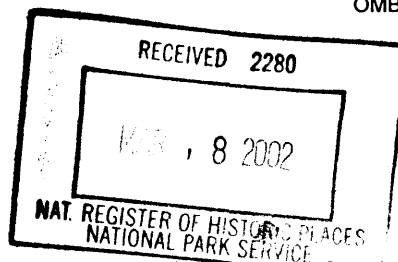


United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



OK  
434

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for 'not applicable.' For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instruction. 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: Sacred Heart Church

other names/site number:

2. Location

street and number: 343 Broad Street

N/A not for publication

city or town: Trenton

N/A vicinity

state: New Jersey

county: Mercer County

zip code: 08608

3. State/Federal/Tribal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

American Indian Tribe

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

American Indian Tribe

4. National Park Service Certification

I hereby certify that the 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

*Edson R. Beall*

5/2/02

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	
5		buildings
		sites
		structures
		objects
5	0	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed

in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

- Domestic
- Education
- Religion
- Social

Current Functions

(Enter categories from instructions)

- Religion

Historic Subfunctions

(Enter subcategories from instructions)

- Church Related Residence
- Church School
- Meeting Hall
- Religious Structure

Current Subfunctions

(Enter subcategories from instructions)

- Church Related Residence
- Church School
- Religious Structure

7. Description

Architectural Classification

(Enter categories from instructions)

- Classical Revival
- Romanesque

Materials

(Enter categories from instructions)

- |            |           |
|------------|-----------|
| Foundation | Brick     |
|            | Sandstone |
| Walls      | Brick     |
|            | Sandstone |
| Roof       | Slate     |

Narrative Description

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

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.)

- X 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.
X 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

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

Areas of Significance

(Enter categories from instructions)

- Architecture
Education
Religion
Social History

Period of Significance

1889-1951

Significant Dates

- 1889
1891
1924

Significant Person

(Complete if criterion B is marked above)

N/A

Cultural Affiliation

Architect/Builder

Patrick Charles Keely
William A. Poland

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### 9. Major Bibliographical References

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#### Bibliography

(Cite the books, articles, and other sources used in preparing this form 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
- See continuation sheet for additional HABS/HAER documentation.

#### Primary location of additional data:

- State Historic Preservation Office
- 
- 
- 
- 
- Other (Repository Name: Sacred Heart Church Archives)

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### 10. Geographical Data

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**Acreage of Property:** 2.00

#### UTM References

(Place additional UTM references on a 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.)

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**11. Form Prepared By**

---

name/title: Mr. Bob Russell, Ms. Sally Lane, Dr. Christopher Heulit

organization: Holt, Morgan Russell Architects

date: 9/17/2001

street & number: 350 Alexander Street

telephone: (609) 924-1358

city or town: Princeton

state: New Jersey

zip code: 08540-

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**Additional Documentation**

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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)

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**Property Owner**

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

name: Diocese of Trenton, New Jersey

street & number: 701 Lawrenceville Road

telephone: (609) 406-7400

city or town: Lawrenceville

state: New Jersey

zip code: 08648-

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

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

US GOVERNMENT PRINTING OFFICE : 1993 O - 350-416 QL 3

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# National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Sacred Heart Church  
Mercer County, NJ

The Sacred Heart Catholic Church and its attendant buildings are located at 343 South Broad Street in the heart of Trenton. The complex consists of five buildings, including Sacred Heart Roman Catholic Church, the Rectory/Parish Office, the former Catholic Club, the Sacred Heart School and the Monastery of St. Clare. Both the Rectory and the Church were designed in the Romanesque Revival Style by Patrick Charles Keely, the noted architect of hundreds of Catholic churches. Construction was begun in 1884 and both buildings were dedicated in 1889. On the south side of the church is the former Catholic Club, a brownstone building that currently houses the offices of the Catholic Charities. This Romanesque Revival style building was designed by Trenton architect William Poland and constructed in 1891. To the north of the Rectory are the Sacred Heart School and the Monastery of St. Clare which are constructed of brick and were added to the site in 1924. The five buildings are enclosed behind a handsome cast iron fence and separated from Broad Street by a stretch of lawn that is shaded by generous buttonwood trees. Foundation plantings soften the perimeters of each building and a small garden area is located between the convent and school. Despite the differences in materials and architectural styles, the buildings and landscape combine to create one harmonious, architecturally significant unit.

## Sacred Heart Church

### *Exterior Description*

The design of Sacred Heart Church was a departure for architect Patrick Keely, who built hundreds of Catholic churches throughout the Northeast, most of which were completed in the Gothic Revival style. Perhaps because it dates from the final years of his career, Keely turned to a simplified version of the Romanesque Revival style for the design of Sacred Heart. Like the Gothic Revival, this style was based on a medieval precedent, and was ideally suited for ecclesiastical use. As applied at Sacred Heart, the style had much more in common with its medieval cousins than with the heavy, rusticated style that has come to be known as Richardsonian Romanesque for the architect who stamped it with his own personality.

In form Sacred Heart is comprised of a central, east-facing block flanked by square towers of identical height. Both the central block and towers are constructed of randomly-coursed, quarry-faced ashlar blocks. These brownstone units are of different sizes and the color varies from block to block, lending a slight texture to the otherwise somber building. The raking cornice of the front gabled nave is highlighted with small, scroll-shaped brackets of painted wood. Upon meeting the towers, the cornice extends horizontally to separate the upper and lower portions of the towers.

The center gable is marked at the ground floor by three round-arched openings. (Photo 1) These are fitted with eight-paneled, oak doors, which are recessed in paneled reveals and topped with transoms containing eight glazed lights and a round-arched fan light. The arched openings are subtly highlighted with voussoirs and a keystone of the same brownstone that is used throughout the remainder of the

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# National Register of Historic Places Continuation Sheet

Sacred Heart Church  
Mercer County, NJ

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building. To the right and left of the doors, in the base of each tower, is a round-arched, stained glass window. Each window is divided into two vertical sections with a small, circular light located above and between them at the peak of the arch. Brownstone voussoirs highlight the arched openings.

Located above the center doors, at the mezzanine level, are five narrow, round-arched openings. The central arch is a niche that holds a full scale statue of the Sacred Heart, while the four remaining arches are completed with stained glass panes. Located above these five openings is a large circular window divided into nine sections by vertical and horizontal muntins. This window and the five openings below it are combined into a subtly-expressed, arched decorative motif that is created by slightly recessing the brownstone of the arch from the face of the adjacent stonework. Niches, identical to those of the central block, are located above the windows in the tower bases. At the towers, the arched ground floor windows and the mezzanine-level niches are combined into a decorative unit through the use of slightly recessed brownstone blocks.

Rising above the bracketed cornice are the upper sections of the towers. The masonry at this section of the towers is of randomly-coursed ashlar of the same color and texture as the main body of the building. Each of the four sides of the towers is capped with a triangular pediment located above a simple, horizontal cornice. Each tower elevation is highlighted with a stained glass window that is larger than those at the ground level, but of the same tri-partite design.

Crowning the towers is an octagonal drum, each face of which is marked by a round-arched opening that is outfitted with horizontal louvers. (Photo 2) The material of the drums is intended to convey the impression of rusticated stonework, despite the confusing fact that they have been painted grayish-green in an imitation of patinated copper. In actuality, these sections of the towers are of timber-framed construction covered with sheet-metal. The tower drums are ringed with a bracketed cornice, above which rise six-sided domes that are crowned with gilded crosses. The domes also appear to be faced with copper, however, they are simply covered with sheet metal and painted to resemble a patinated version of that more expensive material.

The rear of the church is a simple rectangular block of quarry-faced block capped with the same bracketed cornice that highlights the facade. The gable roof is covered with gray slates. Engaged pilasters with simple Doric capitals of painted wood divide both the north and south elevations. Each section is marked by a large stained glass window at the ground floor and smaller, round-arched windows with clear glass illuminate the basement level Fellowship Hall. A small door on the north side of the sanctuary leads to an enclosed bridge that joins the Church and the Rectory. (Photo 4) The apse is expressed on the west elevation by a half-hexagonal extension that is surrounded by a blocky, two-story, "U"-shaped wing that contains the service spaces. The elaboration of the main building gives way to a more restrained architectural vocabulary here, with a simple stepped cornice crowning this section, and smaller windows. (Photo 3)

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Sacred Heart Church  
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*Interior Description*

The elaborate design of the interior is in marked contrast to the restrained exterior of Sacred Heart. The double doors lead into a small, simple vestibule that is paneled with shoulder-high, beaded board wainscoting. (Photo 5) To the south, in the base of the tower, is a small chapel marked by a low wood and marble altar railing. Double doors lead from this space into the south side aisle of the main sanctuary. At the north end of the vestibule is the staircase that leads to the Choir Loft above. A heavy turned newel post distinguishes the staircase, the balustrade of which consists of a half-height, beaded board wall. Double doors lead from this area into the north side aisle of the sanctuary.

The main entry to the Sanctuary is through a pair of doors located in the center of the vestibule. The top half of these doors is set with frosted glass panes and the bottom is divided into two panels. Round-arched stained glass windows cap each of the three pairs of doors that lead into the sanctuary.

The sanctuary, which is a breath-taking space, is divided into a central, barrel-vaulted nave with groin-vaulted side aisles of slightly lower height. (Photo 6) Separating the nave and side aisles is an arcade of free-standing pilasters of highly-polished gray granite. These are capped with stylized Corinthian capitals highlighted with gold leafing against a red background. (Photo 7) The ribbing that springs from these piers divides the side aisles into seven sections, each of which is marked by a large stained glass window consisting of two vertical panes and a small central roundel. These beautiful windows, decorated with portraits of the saints, were made by the firm of John Morgan and Sons, Brooklyn, and were added to the church in 1908.<sup>1</sup> (Photo 8) At the center of each groin vault, the ceiling is painted with a Celtic style cross, appropriate to the original congregation which was largely Irish. The vaulting shafts between each bay terminate at granite corbels above the heads of winged cherubs.

The barrel vault of the nave is elaborately painted with what has been described as frescoes. (Photo 9) This, however, is something of a misnomer; although the painting was completed while the plaster ceiling was still curing, the pigments were not applied to wet plaster in the traditional fresco method. The decorative painting continues along the haunch of the barrel vault where painted portraits of the saints appear in roundels, each centered above the piers of the nave arcade. Between each of the stained glass windows and continuing across the back wall are large paintings portraying the stations of the cross. Mid-20<sup>th</sup> century, Gothic Revival style lanterns hang in each arch of the arcade. A low bead-board wainscot covers the area of the walls beneath the windows, and the pews, which seat 1,150 people, are of walnut.

At the front of the church is a semi-circular, domed apse that is elevated above the nave by three steps. (Photo 10) Separating the apse from the crossing is a low altar railing carved of Tennessee marble. The back wall of the apse is divided into five sections of equal size by *trompe l'oeil* pilasters. The four side

<sup>1</sup> *The Trentonian*, May 28, 1989, p. 37.



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Sacred Heart Church  
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sections are marked by round-arched openings with deep paneled reveals that are falsely painted, or grained, in an oak pattern. The six-paneled doors in these arches lead to a large service and support area at the back of the building. The center arch is closed and contains a small set of tubular bells.

To the north and south of the apse are arched openings that mark the termination of the side aisles. These large niches are decoratively painted with a rinceau pattern and each contains a marble side altar. The niche to the south is highlighted with a statue of Mary, while St. Joseph stands above the altar to the north.

Highlighting the space is the central altar that was designed, as were the side altars, by Patrick Keely, the architect for Sacred Heart. This altar is elevated five steps above the floor of the apse and is of such immense size and weight (more than eleven tons) that solid masonry piers and sixteen inch iron girders were installed in the basement to support it. A newspaper article written at the time of the building's dedication describes the altar as constructed of white marble in "the Roman style," and being 24 feet tall by over 18 feet wide. Charles E. Hall & Company of Boston built both the main and side altars.<sup>2</sup> Directly in front of the main altar is a marble communion table and the elevated pulpit of marble and brass is located slightly to the south.

### **The Rectory and Parish Hall (Photos 11-13)**

This building, which contains both the Rectory and the Parish Offices, was constructed of the same materials, and in the same architectural style as Sacred Heart Church. An imposing structure, the Rectory consists of a central block with flanking wings. It is three stories in height at the street side, and four floors at the back as a result of the steeply sloping site. A date stone located high in the center gable indicates that the building was completed in 1886, although the church records show the building was not finished until about three years later.

At the façade, the building is arranged in three sections, each set off from the other by a reveal in the masonry. Crowning each of the three sections is a broken pediment with a heavy bracketed wood cornice. In the center section at the first floor is the main entry which is highlighted with a half-round arched opening. The entry is located slightly above grade and is reached by two wide brownstone steps. The tri-partite motif that is found throughout the complex is evident in the design of the Rectory as well, with the prominent keystone flanked on either side by large voussoirs that are in turn separated by smaller voussoirs combined in groups of three. The keystone projects far above the arch and is decorated with an incised sacred heart insignia. The deeply-recessed entry houses double doors beneath a transom divided into two corresponding sections. The doors are further recessed in a vaguely Eastlake-style paneled reveal, and each door contains a large glazed light over a smaller recessed panel.

<sup>2</sup> *Trenton Sunday Advertiser*, May 26, 1889. Quoted in *The Trentonian* article of May 28, 1989.

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Sacred Heart Church  
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Throughout the building are tall, slender, one-over-one light, double-hung windows. The original sashes have been replaced. The lintels are slightly peaked and are of rough-textured brownstone, in contrast to the brownstone sills which been given a smooth finish.

At the back of the building, the main block is divided into three sections by the addition of wide vertical masonry sections that resemble shallow engaged pilasters. In a similar manner, each flanking wing is divided into two sections by the same masonry form. Marking each of these "pilasters" at the roof line is a gabled pediment that projects slightly from the adjacent cornice.

