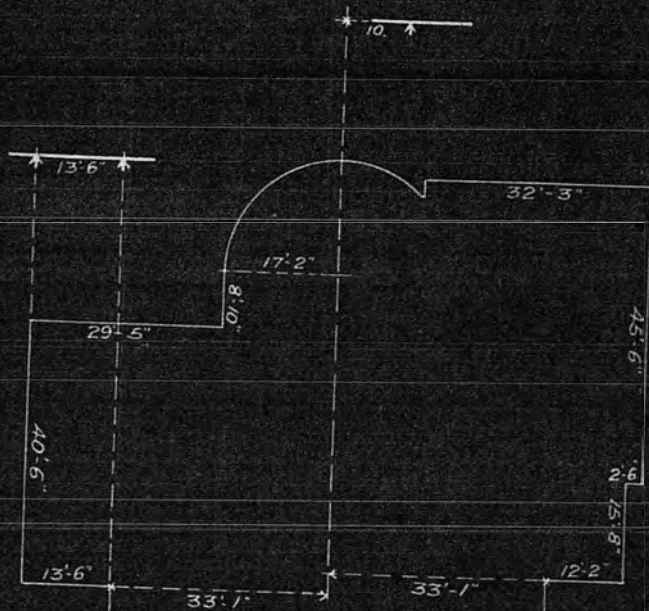
**P2 – Copy of blueprint “46th Street North East Elevation”
St. Vincent de Paul Church**



**P3 – Copy of blueprint “Pew Layout and Floor Treatment of Aisles, Etc.”
St. Vincent de Paul Church**



Scale 1 inch = 20 feet



Walter J. Schumaker
Civil Engineer and Surveyor

494 Broadway, Bayonne, N. J.

May 4th 1927.

AVENUE

C.

P6 - Exterior Site Plan
St. Vincent de Paul Church - Hudson County

46th Street

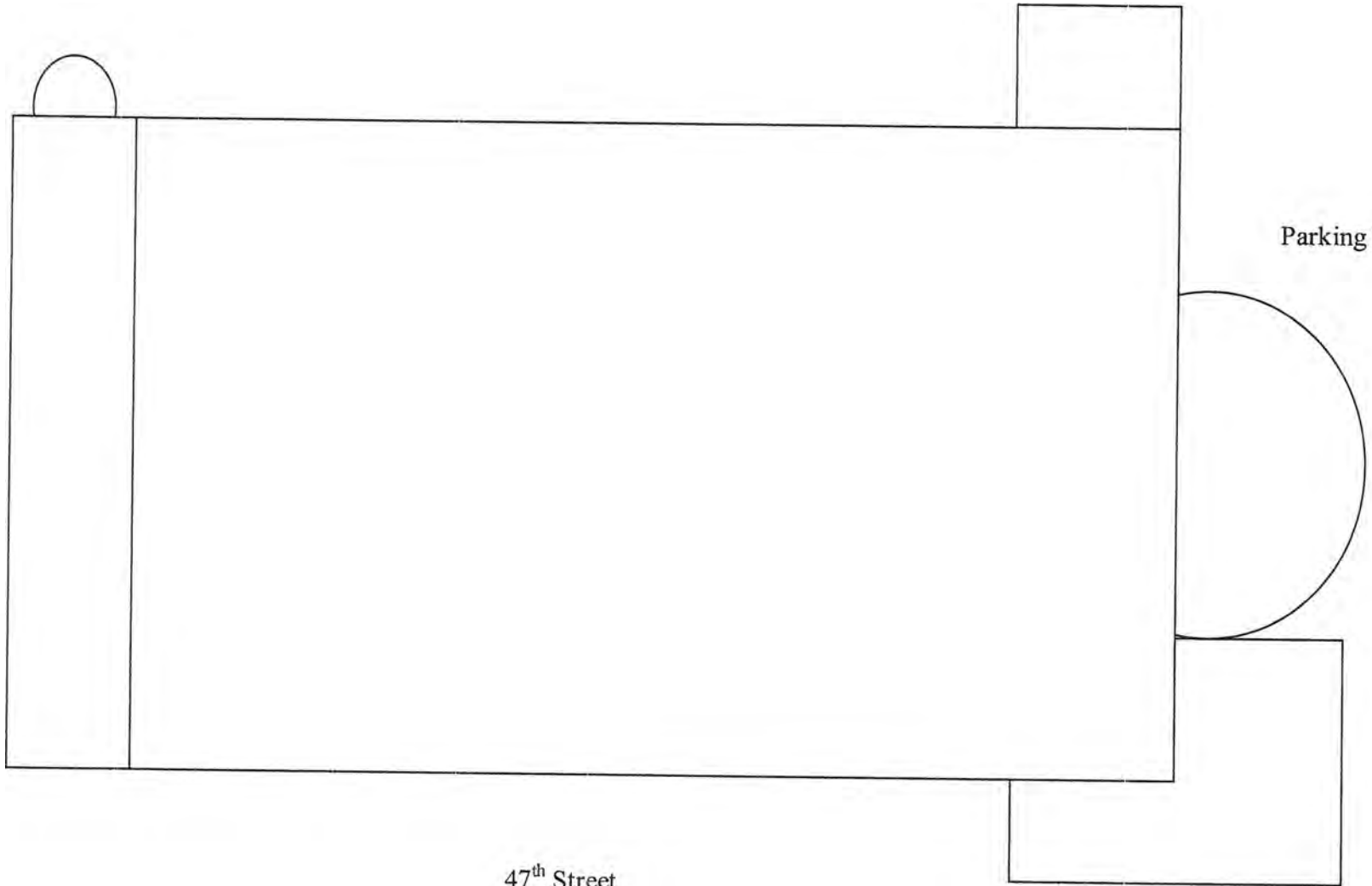
Avenue C

Parking Lot

47th Street

P#6 SITEPLAN

Not To Scale



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Saint Vincent de Paul Roman Catholic Church
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW JERSEY, Hudson

DATE RECEIVED: 7/15/11 DATE OF PENDING LIST: 8/08/11
DATE OF 16TH DAY: 8/23/11 DATE OF 45TH DAY: 8/30/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000590

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 8.24.11 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