This large building is connected to the north side of the Church by an enclosed bridge that enters the Rectory at the first floor. The bridge is enclosed with glazed panels at the top, and the bottom portion consists of recessed, molded panels. Each section is separated from the next by a simplified engaged pilaster with a modified capital.

The interior spaces have undergone very little alteration or intrusion, and perhaps because the building was never home to an active family, the fabric is in very good condition. The entry vestibule retains its original black and white marble floor, as well as the ornate newel post and stair balustrade, baseboards, eight-panel doors and arched door surrounds. The parlor and sitting room, located on the north side of the first floor, remain in nearly pristine condition, except that the wood wainscot, cornice and trim, all of which were originally varnished, have been painted. The heavy carved mantelpieces are surrounded by gleaming Minton tiles, the plaster walls are intact and the wood floors are original. Two new partitions have been constructed to create the Parish offices located on the south side of the entry hall. These walls do not extend to the ceiling, and most of the original wood trim and plasterwork remain untouched. The kitchen and bathroom have been substantially altered, however, most of the original trim was retained. Throughout the building, the window sash are all new.

At the upper floors the original walls, floors, baseboards, doors, door and window architraves and hardware all remain intact. The mantelpieces at both the second and third floors are unaltered and in excellent condition. The bathrooms at the upper floors appear to date to the 1920's. The original tile floors and fittings remain and are in good condition.

### Sacred Heart School

Slightly north of the Rectory is the Sacred Heart School, constructed in 1924. Like the Rectory, this building presents two stories at the street facade, with three floors visible at the rear. The building is constructed of reddish-brown brick, laid in American bond pattern, and highlighted with brick soldier courses and cast stone details. The facade of the School is arranged in similar fashion to that of the Rectory, with a central block that projects slightly, and flanking wings. The repetition of this tripartite arrangement, which is also found in the adjacent monastery, helps to tie the complex of buildings together, despite the varying use of materials. (Photo 14)

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**Sacred Heart Church  
Mercer County, NJ**

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In the center section of the school building the front entry is elevated three steps above grade and marked by a half-round arch of cast stone. Double-leafed doors each contain one glazed light and paired molded panels at the base. The doors are crowned with an arched fanlight, typical of the Colonial Revival architectural style that was popular at the time. On the exterior, the first floor level is marked by a brick soldier course.

Paired one-over-one, double-hung sash windows are located at the second floor in the center of the building. The lintel is expressed by a brick soldier course and the window sills are of cast stone. Above this, in the attic area, is a 9-light round window encircled with cast stone trim. These elements, the paired window and the round window, are slightly recessed from the face of the building and are gathered together in one unit under a semi-circular, cast stone arch. The center bay is crowned by a broken pediment with a bracketed wood cornice.

The facade fenestration in the flanking bays consists of a triple-hung window at the first floor and a double-hung window at the second floor, both of which are set into a panel that is slightly recessed from the face of the brick. A date stone is located in the southeast corner of the facade. The fenestration on the side elevations consists of windows arranged in groups of three, with triple-hung windows at the first and second floors and double-hung units at the top floor. The lintels are brick soldier courses and the sills are of cast stone. A bracketed wood cornice begins on the facade where it wraps around each side bay and continues along the side elevations and across the back of the building. The cornice contains a built-in gutter and copper downspouts are regularly spaced along the side elevations. The roof is slate and a tall brick chimney is located on the north elevation.

The back or west elevation of the brick school building is relieved by two doors, one each at the second and third floors; these lead onto a fire escape. (Photo 15) Paired, one-over-one, double-hung windows are located at the second floor with two triple-hung windows at the first floor and a door in the center of the building at the basement level. The grounds at the back and north side of the building are paved for play ground use. The school yard is elevated approximately eight feet above street level and is surrounded by a masonry wall capped with a wrought iron fence. A flight of concrete steps leading to the playground level from the street below is closed by a pair of large wrought iron gates. On the south side of the building, between the School and the Rectory, is a landscaped area containing a flight of stairs leading to the playground area and the back of the building.

The interior appearance of the school remains relatively unchanged since its construction. The original floor plan has been retained, with the classrooms opening onto a wide central hall. The pressed metal ceiling and plaster walls remain intact; only the flooring has been replaced. Each classroom door is topped by a generous 12-light transom, and paired 12-light windows opening onto the hall provided additional light and ventilation.

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**Sacred Heart Church  
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The iron newel posts and balustrade remain at both the front and back staircases. At the second floor, a large open space with a pressed metal, vaulted ceiling serves variously as cafeteria, gymnasium and auditorium. The original baseboards, doors and door and window frames are intact and in good condition. Two offices have been constructed in the previously unusable northeast and southeast corners of the space, however, the partitions fall below the original ceiling level and have a negligible impact on the historic fabric.

**The Monastery of St. Clare**

Designed and constructed in 1924 in conjunction with the School, this building is similar in form, massing and materials. The same reddish-brown brick was used, as well as the simple cast stone trim and brick soldier course details. This building is the least pretentious structure on the lot, however, as befitting the Poor Clares who inhabit it.

The three-story structure is simply organized as a rectangle with a slightly projecting central bay on the facade. The central bay is capped by a broken pediment with a bracketed cornice, similar to that on the School building. (Photo 16) The flat-roofed side wings are capped with the same bracketed wood cornice. A small one-story porch extension, located on the south side of the building, contains grouped one-over-one windows and is topped with a bracketed cornice that matches that on the main building.

The front entry is raised one step from the street level and is slightly recessed. The opening is not arched, but is surrounded by cast stone trim. Cast iron lanterns are located on either side of the door. A belt course of soldier bricks separates the first floor from the upper stories and provides a small measure of detail to an otherwise somber building. The fenestration across the facade consists of paired, one-over-one light, double-hung sash units with brick lintels and cast stone sills. Single windows of the same type are found on the side elevations.

The masonry at the basement level, which is visible at the back of the building, is covered with a parge coat. A small room protrudes from the first floor at the back of the building. It matches the original brick, has a shallow bracketed cornice, and appears to be original. Paired, one-over-one light, double-hung windows are arranged across the back elevation, and doors are located at both the basement and first floor levels. An iron staircase leads to the first floor door which is covered by a shed-roof. (Photo 17) The building is enclosed behind a cast iron fence at both the front and back elevations.

The interior of this building entirely belies its age. The floor plan is unaltered and very few changes have been made to the fabric, which is in almost pristine condition. The original plaster walls and ceilings remain, as well as the wood floors in many areas. The front and back staircases remain unaltered. All of the woodwork, including the five-panel "schoolhouse" type doors and frames, the baseboards and stair balustrades, appears to have been recently varnished and exhibit few signs of wear. The original cast iron hooks remain in the closets, and push-button switches still control the lights.

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Sacred Heart Church  
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The door of each room is topped with a three-light transom, the brass operating rods of which still extend down each door jamb. The group bathroom at the second floor retains the original marble partitions, paneled wood doors, hardware, tile floor and walls, and plumbing fixtures including three pedestal sinks and a bathtub. Even the original towel racks and the medicine cabinet with beveled mirror remain undisturbed.

Minor changes to the building are evident only in the kitchen, which has new cabinets and appliances, and the third floor bathroom which has new sinks and wall tile.

### **The Catholic Club**

Located on the south side of the church is a masonry building that was originally the home of the Catholic Club. (Photo 18) Designed by Trenton architect William Poland and constructed in 1891, this small, but imposing structure exhibits two stories at the street side, and three stories at the rear as a result of the sloping site. It is constructed in the Romanesque Revival architectural style of randomly-coursed ashlar brownstone with a rough textured finish. The small basement windows on the facade are separated from the first floor by a wide belt course of light gray granite. This material is used for the details throughout the building, and the smooth texture and light color provide a welcome contrast to the rough brownstone of the facade.

Three wide, arched openings occur at the first floor, and incorporate a doorway at the south side and two windows to the north. The half-round, smooth-finished arches are of pale gray granite and spring from light-colored granite impost blocks. The window sills are of the same light gray, smooth-textured granite.

Separating the first and second floors on the facade is a slender belt course of light gray granite. The fenestration at the second floor consists of four narrow openings capped with segmental arches of granite. A shallow bracketed cornice above a denticulated frieze caps the building at the facade. This element is also constructed of light gray granite.

Located at the south end of the building and leading to the front doors are wide concrete steps topped with a simple iron handrail. The front door is a double-leaf arrangement with six panels in each wood door. It is capped by a single, half-round glazed transom. The two windows at the first floor consist of paired one-over-one light units with a single half-round transom window above each pair. The windows at the second floor consist of single one-over-one light units with a similar, but narrower, arched transom light.

The monolithic south elevation is of masonry, unrelieved by either openings or ornamentation. The stepped gable profile of the main building is evident, to which is appended a flat-roofed section at the

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back of the building. With the exception of a quadrant at the southwest corner of the building where the original masonry is still exposed, the entire south elevation has been covered with pinkish-gray parging and scored to replicate the ashlar of the facade.

The rear or west elevation consists of three stories constructed of the same random-coursed brownstone found on the facade. This elevation is arranged with doors in the center bay that connect to a heavy fire escape. They are flanked on either side by windows. The masonry of the stepped gable end is capped with granite and a small section of granite cornice is visible at the northwest corner of this elevation, above the third floor. It appears that this element was removed from the south elevation.

At the basement level the flat window lintels are of light gray granite, but have a rough texture that is in marked contrast to the details of the upper floors. There, the arched openings are capped by the smooth granite that appears on the facade. The original doors and windows have been replaced. The windows at the basement level have been completely infilled with a type of siding material with ventilation grilles punched through at the top. The second and third floor windows have been replaced with smaller, one-over-one light units and the transom and bottom portion infilled with vertically-oriented siding. A small, half-round arched niche at the attic level has been infilled with what appears to be plywood.

Because of its close proximity to the church little of the north elevation is visible, with the exception of a large brownstone chimney with a denticulated cap.

Like the exterior, the interior of this building has been subjected to some insensitive alterations. However, it appears that much of the original material remains intact; instead, it has simply been encased behind wood paneling, industrial grade wall-to-wall carpeting, and acoustical ceiling tiles. The entry vestibule and northeast office retain much of their original woodwork, including the heavy newel post and stair balustrade, baseboards, doors and door frames, and paneled window reveals. Although the double arched opening leading from the hallway to the main room has been infilled with drywall and new doors, the original material survives and is undamaged by the changes. The original fireplace, constructed of Roman brick with wood pilasters and a heavy over-mantel remains intact. All of the trim has been painted.

At the second floor a series of pilasters divided the large room into separate areas. These pilasters remain, as well as the door and window architraves and baseboards. The fireplaces are of Roman brick with heavy stone lintels with a floral pattern incised at either end. Both are intact and the original wrought iron fire dogs remain in the west fireplace.

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## Statement of Significance

The Sacred Heart Church complex, located on South Broad Street in Trenton, is comprised of five imposing masonry buildings separated from the street by an expanse of lawn dotted with buttonwood trees, and enclosed behind a handsome cast iron fence. Sacred Heart Catholic Church, the cornerstone of which was laid in 1884, is significant under Criterion C as a well-preserved, intact example of ecclesiastical architecture designed in the Romanesque Revival style, few examples of which were built in Trenton. First Methodist Church (1895) and Jerusalem Baptist Church (built as Clinton Avenue Baptist Church, 1876) are extant, however neither is intact. Most of the elements of Sacred Heart's original design remain intact, from the stone exterior, slate roof and stained glass windows to the elaborate interior decorative scheme that includes murals, frescoes, marble altars and plaster ornament.

Sacred Heart Church and Rectory are both significant under Criterion C as the work of noted architect Patrick Charles Keely (1816-1896), who dominated Catholic church architecture in America for nearly fifty years. The designer of twenty cathedrals and perhaps as many as six hundred churches, Keely worked regularly with priests and parishes who were unaccustomed to large construction projects and were often unprepared to meet the costs of their dreams. His willingness to work with these less fortunate clients, all the while exposing them to better craftsmen and higher standards, met its match in the person of Sacred Heart's pastor, the Rev. Thaddeus Hogan.

The Sacred Heart complex is also significant under Criterion A for the contributions that the institution made to the religious, social and educational improvement of Trenton's working class families. Father Hogan's 40-year campaign to educate and enlighten Trenton's Irish immigrants and to pull his own people to respectability as Americans, played an integral part in the building of the Church, Rectory, and Catholic Club, as well as in the later expansion of the Sacred Heart School. Father Hogan's holistic approach to the betterment of his flock led him to create a night school for working boys and to offer a full gamut of after-work activities for their elders. These activities are at the heart of Sacred Heart's significance as one of Trenton's foremost religious, social and educational institutions.

## Historical Background

Sacred Heart is the third church built by New Jersey's first Catholic parish, both predecessor churches having been lost in the early 1880s - the first to demolition and the second to fire. The church, built 1884-1889, dominates a complex of five buildings on South Broad Street. The two buildings flanking the church are the Catholic Club to the south, built 1891-1892, and the Rectory to the north, built contemporaneously with the church. North of the Rectory are the School and Convent, built in 1924 to replace earlier structures at this site and at the original church site on Lambertson (now New Warren) Street.