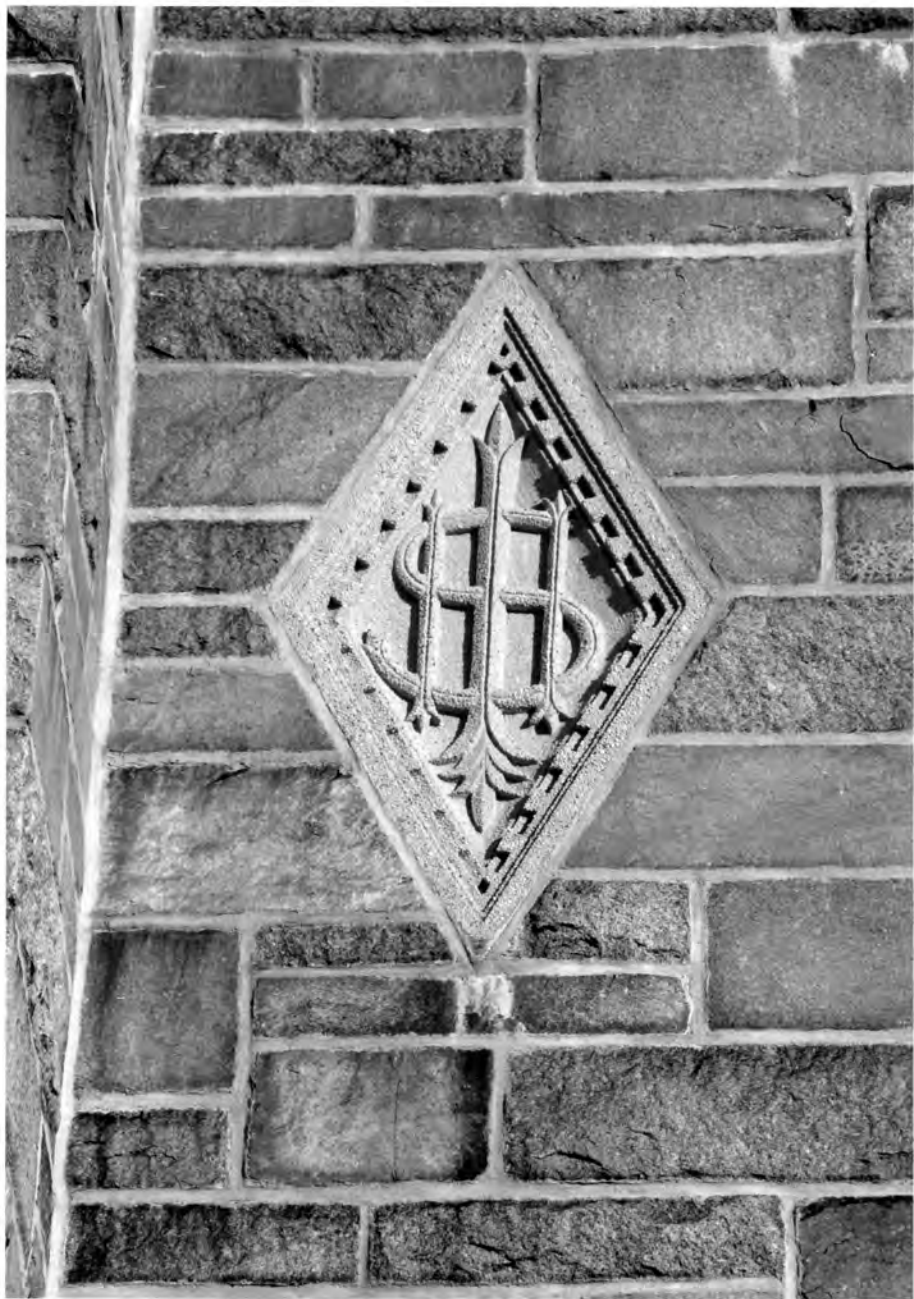
If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.