In 1900, when "A Century of Catholicity in Trenton, New Jersey 1799-1899" was published, it began:

"It is impossible to say when Mass was first said in this city. Dr. John Gilmary Shea, in his 'History of the Catholic Church in the United States,' writes that in October, 1799, Rev. D. Boury, a Catholic priest from Philadelphia, officiated in Trenton."<sup>1</sup>

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While historians cannot date Trenton's first Mass with precision, they can point to a small Catholic community with more than its share of interesting connections. In 1804 Catholic services were held in the printing office of Isaac Collins, that stood on the corner of State and Broad Streets. Collins, the pioneer printer and editor who in 1791 had produced America's second quarto edition of the Bible, was a Quaker. At other times, Catholics are said to have gathered at the Fox Chase Tavern on Brunswick Avenue.<sup>2</sup>

From 1811 to 1814, John Baptist Sartori, a papal consul arrived in Trenton and built a large riverfront home at the foot of Federal Street. He made the local Catholic community welcome at his house on Sundays. Captain John Hargous, formerly of the French navy, was another newcomer to Trenton early in the 19th century. Together, Sartori and Hargous determined to buy a plot of land 120 by 160 feet, in order to build a church.<sup>3</sup>

Sacred Heart is the successor church and parish to St. John the Baptist, constructed at Market and Lamberton Streets, which on June 12, 1814, became New Jersey's first Catholic church. A simple brick building 30 feet wide by 50 feet deep, St. John's drew a congregation of 30 families from both sides of the Delaware. The church continued to depend on visiting Philadelphia priests until 1830, when the first resident pastor was appointed.<sup>4</sup>

Fourteen years later, Irish immigrants had begun to swell the ranks of a congregation of German, French and Irish origin. The cornerstone for a new, much larger St. John's was laid that year at Broad and Centre Streets, one of the highest points in the city, by the Rev. John P. Mackin, who had recently been appointed pastor. Dedicated August 27, 1848, the new church was classical in design, built of stuccoed brick with a three-story bell tower.<sup>5</sup> So rapid was the growth of the parish that a wing was added in 1853.

"In the early days the congregation was recruited from all the country around, and I recall hearing men talk of walking from the quarries at Greensburg, from Lawrenceville, Bordentown and other points from five to ten miles away to attend Sunday Mass."<sup>6</sup> Thomas Crawford, who "came from Dublin about 1850 or earlier, and settled under the shadow of St. John's Church . . . accompanied by Matthew Weldon, tramped this wide range of country several times collecting subscriptions for the church."<sup>7</sup>

By mid-century, the German members of St. John's congregation began to talk of a separate parish. In 1851, following construction of the second St. John's Church, the original building was sold to Peter Hargous, son of Captain Hargous, who presented it to the bishop for the use of a German congregation. The first pastor of St. Francis of Assisium was appointed in 1853 and the original church remained German until 1866, when the congregation moved to a former Methodist church on West Front Street. The first St. John's Church building was razed in the early 1880s.<sup>8</sup>

Unfortunately, the second St. John's Church did not survive much longer. On Sunday night, September 30th, 1883, fire destroyed St. John's Church, leaving only the exterior walls, belfry and cupola standing.



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The Making of Sacred Heart Church

"At twelve o'clock last night, while the sky was black as ink, and rain was descending in thick drops, St. John's Roman Catholic Church, on Broad Street, was burning. A great crowd was collected around the edifice and nearly all the engines in the city were playing there. Many streams of water were pouring into the structure, but seemingly then to no purpose. The more water sent into the building the higher and higher the flames appeared to rise. They had been raging already more than three-quarters of an hour. . . . At one o'clock, every engine in the city was at the fire. It had gained great headway, and according to appearances the church was doomed to complete destruction. The flames had risen to the belfry, and were leaping from every crevice and window, throwing a lurid glare over the whole sky, and bringing despair to the hearts of hundreds of spectators, worshippers in the church. . . . At two o'clock the rain was still coming down, and the church was burning, but the flames appeared to be under control, and the steeple, which for an hour had threatened to tumble and kill some of the several thousand people who stood gazing at it under uplifted umbrellas, was erect, although at times concealed by dense volumes of smoke which escaped from all sides of it. . . ."9

"A large number of persons visited St. John's Church during yesterday. The old familiar building was hardly recognizable, so badly was it damaged. . . . The west end of the Church suffered most from fire. The ceiling has fallen down in many places. The organ, which was over the main entrance, is so badly damaged as to be worthless for future use. The cupola has been burned inside so as to be a mere shell, and the large bell is thought to be insecure. The rooms of the Catholic Young Men's Association, in the basement, are very badly damaged, principally by water. A fine piano and billiard table, the chairs, tables, library cases and books, together with the carpets, are ruined. The loss to the Association will amount to from \$1,000 to \$1,500. . . .

It is probable that efforts will be made to erect a new church to take the place of the old one, which, in its design and plan, was behind the times, and not nearly as convenient or comfortable as the clergy or congregation desired. . . . Services will be held, commencing this morning, at St. John's Hall, Lambertson Street."10

In the aftermath of the fire that destroyed St. John's Church, the blaze was at first blamed on a vagrant. He denied it roundly and, lacking any proof, the magistrate's court acquitted him. Trenton's daily newspapers floated loss figures of between \$20,000 and \$50,000. Eventually, insurance paid \$10,000.<sup>11</sup> The man who took charge after the devastation was the church's pastor of five years, the Rev. Thaddeus Hogan. A native of Limerick, Ireland, and a graduate of All Hallows College, Dublin, this classical scholar had begun his priesthood with an 18-month stint in Australia, followed by a year in Rome. He built a new church and school in his first American posting, at Mount Holly, and was about to start on a new church in East Newark when he was transferred to Trenton in 1878.<sup>12</sup>

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Physically imposing, better educated and more widely traveled than most of his parishioners, and ambitious for advancement for his people and himself, Father Hogan rose to the challenge of a church destroyed. In a printed report on the financial condition of the parish, dated January 1st, 1891, he recalled the circumstances the church faced:

"Four years have elapsed since I last furnished you with a statement of the financial condition of the Parish. During that time both you and I have been very hard at work endeavoring to make ends meet, and trying to get a look through the dark clouds that first enveloped us on the night of September 30th, 1883. . .

"But, what have we accomplished? Let us consider for a moment. In 1884, after the old church had been burned, and after we concluded to build our new structure, we started with something like a debt of \$5,000. Since that time, and impeded by that debt, we have erected and finished our beautiful new Church and Priests' residence, and have paid for them in the following manner:

"We paid on the new buildings in, 1884, . . . . .	\$29,546 11
" " " " " " " " , 1885, . . . . .	\$42,774 36
" " " " " " " " , 1886, . . . . .	\$15,224 14
" " " " " " " " , 1887, . . . . .	\$ 8,098 75
" " " " " " " " , 1888, . . . . .	\$ 3,925 00
" " " " " " " " , 1889, . . . . .	\$15,203 02
" " " " " " " " , 1890, . . . . .	\$ 2,443 89

"Making a total sum paid to Jan. 1st, of . . . . . \$117,215 27

"This you will recognize as an enormous sum to have paid in seven years, when you remember that we are only about 700 families, and all comparatively poor."<sup>13</sup>

Father Hogan went on to point out that expenses had not been confined to construction but had also extended to repair of church property, at an additional cost of \$4,716.17, for a total of \$121,931.44. Nor was this all:

"Now, Dear Brethren, we have not only paid that enormous sum of money in seven years, but we have also supported our schools, paid our current expenses, our interest, discount and insurance, and our taxes and water rent, and whatever else happened to call on us."<sup>14</sup>

Finally, he noted that the parish was at present \$50,000 in debt, of which \$5,000 had been the pre-fire debt and \$15,000 represented the cost of property on Broad Street bought by the parish. This preface to the January 1st, 1887-January 1st, 1890, financial statement ended in an exhortation not to rest but to "brace ourselves for new efforts."<sup>15</sup>

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The written record of Father Hogan's efforts to build a new church and rectory and his work to build the Catholic Club has not survived. So while we know that the church that burned was St. John's and the church that rose in its place is Sacred Heart, we do not know why the name was changed, only when it was announced.

The day before the August 3, 1884 cornerstone laying, the *Trenton Times* ran a preview of the ceremony, including a translation of the Latin document to be placed in the cornerstone. Running a full column down the front page with details of the ceremony to come, the translation, and a description of the planned building, the story waited until the last sentence of the next-to-last paragraph to reveal the real news: "The name is to be changed from St. John's to 'Church of the Sacred Heart.'"<sup>16</sup>

Perhaps sensing that the real news had been buried, the newspaper's editors headlined the follow-up story, after the cornerstone laying, "St. John's No Longer." Once again it was raining, as it had the night of the fire, and again there was a great crowd, silently observing from under a sea of umbrellas:

"The stone was already in position. It is a block three feet and a half square and eighteen inches deep. It weighs a little over a ton. On one of the sides open to view are the letters 'A. M. D. G.,' a heart pierced by a dagger underneath, and finally 'III Die Aug.' On the other side facing Broad street is a cross and the figures '1884.' The letters 'A. M. D. G.' stand for 'Ad majorem Dei gloriam' (for the greater glory of God), the heart signifies that the edifice is to be known as the 'Church of the Sacred Heart,' and the lowest line marks the date of the corner-stone laying. . .

A collection which had been taken up realized a large sum for the building fund. The articles deposited in the corner-stone were the Trenton daily papers, the New York Sun, the Catholic Review, Catholic Standard, American coins of every denomination, Roman coins, relics from Irish shrines, and a parchment bearing the Latin sketch published on Saturday. This last was engrossed by Prof. T. J. Stewart."<sup>17</sup>

The earlier story offered not only the first public announcement of the name of the new church, but also the first description of what was to rise on Broad Street, albeit far more slowly than the reporter predicted:

"It is thought that the new church will be roofed in before Christmas, and it will probably be opened for worship within a year. It promises to be one of the finest structures in the city. No other church in the State of the same pure Roman style of architecture will be able to compare with it in beauty of finish. The material is undressed stone. The edifice proper will seat 1,000 persons, and underneath there is to be a chapel for weekday and children's use that will accommodate 1,300. The dimensions exteriorly are 72 feet in width by 160 in depth. The church lands, which have been increased by recent purchases, have a frontage of 178 feet, and run back the entire distance to Cooper street. This gives ample room for a fine parochial residence, intended to be built north of the church. The church stands 35 feet back from Broad street, considerably farther than the

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old church did. There will be two towers, to be surmounted by crosses and provided with a chime of bells. The crosses will be 126 feet from the ground. Between the towers will be the front gable, and beneath this either stained glass windows or statues of saints fixed in niches. The interior height of the church will be 58 feet. There will be a main and two side altars, all of marble. The interior will be handsomely frescoed, and all the arrangements will be in accordance with the grandeur of the general plans.

Prior & West's work is giving the utmost satisfaction. Rev. Father Hogan frequently superintends the employees himself, and he is laboring untiringly to raise a magnificent temple for the Almighty. Mr. Keely, the architect, has built over 600 churches, including cathedrals, and has been everywhere so successful that a few months ago he was awarded the medal given by the University of Notre Dame to the best ecclesiastical architect."<sup>18</sup>

A bare ten months after his church was destroyed by fire, Father Hogan had secured the services of the country's most prominent architect of Catholic churches, bought additional property, renamed the church and assisted at the cornerstone laying by Bishop Jeremiah F. Shanahan of Harrisburg, the bishop of Trenton being away in Rome.

Ten months further on, on June 12, 1885, the basement chapel of the new church was opened for worship. The reference to the old St. John's bell, survivor of the fire, is a double link with the past, for the bell was donated in 1857 by members of the Hargous family, who helped make the 1814 church possible:<sup>19</sup>

"The familiar tones of the old St. John's bell were heard from its position in the new Church, at Broad and Centre streets, yesterday morning. This was the first time the bell called the congregation to worship since the destruction of the original Church in the fall of 1883. The occasion yesterday was the opening of the chapel, which is in the basement of the new edifice. This chapel will seat 1,300 people, but the pews have not been put in as yet, and the faithful had to stand or kneel throughout the service. As soon as the pews are in and other details are completed, there will be regular services. The upper part of the Church, however, will not be finished for many months. The reason the opening of the chapel was hurried on before its entire completion is that yesterday marked the annual Feast of the Sacred Heart, after which the new edifice is named."<sup>20</sup>

Details of the five-year building project are hard to come by, given the absence of construction records and the paucity of financial records other than the statement cited above. But the dates alone make it clear that the cornerstone laying and the opening of the basement chapel were accomplished at a pace that could not be sustained. The scheduled completion dates, mentioned in the stories that appeared periodically in the local press from the 1884 cornerstone laying onward, were never met.

The annual breakdowns that accompany Father Hogan's four-year financial statement list contractors individually, giving some indication of the work that was being undertaken at various times. In 1887,

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Prior & Sons, a Trenton firm that worked in cut stone, was paid \$1,700, while a Jersey City construction firm earned \$3,500, and Katzenbach & Co., Trenton purveyors of furnaces, was paid \$1,732.03. In 1888, only three payments on the new buildings are listed: "P.C. Keely, architect," \$300; F. Baraldi, \$3,500; and W. Stewart, \$125.<sup>21</sup>

A contemporary newspaper account makes it clear that "Artist Baraldi" and a crew were responsible for the interior decoration of the church:

"Quietly and unobserved, Artist Baraldi and his assistants have been plying the brush all Summer and Fall in the Sacred Heart Church, at Broad and Centre streets, and only the other day the removal of a large part of the scaffolding revealed to view for the first time the magnificent painting that now embellishes the ceiling and is fast spreading out over the side walls as well. Another month will witness the completion of the work."<sup>22</sup>

"The character of the paintings already finished, which are the chief ones in the general plan, shows clearly enough that the Sacred Heart Church will not be exceeded in beauty by any similar edifice in New Jersey. Few churches, indeed, will be able to enter into competition with it. Father Hogan, the pastor, expected to be able to open the new structure for service last Sunday, but there have been unavoidable delays and it is now likely that another fair will be held before the dedicatory ceremonies take place.

On entering the still unfinished church, the grandeur of the painting at once impresses the visitor. The general tone is of a subdued nature, with buff, violet grey, blue and gold as the most conspicuous colors, all so artistically blended as to leave no harsh effect visible anywhere. Looking up into the nave, the ceiling fifty feet above shows three grand pictures. The central one represents the Assumption of the Blessed Virgin, showing the Apostles at the base and overhead the Virgin being crowned by the Eternal Father. The figures here as in the other paintings are of the heroic size, giving them a life-like appearance as seen from the floor below. This central painting is thirty feet long and seventeen wide and those at either end are seventeen by fourteen feet. The end one near the Broad street entrance represents the Transfiguration, showing the figures of Jesus, Moses and Elias and the one at the opposite side represents the apparition of Our Lord to the Blessed Margaret Mary. In the sanctuary on the wall over the site of the future main altar, is the Crucifixion beautifully painted, and to either side of it are two other subjects - on one side the Annunciation and Nativity, and on the other the Resurrection and the Ascension. Starting on the extreme right, and going to the left, this group gives a pictorial history of Christ's human nature - the announcement of his coming, his birth, his death, his rising from the dead and his ascension into heaven. High over the group, is a painting of the Eternal Father looking on the scene below. Around the church walls over the pillars are medallion busts of the Apostles and the Four Doctors, painted on a gold ground in imitation of mosaic work. These medallions are each five feet in circumference.

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These are all the paintings so far completed. Those to be added are the Education of Our Lord and the Education of the Blessed Virgin over either side altar and life size representations of St. Michael's Victory and St. Anthony of Padua, over either side entrance at Broad street. Around the church between the stained glass windows will be distributed the Fourteen Stations of the Cross, which are to be painted on canvas, each eight by five feet, and which will be among the largest and finest in the country. Most of the frescoing of the church, which is of the stucco variety and very elaborate, has been already finished."<sup>23</sup>

The story's reference to Father Hogan's thwarted plan to open the church the previous week and the likelihood that another fair will be held before the dedication underscore his continuing cash-flow problems. In addition to the annual church fair, there was first a Church Fund subscription, which became the Building Fund Subscription, supplemented as the years went by with an Altar Subscription, a Pictures and Stations of the Cross Subscription, a Stained Glass Window Subscription, even a Children's Offering for New Pulpit.<sup>24</sup> In mid-1884, at the time of the cornerstone-laying, the newspaper account foresaw a year's building period. The reality took almost four years longer.

In the spring of 1885, "In Aid of the Building of the New Church of the Sacred Heart, Trenton, N.J.," a lottery was held to chance off a house and lot "situate on Butler St. (No. 30), Chambersburg (a suburb of Trenton, N.J.)" Tickets were \$2 apiece, according to a surviving chance, ticket No. 399, preserved in the parish records. In 1889, the year of the church dedication, income from an Irish National Concert (\$108.40), and Lectures and Entertainments (\$380.04) were noted in the financial reporting, in addition to Church Fair receipts of \$3,869.85. In 1887, a temporary loan of \$4,000 was reported; in 1889, a temporary loan of \$6,000, and in 1890, a temporary loan of \$5,000.<sup>25</sup>

Father Hogan had plenty of claimants to the church fair proceeds. In 1889, previous payees were back, as F. Baraldi was paid \$901.25; T.H. Prior & Sons \$912.37; P.C. Keely \$200; and Katzenbach & Co. \$400. Trenton roofer Henry Fell got \$1,000; Cubberly & Kafer, a local firm that supplied sashes, doors, blinds and shutters was paid \$378.66, and "N.J.S.&C.F. Co" - the local New Jersey School and Church Furniture Company, which specialized in pews - got \$2,600. Trenton furnishings firm Convery & Walker was paid \$1,516.85, which may have included church carpeting as well as rectory furnishings. Joseph B. Yard, an iron railing manufacturer located two blocks north of the church, was paid \$800. The biggest bill was that of Chas. E. Hall & Co., the firm who provided the altars that were described in a *Trenton Sunday Advertiser* story that ran on May 26, 1889:

"The *Sunday Advertiser* some months ago took occasion to describe in detail the magnificent paintings that embellish the entire extent of the walls and ceiling. During the past week, the effect of the decorations has been heightened by the arrival of a beautiful new organ, the erection of the polished walnut pews and above all by the gradual looming into view of three exquisite altars of white marble. It is altogether within bounds to say that the central or high altar is the most elaborate specimen of artistic workmanship in that line that can be pointed to in this section of the country.

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To give an idea of the proportions of the new altar, it is only necessary to state that the materials contained in it aggregate in weight upwards of eleven tons. Two piers of solid masonry support four iron girders sixteen inches deep and six inches thick. Upon these girders the altar proper is built. It is of the Roman style, and is all of white marble from the base up to and including the cross which is to surmount the whole. . . The total height from the floor to the cross at the pinnacle of the tabernacle is 24 feet. Over the centre of the altar table comes the Tabernacle, within which the Blessed Sacrament ordinarily reposes. This receptacle is a steel safe lined with cedar, its dimensions being 1 foot 11½ inches by 1 foot 7½ inches by 1 foot 4 inches. Above the Tabernacle is the Exposition niche, and over this a beautiful Roman dome, topped off with a white marble cross. The exposition niche has an interior height of five feet, and it is here that the Host will be exposed on solemn occasions. In the Roman dome will hang the little lamp that always burns while the Blessed Sacrament is in the church. The length of the altar from right to left is 18 feet 7 inches, including two side wings, each three feet five inches long.

This main altar is dedicated to the Sacred Heart, in whose honor the church has been called. When completed, the altar will be a perfect vision of loveliness. The front will be a succession of recesses formed by onyx columns and embellished with symbolical figures of great beauty. Below the altar table, for instance, are twelve columns (each two feet high) of Mexican onyx. In the central recess is the Lamb carrying a motto and in the recesses at either side are the pelican feeding its young from its life-blood and the letters "IHS" surrounded by a wreath of thorns. Above the altar-table, on the shelves that run either side of the tabernacle are to be six large vases of white marble, containing magnificent artificial flowers of the same material. They will cost hundreds of dollars. Alternating with these vases will be six large candle-bearers of solid brass, highly burnished. They are each 51 inches high, and they will be the joint gift of Mrs. James Sampson and Mrs. John Fritz. Six onyx columns will support the niche above the Tabernacle, and six more are to support the dome overhead. Each column will have a cap beautifully carved so as to represent lilies with the letter 'M' in the centre. The panels on the Exposition niche will be decorated with carvings to represent wheat and grapes, symbolic of the bread and wine in the Blessed Eucharist. The consoles at either side of the Tabernacle will be exquisitely carved also. . .

The two side altars are also of white marble, beautifully carved, but of course of comparatively small proportions. They are each seven feet five inches long and seven feet six inches high. The one on the Epistle side will be surmounted by a lovely statue of St. Joseph, and the one on the Gospel side by an equally handsome figure of the Blessed Virgin, to whom respectively they are dedicated. . . These two side altars will be presented by the Children of Mary, one of the parish societies. . . Architect Keely, of Brooklyn, who drew the plans of the church, is the designer of the three altars also. Charles E. Hall & Co., of Boston, who are well known in their business, are the builders."26

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The story goes on to describe the altar railing (18-inch high columns of Tennessee marble) and "the centre door leading out of the sanctuary . . . of solid brass, five feet wide." Also described are a basement chapel organ, "14 feet high, 4½ octave," made by Jardine & Co. of New York, and "placed in the church gallery last week."<sup>27</sup>

Indeed, a \$500 payment to George Jardine & Sons is noted in the 1890 financials, along with another \$312.83 to the N.J. School and Church Furniture Co.; and additional payments of \$200 to furnishers Convery & Walker; \$161.73 to stonemasons T.H. Prior & Sons, and \$278.76 to roofer Henry Fell. Lanning & Crook, a Trenton firm that supplied builders' hardware, was paid \$100, and a payment of \$170.65 went to St. Vincent Industrial School. Also noted was a payment of \$120 to "T. and John Morgan."<sup>28</sup>

It is not known whether the 1848 St. John's Church had stained glass windows, but if it did, then they did not survive the fire of September 30, 1883. Nor can we say with certainty how many stained glass windows had been installed in Sacred Heart Church by the time of the June 30, 1889 dedication. The set of 24 matching windows on the north and south sides of the church that are extant were placed there only in 1908, as the church was readied for consecration. While the dedication marked the official opening, the consecration signified that the church was debt-free:

"When the Church of the Sacred Heart reopens early in the summer, the Catholics of South Trenton will have one of the most beautiful places of worship of any parish in the east. The improvements which are being made under the direct supervision of the pastor, Rev. Father Hogan, include the installation of twenty-four new stained glass windows which arrived last week. The designs ornamenting these windows are of the Renaissance period. In the centre of each is a medallion about four feet in size containing paintings of some sacred figure. Those represented are St. Dominick, St. Elizabeth, St. Clara, St. Anthony of Padua, St. Bernard, St. Rose, St. Cecilia, St. Ann, St. Catherine, St. Agatha, St. Vincent de Paul, St. Alphonsus, St. Veronica, St. Philomena, St. Ignatius, St. Aloysius, St. Agnes, St. Lucia, St. Stephen, St. Lawrence, St. Mary Magdalen, and St. Teresa.

The windows originally placed in the Church of the Sacred Heart were made twenty-six years ago by John Morgan and Sons, Brooklyn, which firm also has the present contract. The new windows are very rich in coloring and will not only add to the beauty of the church but will also make it very much lighter than it has been heretofore.

The frescoers are also at work on the ceiling of the church and the marble altars, statues and communion railings are all being repolished. The woodwork throughout the church will be varnished, new carpets will adorn the aisles and linoleum is to be used in the vestibule. . . While the improvements in the church are being made, services are being conducted in the basement of the building."<sup>29</sup>



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The architect's surviving correspondence demonstrates his long association with the Morgan firm, whose glassmaking techniques he had praised to the Bishop of Albany in 1851.<sup>30</sup> The wording of the reference in the story above to "The windows originally placed in the Church of the Sacred Heart," states they "were made twenty-six years ago by John Morgan and Sons, Brooklyn, which firm also has the present contract." Were the windows placed in the church prior to the 1889 dedication, but created in 1882? Without additional information, we are left with a puzzle created by the ambiguity of the contemporary account.

On June 30th, 1889, the church was dedicated in ceremonies the *Trenton Times* pronounced "the most imposing of any ever seen in Trenton." The archbishops of New York and Philadelphia participated with the bishops of Iowa and Trenton, Irishmen all. "On the altar were upwards of twenty-five priests," with the pontifical high Mass celebrated by Archbishop Ryan of Philadelphia and the sermon preached by Archbishop Corrigan, of New York. "The choir of St. James Church, Philadelphia, under the direction of Professor McGonigle, rendered some of the finest church music ever heard here." In the evening, "pontifical vespers took place at half-past 7. The sermon on this occasion was by Bishop Hennessey, of Iowa. The new church is the pride of Trenton."<sup>31</sup>

### The Significance of Architect Patrick Charles Keely

As their immigrant flocks grew in the latter half of the 19th century, America's Catholic bishops sought to build churches and other institutions that would lend their people dignity. Patrick Charles Keely (1816-1896), himself an Irish immigrant, was the country's most prominent and prolific Catholic architect, the designer of cathedrals in Albany, Brooklyn and Buffalo, N.Y.; Boston, Fall River and Springfield, Mass.; Burlington, Vt., Manchester, N.H., and Portland, Me.; Chicago, Cleveland, and Toledo, Ohio; Erie, Pa., and Paterson and Newark, N.J.; Hartford, Conn. and Providence, R.I.; Charleston, S.C. and Natchez, Miss.; Halifax, Nova Scotia, as well as at least 150 churches.<sup>32</sup>

Born the son of a builder in County Tipperary, Ireland, Keely sailed to America at the age of 25 and found work as a carpenter in Brooklyn. A young priest of his acquaintance sought his help in designing a church in the Williamsburg section of Brooklyn, the Gothic design for which was at first rejected by the bishop as too costly. The dedication of St. Peter's and Paul's in 1847 - on budget - made Keely's reputation. As much work as he was willing to take followed, so that at the death of his son and collaborator, Charles C. Keely, in 1890, *The American Architect* reported:

"The practice of the office is enormous, fifty churches it is said being sometimes in process of erection from the designs of father and son . . ." <sup>33</sup>

Documentation of Keely's design for Sacred Heart and his correspondence with Father Hogan does not survive. Parish financial statements record payments to "P. C. Keely" during the years of construction, and the Latin document placed in the church cornerstone August 3rd, 1884, written by Father Hogan, refers to "Mr. P. C. Keely, of Brooklyn, being the architect of the sacred edifice . . ." <sup>34</sup>

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The elder Keely was disabled by a stroke not long after his son's death. Never much noticed by his non-Catholic peers or the press during his lifetime, he came in for his share of scorn from critics late in the 19th century, when Ralph Adams Cram likened his cathedral at Boston to a grouping of "gas pipe columns."<sup>35</sup> More recent appraisals stress the admiration of Catholic contemporaries and the architect's ability to work within the constraints of his clients.

"He earned the sobriquet 'the American Pugin' and won the Roman Catholic Laetare Medal for distinguished service. He was hampered throughout his career by demands for commodious but inexpensive churches, leading him to design large, simple structures, frequently with galleries and plain lath and plaster ceilings. When given greater freedom, he showed skill and refinement in his interpretation of English Gothic, supplemented after 1870 by Romanesque and French Empire designs. Of his few Greek Revival works, the best is the robust domed church of St. Francis Xavier in Manhattan (1882)."<sup>36</sup>

"... His father was an architect, and the son studied and practiced with him until he came to this country, settling in Brooklyn. He soon found employment, and thenceforth was probably the busiest architect in the United States. He is said to have built every Roman Catholic Cathedral in New York State except the one in New York City, and to have designed many more in New England and Canada, besides a few Protestant churches. Of course, with such an enormous press of work, no architect could devote much time to studying refinement of design, but his work was always skilful and clever and often very interesting. His best work was probably the Jesuit church, on Sixteenth Street, N.Y. {St. Francis Xavier}' "<sup>37</sup>

At a memorial Mass in Sts. Peter and Paul, his first church, celebrated a month after the architect's August 11th, 1896 death, Father Malone said of him:

"This is a most important and sacred occasion for we are remembering a man who for fifty years honored and served God as fervently as a priest or bishop at the altar. . . He performed work for The Church when no architect could be found to do it. In every church that he built the priest ought to say to the people that they ought to remember Patrick Keely. . . While he is gone these structures still remain, monuments to the greatness, goodness, patience and perseverance of this man. I say patience because Mr. Keely did not receive the recognition that he should have had. He gave his whole life to the work, yet he had no money, because he cared not for it.' "<sup>38</sup>

### The Significance of the Catholic Club

In 1790, when the U.S. government undertook the first official national census, the Irish-born made up less than 10% of the population of New Jersey.<sup>39</sup> Small numbers of Irish continued to enter the country for the first four decades of the 19th century, until the famine-induced migration wave of the late 1840s.