ANNO DOMINI
NINETEEN 
TWEEN - SEVEN





















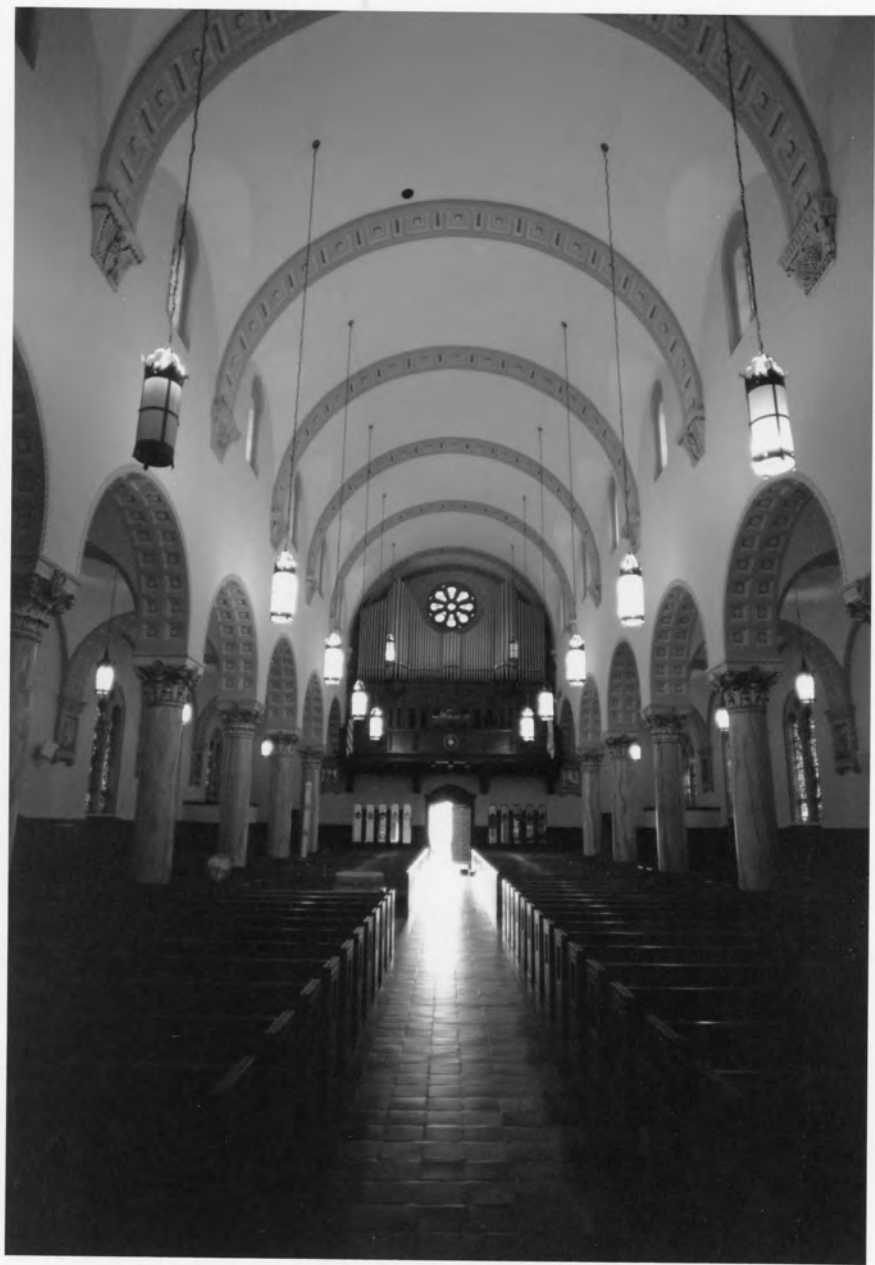























VII

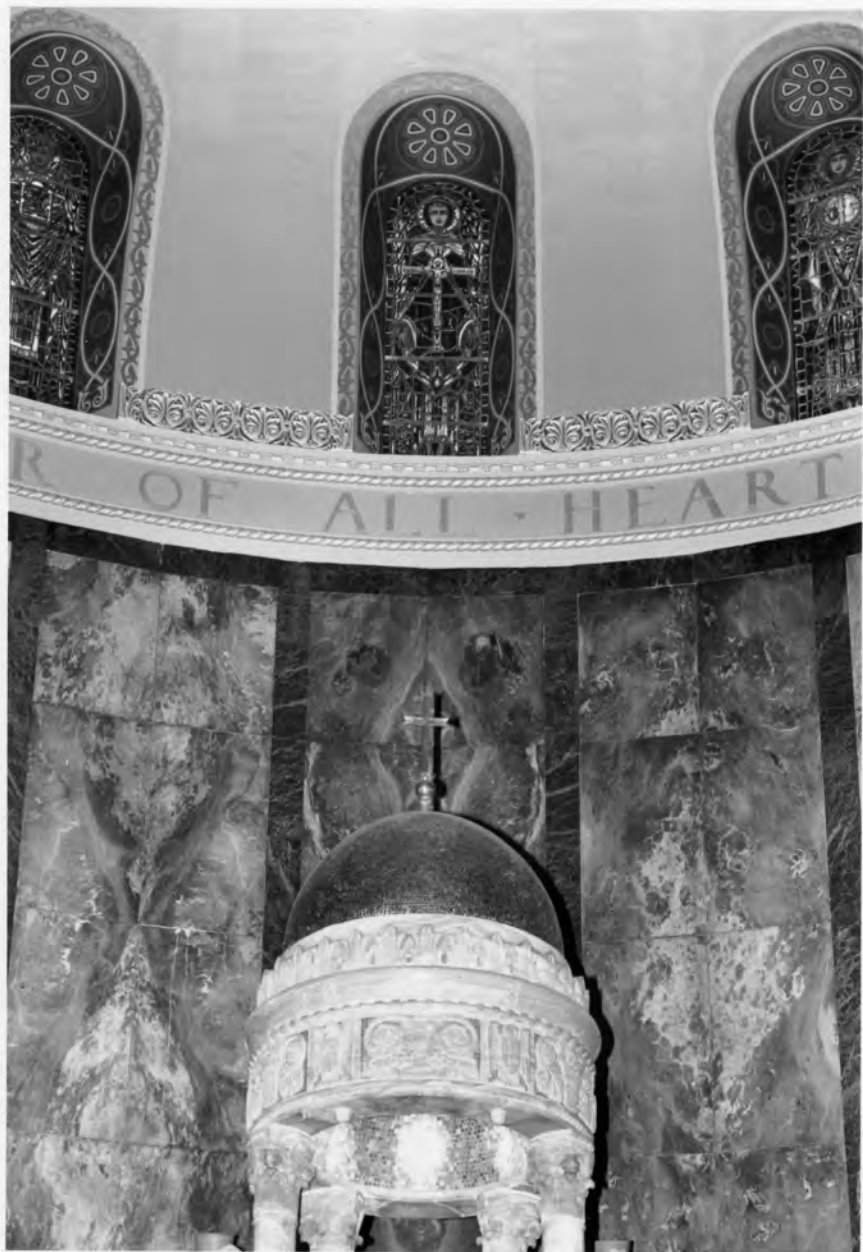






BEHOLD THE LAMB OF
GOD BEHOLD HIM WHO
TAKETH AWAY THE SINS OF THE WORLD

The image shows a stone altar in a church. The altar is covered with a white cloth that has a decorative border featuring a repeating cross pattern. On the front of the altar, there is a rectangular panel with a