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By 1860, the Irish made up over half of the state's foreign-born population.<sup>40</sup> In Trenton alone, the total Irish population nearly tripled from 1850 to 1855, increasing from 6,461 in 1850 to 18,774 in 1855.<sup>41</sup>

The migrants tended to be young, unmarried people of both sexes, the children of field workers from the west and south of Ireland. They took whatever menial labor they could find and their world revolved around family, church, saloon and street. As anti-Irish sentiment rose against them, America's small Catholic church struggled to deal with the problems this new population presented.

The Rev. Thaddeus Hogan (1842-1918), a Limerick-born Irishman trained as a classical scholar, concerned himself with the social and intellectual development of his flock, as well as its spiritual betterment. He believed that no Catholic parish was worthy of the name unless it had a Catholic school, but the young adults arriving at his doorstep were beyond school years. Some way to educate them was needed.

A letter to the *Catholic Weekly Union* of New York City, written from Trenton July 9th, 1879, gave the details of Father Hogan's early attempts at education:

"In St. John's parish the young men have just concluded a retreat given them by Rev. Father Hogan. At the termination of the religious exercises, Father Hogan invited the young men to join in a Catholic organization which he was about to organize in the parish. Rt. Rev. Bishop (of New Jersey) Corrigan, who was present, also addressed the young men, and about 100 persons gave in their names."<sup>42</sup>

Four years later, in 1883, the church fire destroyed the group's basement clubrooms, and between lack of space in the crowded post-fire St. John's Hall and the struggle to rebuild, the young men's group foundered. Then, as part of his plan to extend the influence of the church, Father Hogan hired William A. Poland (1852-1935), Trenton's most prominent architect - and both a Baptist and a Mason - to design the Catholic Club.

Although his October 26th, 1935 obituary called Poland the "dean of Trenton architects," most of his best-known buildings have been demolished. Among the grand structures no longer to be seen are three of the four corners of State and Warren, including: the second Masonic Temple on the northwest corner, completed in 1885; the Forst-Richey Building on the southeast corner, and Mechanics National Bank, on the southwest corner. His practice included many residential commissions, as affluent Trentonians moved westward in the aftermath of the city's 1888 acquisition of Cadwalader Park; churches (Bethany Presbyterian Church, 1888) and, as architect for the Trenton Board of Education, many schools (most notably Junior High School #1, 1916). Perhaps his most admired extant buildings are the seven joined houses at 198-210 West State Street, built for Ferdinand W. Roebling and known as the "Pride of Lions," for the terra cotta lion's heads that decorate the facade.<sup>43</sup>

On August 24, 1891, the cornerstone laying of the new Catholic Club was celebrated by Monsignor McDonnell of St. Patrick's Cathedral, New York, officiating in place of the unwell Bishop O'Farrell. The clubhouse was completed and dedicated November 10, 1892, in the presence of the bishop, the architect,

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Father Hogan and 79 Catholic Club members.<sup>44</sup> Father Hogan had provided for the furnishings by donating to the club a house on Butler Street, valued at \$1,000. The raffle proceeds "bought practically all the furnishings."<sup>45</sup>

The Catholic Club provided an immersion experience for recent immigrants desiring to improve themselves. Men dirty from a long day's labor in the wire rope mill or pottery entered the basement to bathe and change before participating in reading circles or debate teams on the first floor and later playing billiards or cards on the second floor.<sup>46</sup> The basement included a gymnasium, while the ground floor library boasted "hundreds of volumes of fine reading matter for young men."<sup>47</sup>

Several groups existed within the Catholic Club. The first organized was the Catholic Club Circle, formed February 2, 1893, to offer members ". . . music, singing, talking, debating, followed by a smoker."<sup>48</sup> The club's lyceum courses were an annual event, offering a roster of speakers to attract non-Catholics as well as Catholics: Henry A. Adams, who lectured at various times on Longfellow, Napoleon, and capital and labor; Congressman James Buchanan, whose topic was "Eight Years at the National Capital;" Senator John Taylor, a participant in the Battle of Bull Run; Col. E. C. Stahl on "Travel and How to Travel."

Father Hogan's list of speakers was so impressive and their topics so interesting that an invitation from him to a lecture at the Catholic Club was rarely turned down. With the club in place, he used it and his own speaking engagements to demonstrate to a Protestant elite that Irish Catholics were not to be patronized.

"At the present moment there is no person in Trenton who occupies a more conspicuous position in the public eye than the Rev. Thaddeus Hogan, Rector of the Church of the Sacred Heart, whose picture we present on this page. On last Sunday evening he began a series of public lectures on the doctrines of the Catholic Church, and on Wednesday evening he talked again on the same subject. On both occasions the spacious auditorium was densely crowded, a large number of Protestants being conspicuous in the audience. These lectures will be continued each Wednesday and Sunday night for several weeks, and will undoubtedly do much toward the advancement of Catholicism in this city."<sup>49</sup>

In a sermon to club members on December 18, 1892, Father Hogan said:

"I look forward to the future, and with much personal joy I think of this club being a source and instrument of training and advancing you in life; of extending your influence and that of the Catholic body and bringing back to your homes and families, when I am no more, a wealth of pleasure and profit that will enrich life for them."<sup>50</sup>

When Father Hogan died at the age of 74 in 1918, the obituaries were full of stories of the man who had been pastor of Sacred Heart for forty years. The importance to him of the Catholic Club and its impact on the city were everywhere mentioned:

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"Monsignor Hogan placed the careful training of the children and the surrounding of adolescent youth, especially young men, with wholesome influence, as essential to the maintenance of the church, and to this purpose he consecrated his best efforts. The Catholic Club was the apple of his eye. He was the founder of the organization, the constitution made him its permanent president, and he watched over its welfare with zealous interest. It was he who inspired the club to the high endeavors which have made it so active an agency in the intellectual, social and moral uplift of the young men of South Trenton. The Monsignor never appeared to better advantage than when he presided or assisted at the numerous functions of the club. He was a gracious host to the distinguished ladies and gentlemen who have visited the clubhouse from time to time, and his own addresses were always cordial in tone, elevating in sentiment and charming in their literary style. . . 51

At the Silver Jubilee Celebration of the Catholic Club on November 14, 1917, John J. Cleary summed up the club's achievements in an address that was later reprinted. Cleary, who was the editor of the *Trenton Sunday-Advertiser* (afterward the *Sunday Times-Advertiser*), had been born into St. John's parish and was an original member of the Catholic Club.

"Jurists, educators, physicians, men of high repute in every walk in city and state have been heard by appreciative audiences in these parlors. Professional lecturers from New York, Boston, Philadelphia and the great universities have come season after season in such numbers as to give the Catholic Club local eminence as a centre of intellectual stimulus.

We have had, too, our reading circles, in which the plays of Shakespeare, the Constitution of the United States, the biographies of the world's famous men have been studied. Vexed questions of the day, national and local, have been threshed out in public debate many a time from this platform.

I had almost forgotten, till the scrapbook refreshed my memory, that our brilliant counselors - William M. Jamieson and Martin P. Devlin, who have often locked horns since - were captains of opposing debating teams on this floor fifteen to twenty years ago.

There have been glee clubs, mandolin clubs, whist clubs here to foster the best leisure habits. Of course, we have had our tournaments with the cue season after season. I can scarcely credit my eyes as I glance over the record of bazaars, picnics, bicycle runs (in the old days, when that form of exercise was a popular craze), football, and, of course, baseball. Indoors the gymnasium used to be a favorite arena for all manner of athletic feats, from dumb-bell exercise to punching the bag - and occasionally the other fellow's face. Latterly here as elsewhere, basket-ball has all but monopolized the attention of winter sport-lovers."52

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Cleary also made mention of "one of the greatest tasks ever undertaken by the club. . . upon the occasion of the 21st anniversary observance in 1913. . . Adjutant General Wilbur F. Sadler was the principal speaker and he requested the club to sponsor the purchase of the Douglass House, then located at 478 Centre Street...The clubmen readily assented and before long the little house was successfully moved to Stacy Park."<sup>53</sup>

The 1765 frame home of Alexander Douglass was the site of Washington's council of war after the Second Battle of Trenton. It was here that the decision was taken to retreat quietly to Princeton through the night, making possible Washington's victory at the Battle of Princeton January 3rd, 1777. The Douglass House was purchased by the Catholic Club in 1913 and moved to an area behind the State House in Stacy Park, then under development by the city and state.

### **Sacred Heart School and St. Clare's Convent**

In 1854 Father Mackin established a small school in the basement of St. John's Church, with one class for boys, taught by Miss Anna McCaffrey, and one for girls, taught by Miss Mary Scanlon. This, the first Catholic school in Trenton, followed the 1844 creation of the city's first public school.

At the outset, St. John's School was for all Catholic children who wished to attend, irrespective of age. That initial come-one, come-all attitude changed under a new pastor, the Rev. Anthony Smith, who arrived in 1859 to replace the ailing Father Mackin. Realizing that the older boys were overwhelming the basement school, in 1861-1862 Father Smith built a small frame structure on Cooper Street, behind the church. This new school building accommodated fifty boys aged ten and older, and their teachers.<sup>54</sup> Younger boys began their first-grade schooling with the girls in the church basement where they continued until their tenth birthdays. The number of students in the older school diminished at the top levels, since most of the boys had to go to work.

Also in 1861-1862, Father Smith purchased a two-story frame house and its land, three lots north of the church on South Broad Street. In it, he organized an asylum for the orphaned children of Catholic Civil War soldiers.<sup>55</sup> On March 27, 1862, in response to Father Smith's petition for teachers, four Sisters of Charity took up residence in the parish. With Sister Monica in charge, they moved into the orphans' asylum and at first devoted themselves to it exclusively. In time, the sisters' community grew to number eight, and they added the girl's education at the school to their duties. By 1871, with the number of orphans at the asylum dwindling, the sisters took over management of the school, replacing the lay teachers.<sup>56</sup>

As the Catholic population of Trenton swelled, Father Smith moved to meet the greater demands for schooling. A brick building, begun in 1874 on Lamberton Street, opened in 1876-77 as St. John's School and Parish Hall. Its sixteen classrooms were topped by a large hall on the upper floor, while separate residences for the religious order were built at either end of the building.<sup>57</sup> The newly expansive St. John's School offered morning, afternoon and evening sessions, making it Trenton's first night school. The evening sessions, sometimes taught in the teacher's home, offered the possibility of schooling to boys whose families needed the income from their daytime work.<sup>58</sup>

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From 1876 on, there were two distinct schools: the one conducted by the Sisters of Charity was for girls and young boys aged six to ten, while the Brothers of the Holy Cross were placed in charge of the Lamberton Street school. The brothers remained only a few years, after which the school's operation reverted to a lay teaching staff, headed by D. J. Wallace as principal. Under his direction, the study of Spanish, Latin and French were made mandatory parts of the curriculum.<sup>59</sup>

When Father Hogan arrived as pastor in 1878, he found that the parish owned a number of buildings in poor repair. After repairs, the orphans' asylum was converted to the sisters' use for the school, thereafter known as St. John's Academy. In 1879, Father Hogan organized a new group for young Catholic men, and the church basement space was turned over to them.

In 1893, Captain William H. Bilbee, a Civil War veteran, began instructing the student body at Father Hogan's request. He found willing pupils, "so it was not so very long before he had each class of boys organized into a military company, fully officered, and capable of executing the most difficult foot manoeuvres. As the boys became more proficient, the four companies were organized into a battalion."<sup>60</sup> Not content with that achievement, Captain Bilbee got the National Guard to loan him 25 sabres and organized the 25 tallest boys into a Sabre Squad, which appeared in parades.<sup>61</sup>

Back in the classroom: "Every Friday we had 'matches' - one half of the class was matched against the other half. We stood up against the wall, and each boy in turn would fire a question at his opponent - all questions had to be taken from the lessons taught during the week. If you failed to answer correctly, you sat down."<sup>62</sup>

In the final year of high school at Sacred Heart Academy, Father Hogan "taught French to the graduating class, being assisted by Father Menard, who was then stationed at St. Francis Hospital." The young ladies had weekly music lessons from Sister Emiliana (instrumental) and Mr. Schroth (vocal) in "the parlor" of the Academy, "with its grand piano covered with green felt, the marble topped table and chairs placed primly against the wall." Painting, embroidery and "plain sewing," were taught, as well as writing, "plain and ornamental," stenography, typewriting, bookkeeping and banking, in addition to "the four Rs - Reading, 'Riting, 'Rithmetic and Religion."<sup>63</sup>

In late 1923, the Academy was razed for the building of the new school, located to the north of the rectory. The following year, the new school and convent opened. When it was built in 1924, Sacred Heart School united the two separate institutions under its new roof. While the earlier schools had accepted students for as long as they wished to study, by the time the schools were united Sacred Heart was converted to an elementary school, offering first through eight grade classes.

The school, which was renamed Sacred Heart School in the 1950s, was designated a National School of Excellence by U.S. Secretary of Education William Bennett in 1988. Operated by the Sisters of Charity as a first through eighth grade school for more than sixty years, it now employs lay teachers and administrators and offers kindergarten and pre-school classes as well.

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*True American* (Trenton, NJ): 10-01-1883, "Disastrous Fire;" 10-02-1883, "The Fire at St. John's Church;" 10-03-1883, "Arrested on Suspicion of Arson;" 10-04-1883, "The Burning of St. John's Church"; 06-13-1885, "On Mill Hill Again"; 04-26-1887, "A Notable Anniversary"; 04-28-1887, "Two Events Remembered"

***Other Documents and Resources***

Historical Sketch, An Address by John J. Cleary Delivered at the Silver Jubilee of the Catholic Club, Wednesday Evening, November 14, 1917, reprint, 2 pages.

Memories of Old St. John's, Fiftieth Anniversary and Reunion Program, October 30th, 1924, 42 pages plus ads.

Diamond Jubilee, St. Mary's Cathedral Parish 1871-1946, Trenton, N.J., December 8, 1946.

Homecoming Celebration, St. John/Sacred Heart School 125th Anniversary, program article by Vincent A. Weiss, K.S.G., 1979.

***Interview***

Toomey, Rev. Msgr. Leonard R., various dates; pastor, Sacred Heart Church from June 17, 1966 to March 27, 1992.

***Maps***

Robinson & Pidgeon, Atlas of the City of Trenton, 1881, Published by E. Robinson, New York, 1881

Mueller, A. H., Atlas of the City of Trenton and Borough of Princeton, Mercer County, New Jersey, 1905, Published by A. H. Mueller, Philadelphia, 1905

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Sacred Heart Church  
Mercer County, NJ

Section number 10 Page 32

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### Verbal Boundary Description

The site consists of the 2-acre plot of land comprised of Lots 20 and 210 of Block 51-A.

### Boundary Justification

This site contains the five buildings of Sacred Heart Church organization, as well as the parking lot located on the south side of the Catholic Club. This entire portion of the property is enclosed by a cast iron fence.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sacred Heart Church  
Mercer County, NJ

Section number \_\_\_\_\_ Photos \_\_\_\_\_ Page 1 \_\_\_\_\_

**Photographs**

- Photo 1. Michael Mancusso  
December 1999  
Sacred Heart Church office  
Façade of Sacred Heart Church
- Photo 2. Michael Mancusso  
December 1999  
Sacred Heart Church office  
Towers of Sacred Heart Church, taken from south
- Photo 3. Michael Mancusso  
December 1999  
Sacred Heart Church office  
Sacred Heart Church and Catholic Club, taken from southwest
- Photo 4. Michael Mancusso  
December 1999  
Sacred Heart Church office  
Bridge connecting Sacred Heart Church with Rectory. Taken from west.
- Photo 5. Michael Mancusso  
December 1999  
Sacred Heart Church office  
Vestibule of Sacred Heart Church, taken from north side.
- Photo 6. Michael Mancusso  
December 1999  
Sacred Heart Church office  
Nave of Sacred Heart Church, taken from choir loft at east end
- Photo 7. Michael Mancusso  
December 1999  
Sacred Heart Church office  
Detail of pilaster capitals, Sacred Heart Church
- Photo 8. Michael Mancusso  
December 1999  
Sacred Heart Church office  
North interior wall of Sacred Heart Church with stained glass windows
- Photo 9. Michael Mancusso

# National Register of Historic Places Continuation Sheet

Section number Photos Page 2

Sacred Heart Church  
Mercer County, NJ

Sacred Heart Church office  
Barrel vaulted ceiling of Sacred Heart Church

- Photo 10. Michael Mancusso  
December 1999  
Sacred Heart Church office  
Main altar and altar rail, taken from choir loft at east end
- Photo 11. Michael Mancusso  
December 1999  
Sacred Heart Church office  
Sacred Heart Church and Rectory, taken from northeast
- Photo 12. Cynthia Hinson  
September 2001  
Sacred Heart Church office  
Detail of façade of Rectory
- Photo 13. Cynthia Hinson  
September 2001  
Sacred Heart Church office  
North side of Rectory
- Photo 14. Cynthia Hinson  
September 2001  
Sacred Heart Church office  
Façade of Sacred Heart School
- Photo 15. Cynthia Hinson  
September 2001  
Sacred Heart Church office  
Back (west side) of School and north side of Rectory
- Photo 16. Cynthia Hinson  
September 2001  
Sacred Heart Church office  
Façade of Monastery

# National Register of Historic Places Continuation Sheet

Sacred Heart Church  
Mercer County, NJ

Section number Photos Page 3

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- Photo 17. Cynthia Hinson  
September 2001  
Sacred Heart Church office  
Back (west side) of Monastery
- Photo 18. Cynthia Hinson  
September 2001  
Sacred Heart Church office  
Catholic Club (now Office of Catholic Charities)



**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):**

**Primary location of additional data:**

- 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
- See continuation sheet for additional HABS/HAER documentation.

- State Historic Preservation Office
- 
- 
- 
- Other (Repository Name: Sacred Heart Church Archives)

**10. Geographical Data**

**Acreage of Property:** 2.00

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	18	520320	4451580	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				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.)

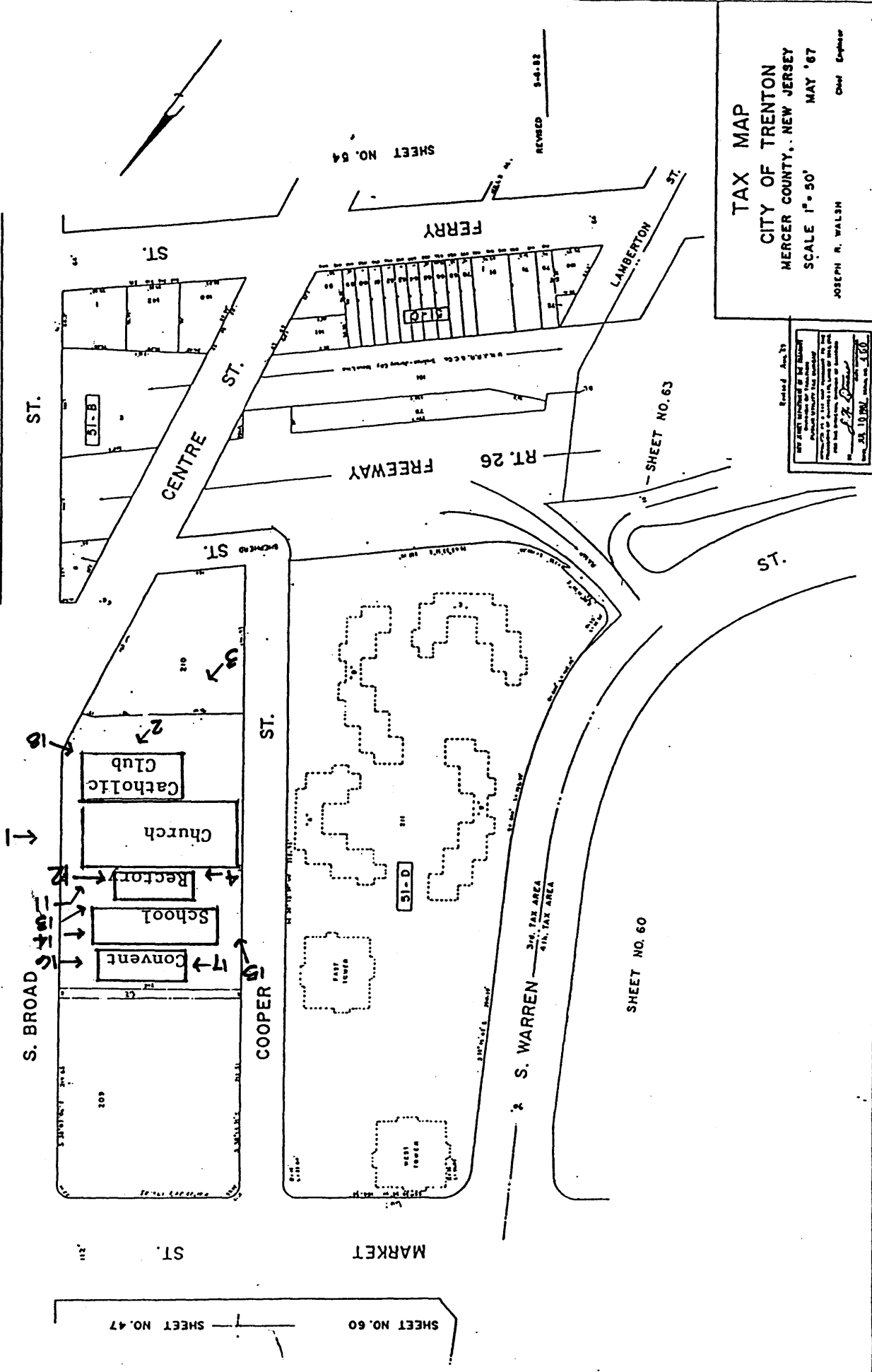
PHOTO LOCATIONS

3rd TAX AREA

SHEET NO.51

TAX MAP  
 CITY OF TRENTON  
 MERCER COUNTY, NEW JERSEY  
 SCALE 1" = 50'  
 MAY '67  
 JOSEPH R. WALSH  
 Chief Engineer

REVISED 3-4-62  
 SHEET NO. 54



SHEET NO. 52

SHEET NO. 50

S. BROAD ST.

ST.

ST.

CENTRE ST.

ST.

ST.

COOPER ST.

MARKET ST.

FREEWAY

S. WARREN ST.

FERRY ST.

LAMBERTSON ST.

SHEET NO. 60

SHEET NO. 63

SHEET NO. 47

SHEET NO. 60

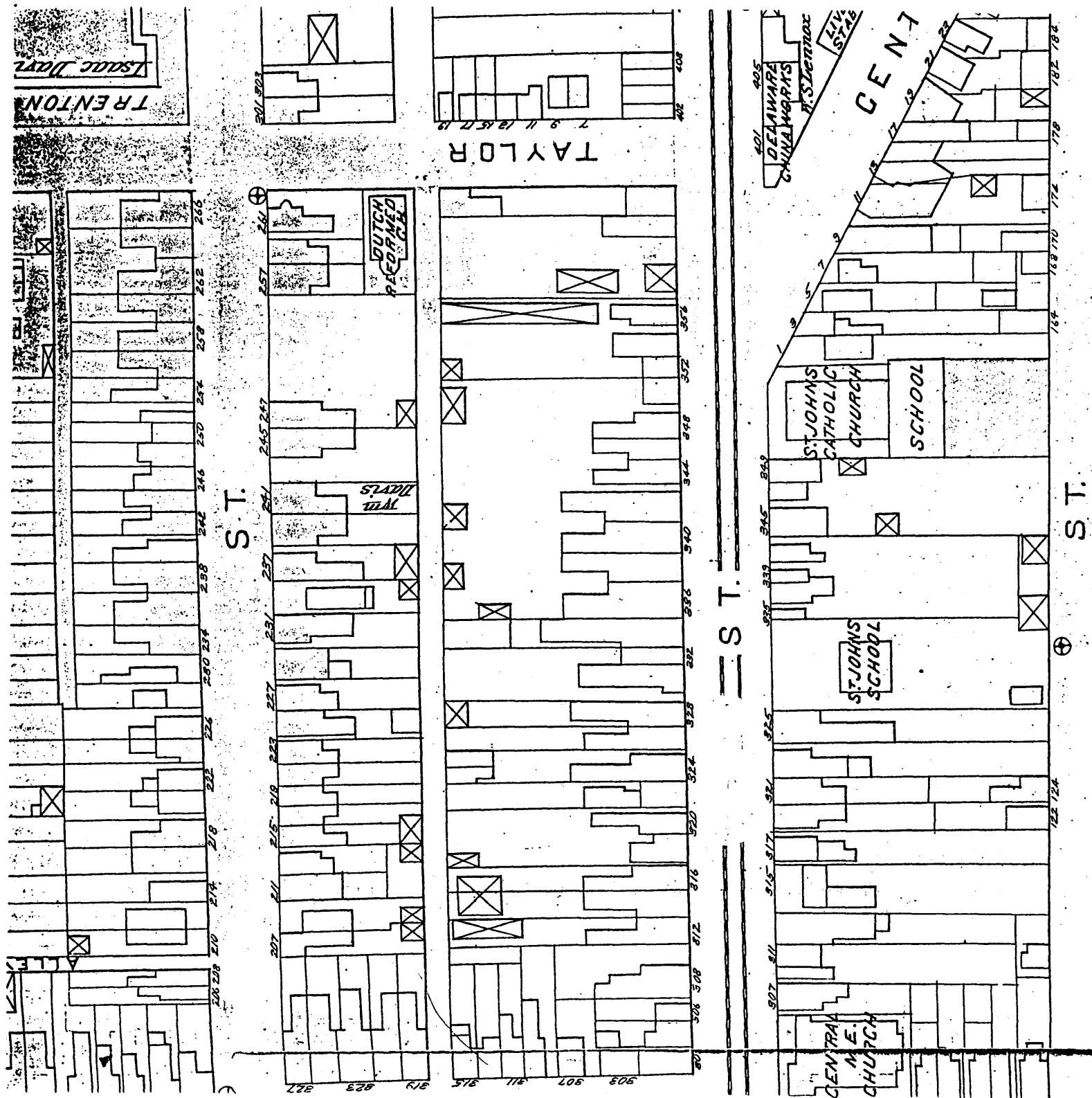


Figure 1. 1881 Atlas of the City of Trenton showing St. John's Catholic Church and School