checkered border containing the Latin inscription. The altar is flanked by two ornate, dark-colored vessels, likely chalices or censers, mounted on stands. The background shows a stone wall with a central arched niche and a checkered floor in the foreground.





























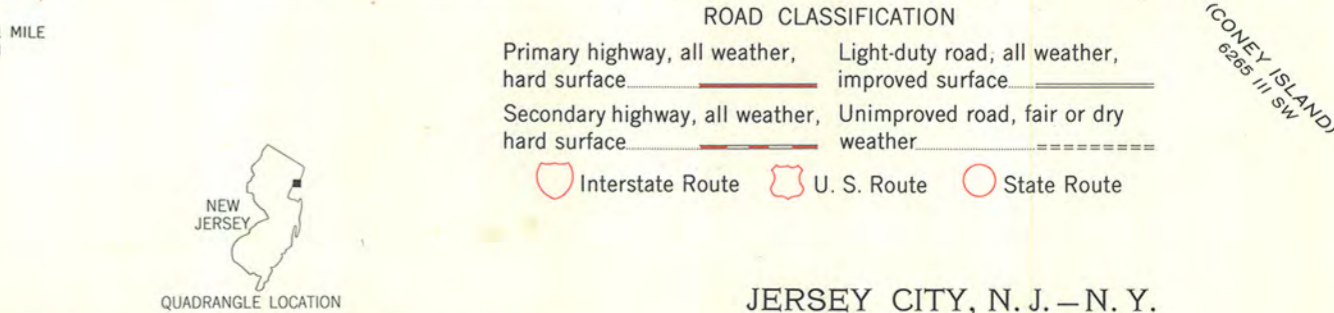
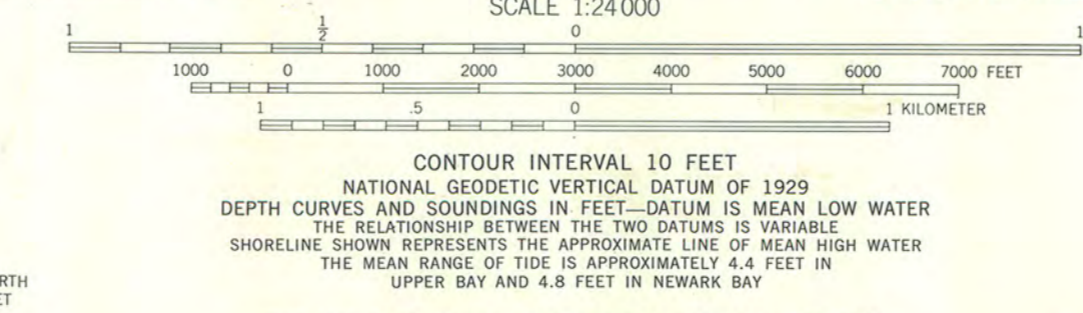
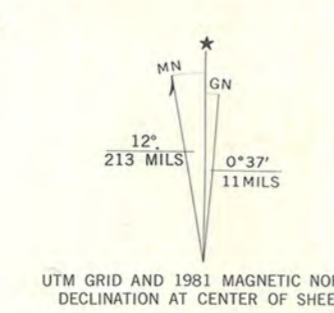
UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