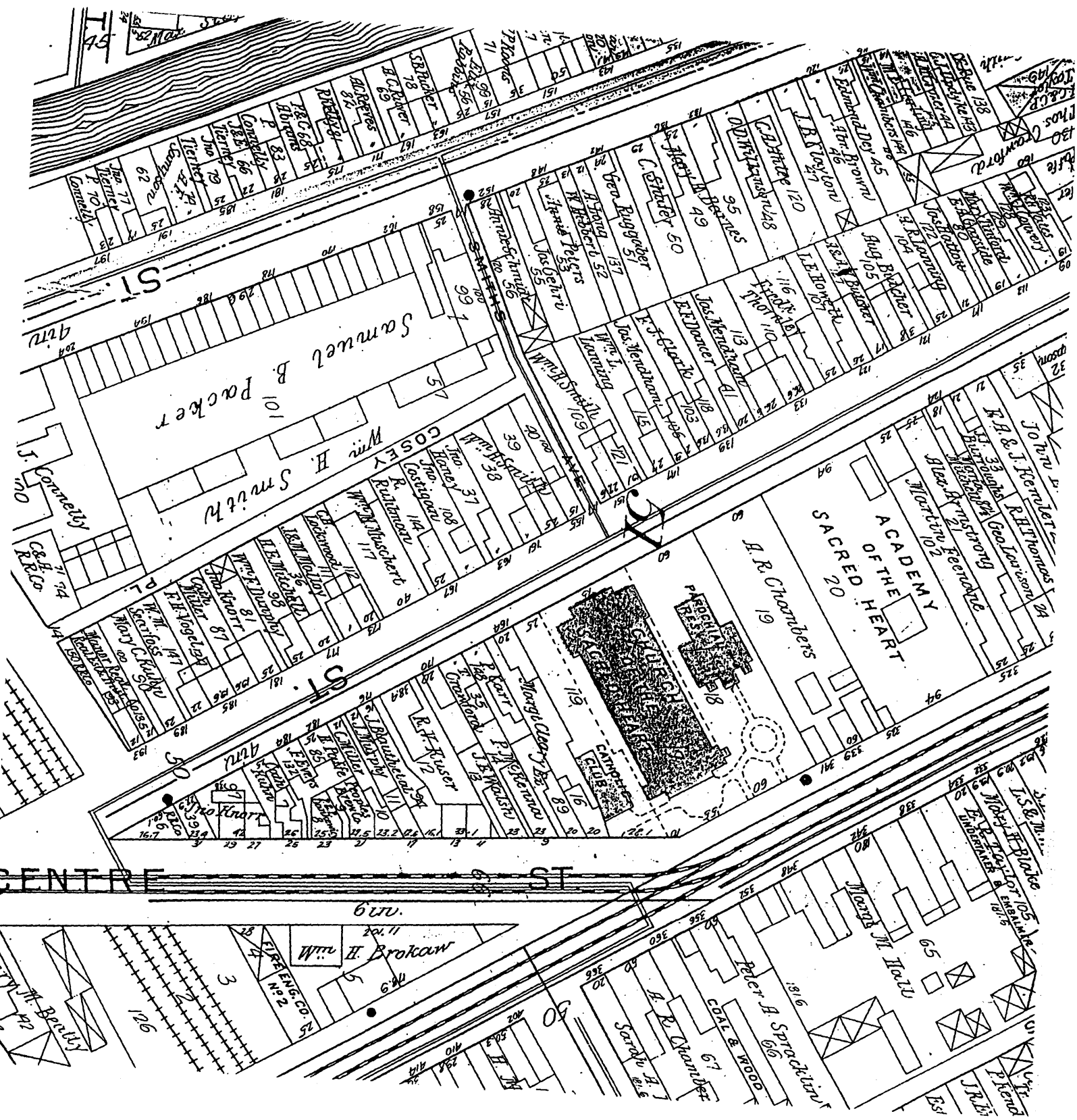


Figure 2. 1905 Atlas of the City of Trenton and Borough of Princeton, showing Sacred Heart Church, Rectory, Academy and Catholic Club

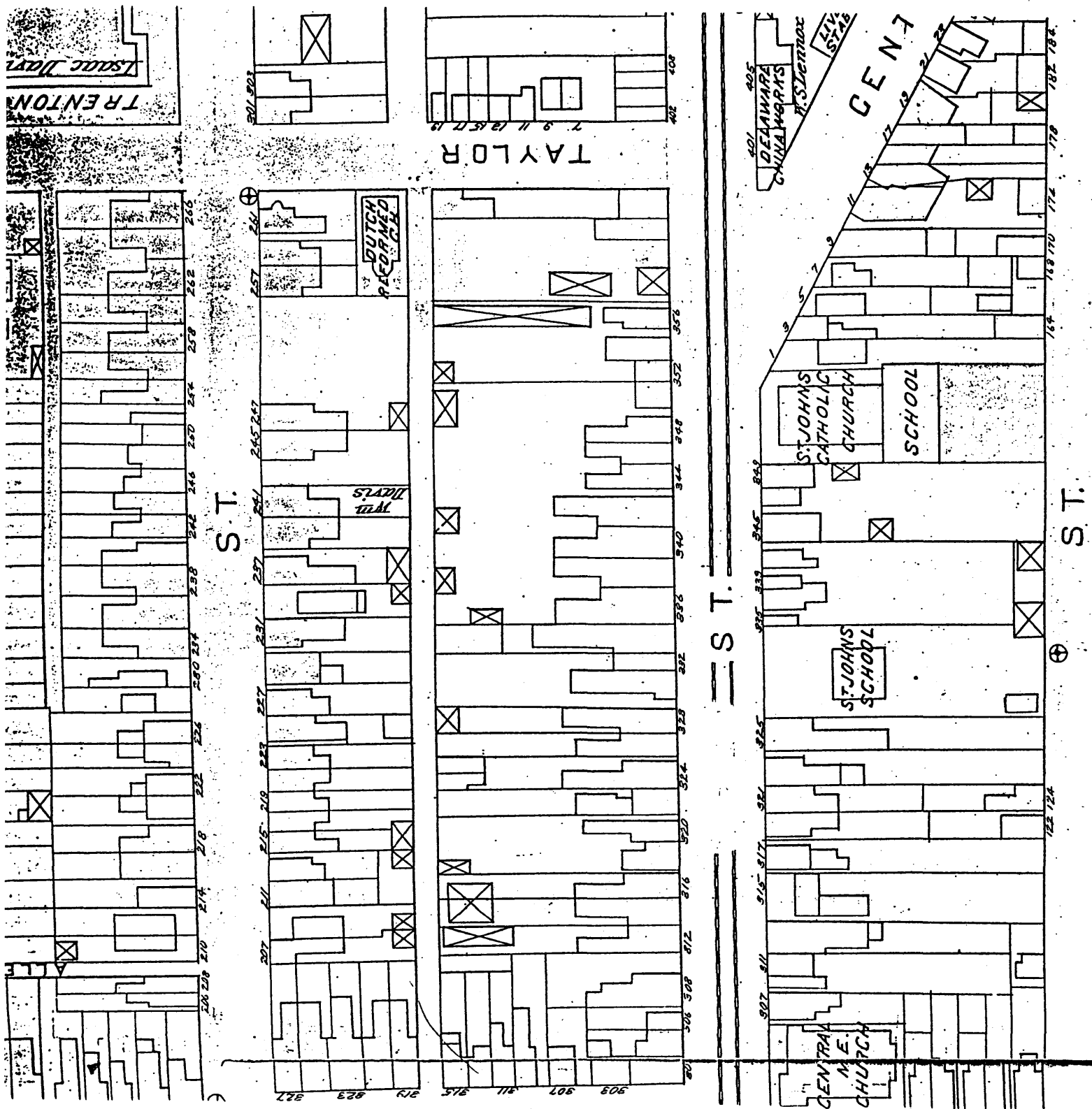


Figure 1. 1881 Atlas of the City of Trenton showing St. John's Catholic Church and School

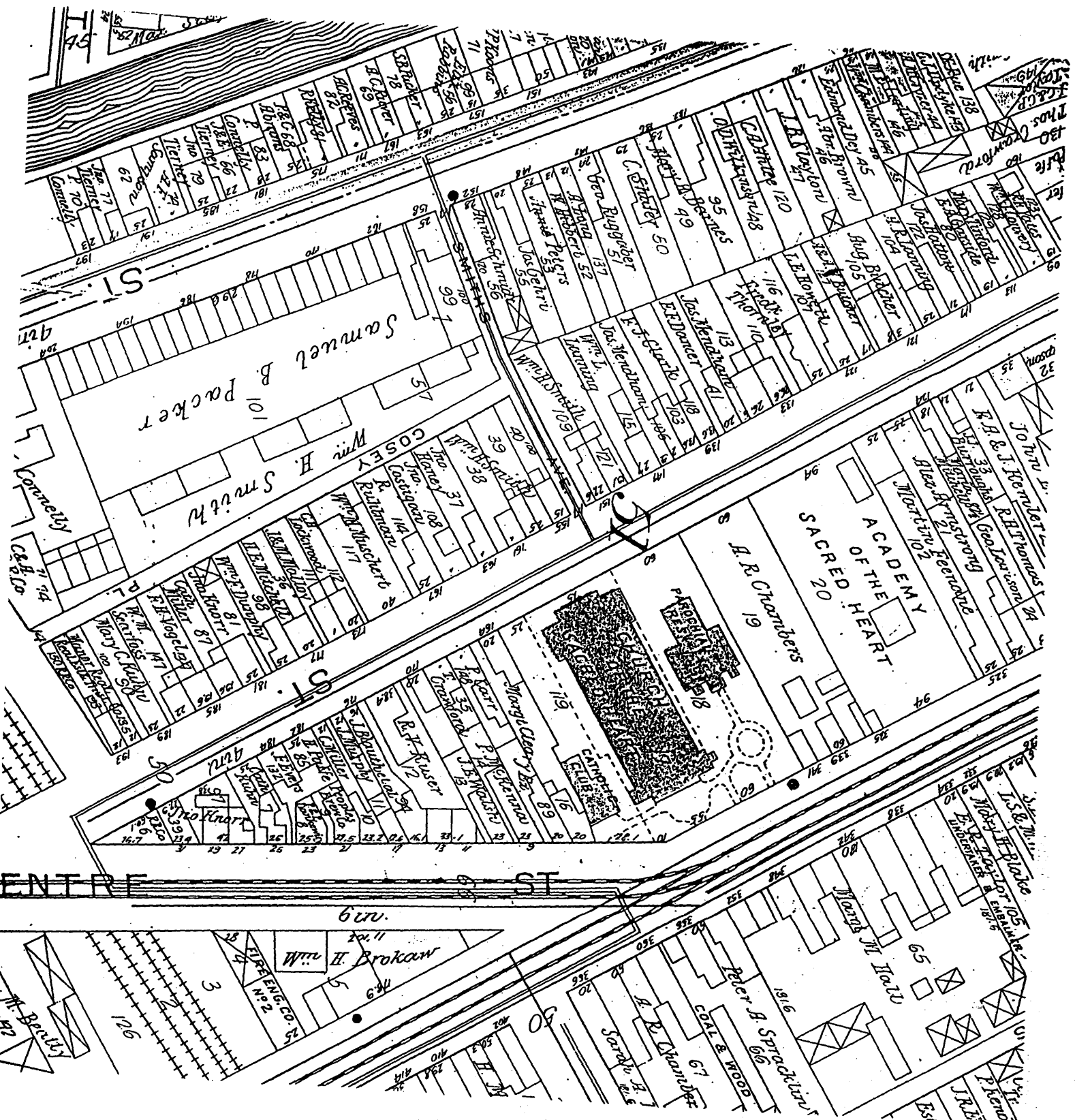


Figure 2. 1905 Atlas of the City of Trenton and Borough of Princeton, showing Sacred Heart Church, Rectory, Academy and Catholic Club



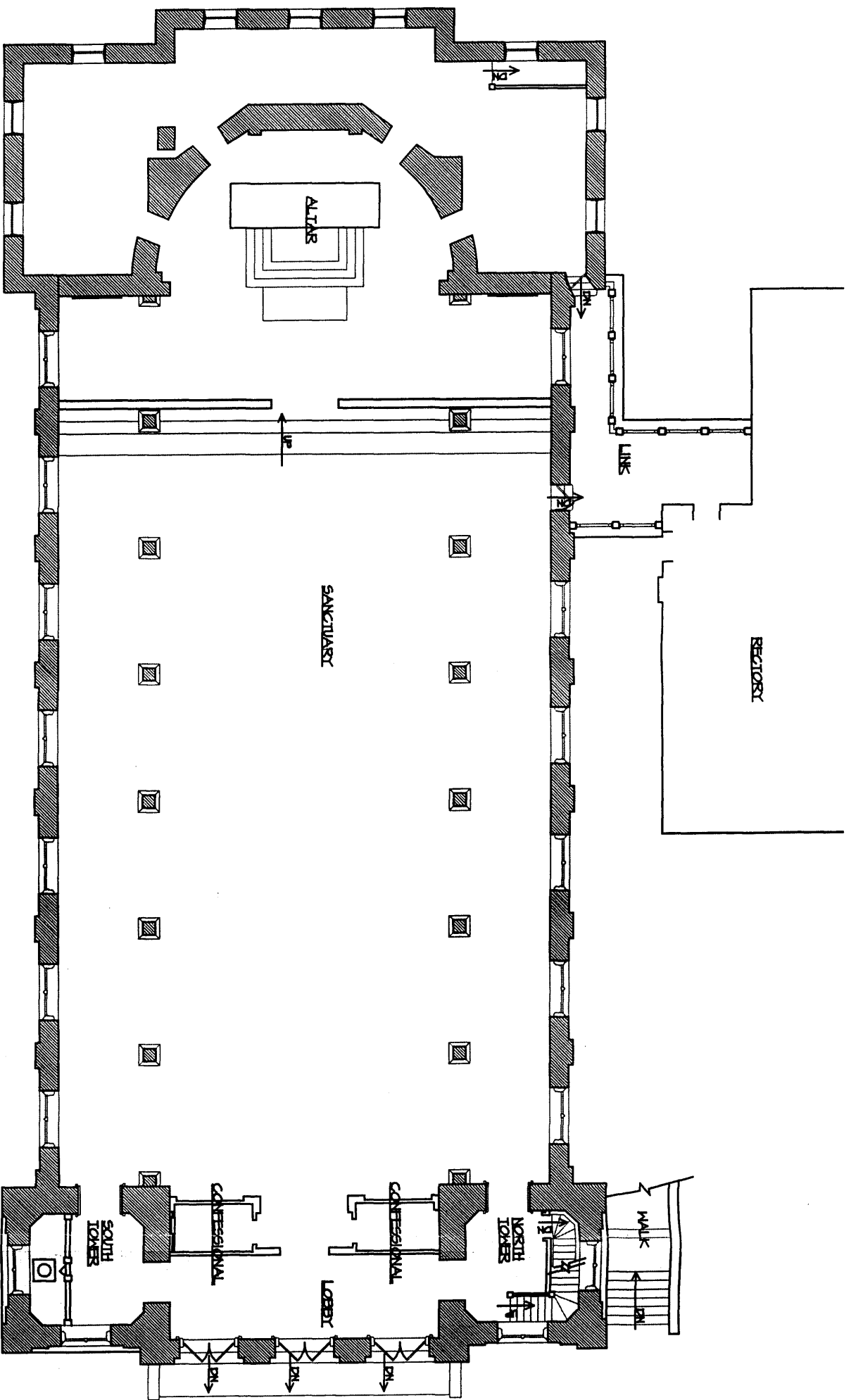
Figure 3. Church and Rectory, published in "Photogravures of Trenton," 1891



SACRED HEART ACADEMY

Figure 4. Original Sacred Heart Academy, located at 327-333 South Broad Street.  
Acquired by the parish in 1861.