JERSEY CITY QUADRANGLE
NEW JERSEY-NEW YORK
7.5 MINUTE SERIES (TOPOGRAPHIC)
GEORGE WASHINGTON BRIDGE 8 MI.



St. Vincent de Paul
Roman Catholic Church
Hudson County, NJ
Zone 18
E 575 550
N 4503 610

Mapped, edited, and published by the Geological Survey
Revised in cooperation with New York Department of Transportation
Control by USGS, NOS/NOAA, USCE, New Jersey Geodetic Survey,
and City of New York Board of Estimate and Apportionment
Planimetry by photogrammetric methods and from NOS charts T-5111,
T-5277, T-5332, T-5450, T-5453, T-5454, T-5460, T-5461, T-5466, T-5468,
T-5469, and T-5470
Topography by photogrammetric methods from aerial photographs taken
1954 and planimetric surveys 1955. Revised from aerial photographs
taken 1956. Field checked 1967
Selected hydrographic data compiled from NOS charts 285, 287, 541,
and 745 (1966). This information is not intended for navigational purposes
Polyconic projection, 10,000-foot grid ticks based on New Jersey coordinate
system, and New York coordinate system, Long Island zone, 1,000-meter
Universal Transverse Mercator grid ticks, zone 18, shown in blue, 1927
North American Datum. To place on the predicted North American Datum
1983 move the projection lines 6 meters south and 35 meters west as shown
by dashed corner ticks
There may be private inholdings within the boundaries of
the National or State reservations shown on this map



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled from aerial photographs
taken 1976 and other sources. This information not
field checked. Map edited 1981
Purple tint indicates extension of urban areas

JERSEY CITY, N.J. - N.Y.
N4037.5 - W7400.7.5
1967
PHOTOGRAPHICALLY
DMA 6165 II NE-SERIES V822

P5-U.S.G.S. Site Map
ST. VINCENT DE PAUL CHURCH-HUDSON CTY.





State of New Jersey

MAIL CODE 501-04B

DEPARTMENT OF ENVIRONMENTAL PROTECTION

NATURAL & HISTORIC RESOURCES

HISTORIC PRESERVATION OFFICE

PO Box 420

Trenton, NJ 08625-0420

TEL. (609) 984-0176 FAX (609) 984-0578

HPO Proj. #08-1975-7

HPO F2011-02

RECEIVED 2280

JUL 15 2011

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

CHRIS CHRISTIE

Governor

KIM GUADAGNO

Lt. Governor

BOB MARTIN

Commissioner

June 3, 2011

Paul Loether, Chief
National Register of Historic Places
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Mr. Loether:

I am pleased to submit the nomination for the Saint Vincent de Paul Roman Catholic Church, Hudson County, New Jersey, for National Register consideration.

This nomination has received majority approval from the New Jersey State Review Board for Historic Sites. All procedures were followed in accordance with regulations published in the Federal Register.

Should you want any further information concerning this application, please feel free to contact Daniel D. Saunders, Acting Administrator, New Jersey Historic Preservation Office, Mail code 501-04B, P.O. Box 420, Trenton, New Jersey 08625-0420, or call him at (609) 633-2397.

Sincerely,

Amy Cradic
Deputy State Historic
Preservation Officer