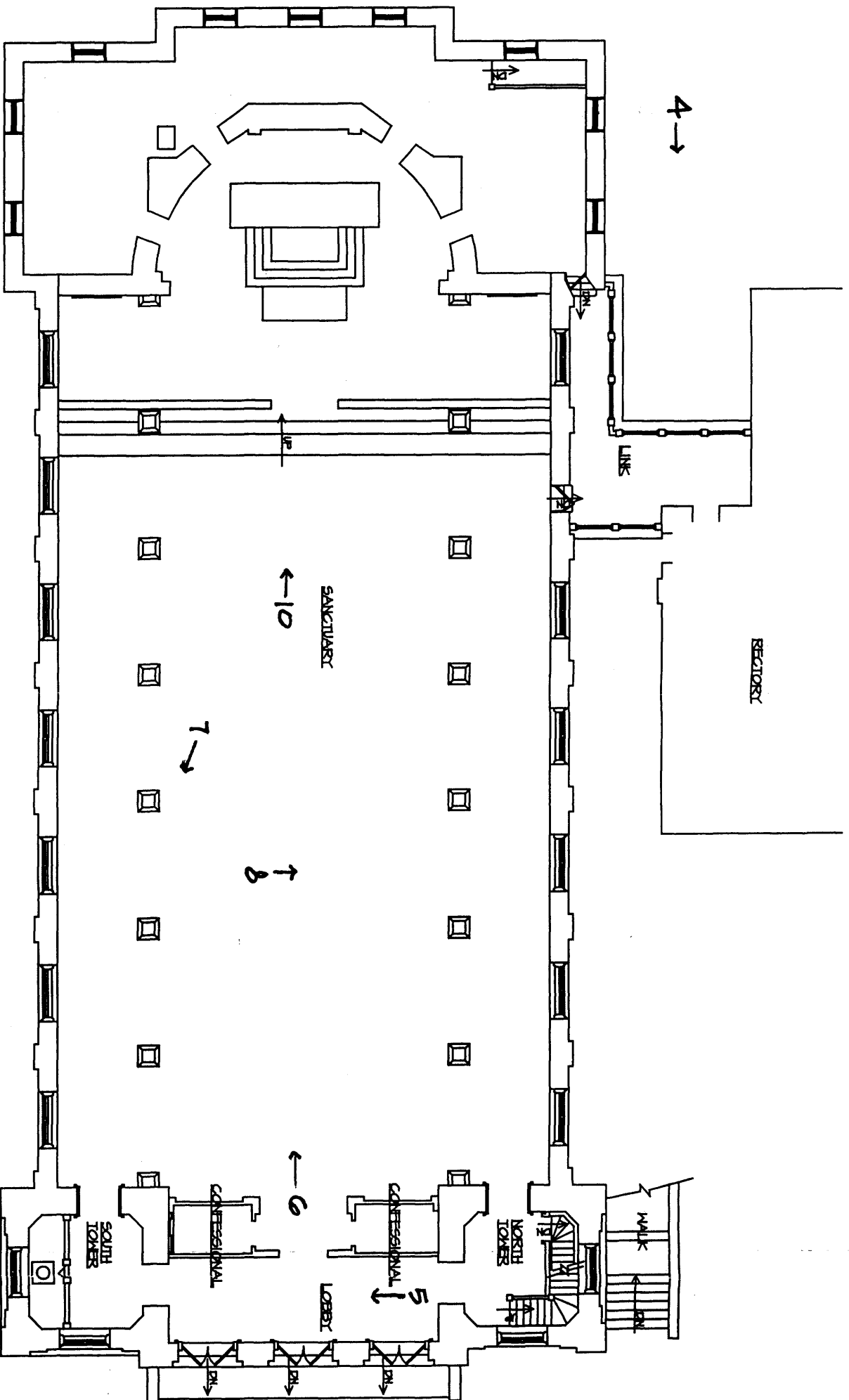
HISTORIC PRESERVATION PLAN FOR THE  
**SACRED HEART CHURCH**  
 TRENTON, NEW JERSEY



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 350 Alexander Street Princeton NJ 08540 609·924·1358 Fax 609·924·5985  
 ARCHITECTURE · PLANNING · INTERIORS · HISTORIC PRESERVATION

**SANCTUARY**

SCALE: 1/16" = 1'  
 DRAWN BY: CRB  
 DATE: 9/19/01



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2 ↗

4 →

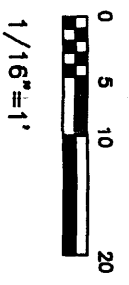
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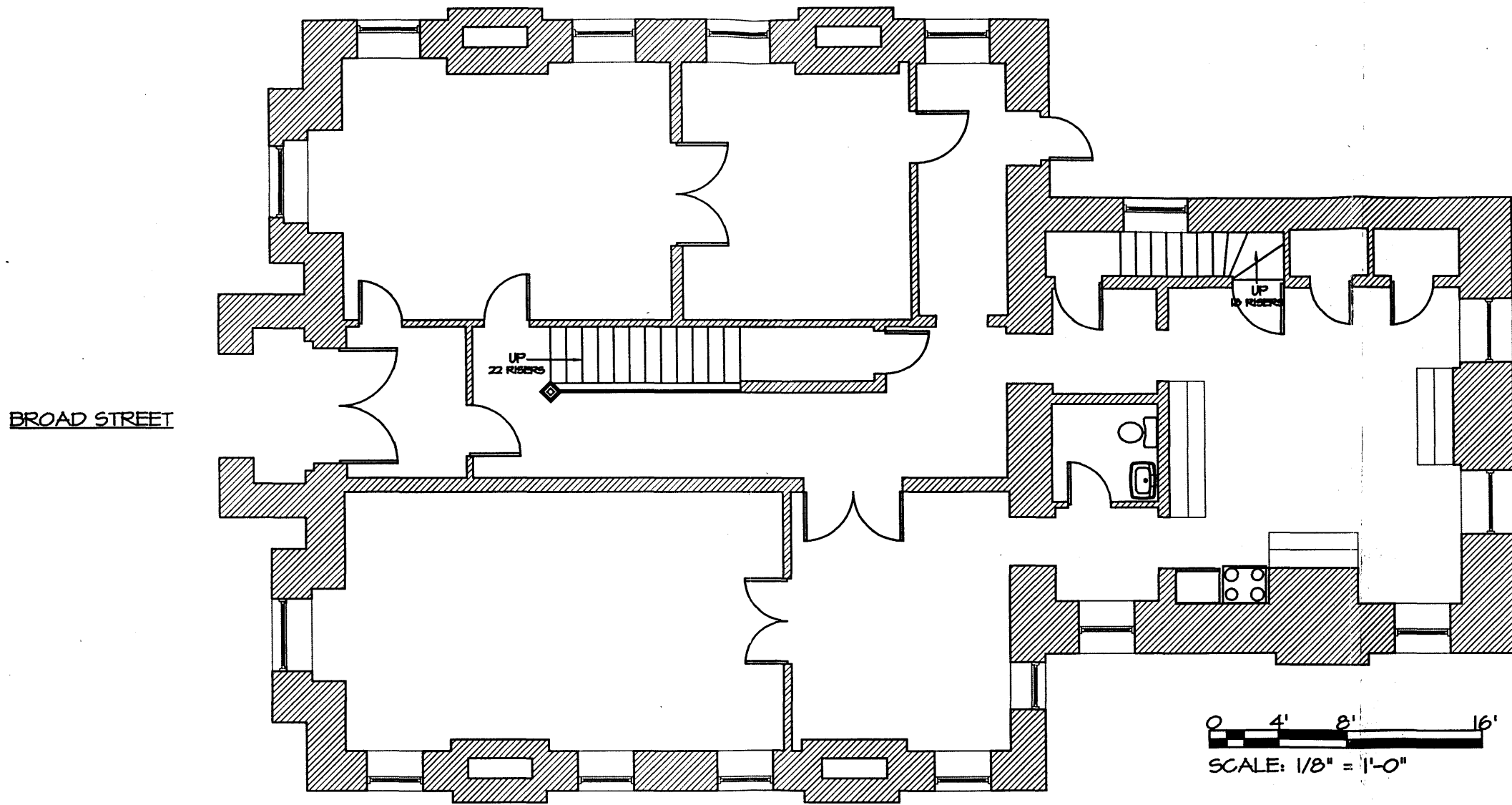


HISTORIC PRESERVATION PLAN FOR THE  
SACRED HEART CHURCH  
PHOTO LOCATIONS

**H** **N** **M** **R** **A** **R** **C** **H** **I** **T** **E** **C** **T** **S** **, P.A.**  
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SANCTUARY LEVEL

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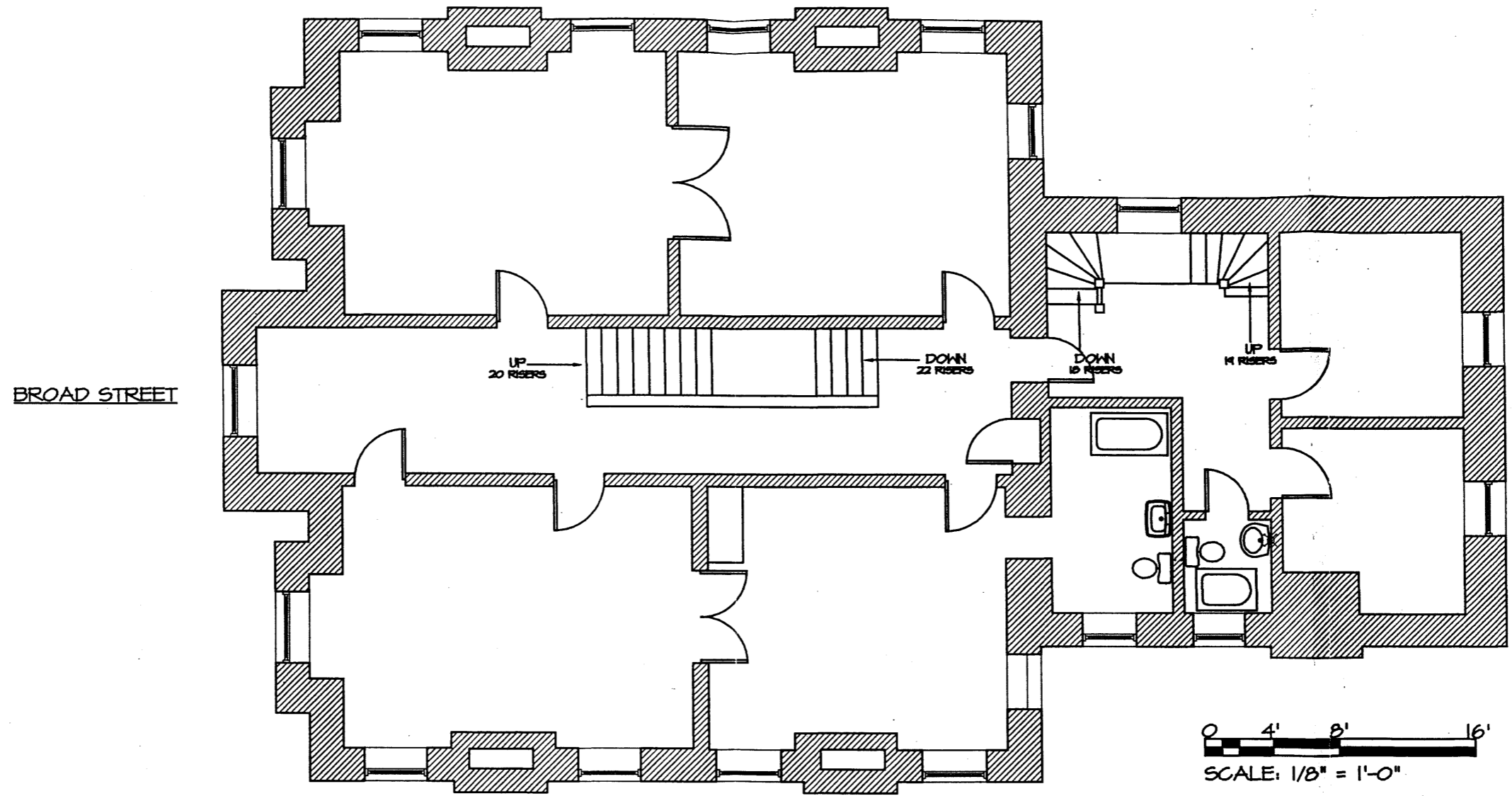
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RECTORY - FIRST FLOOR PLAN

2



HISTORIC PRESERVATION PLAN FOR THE  
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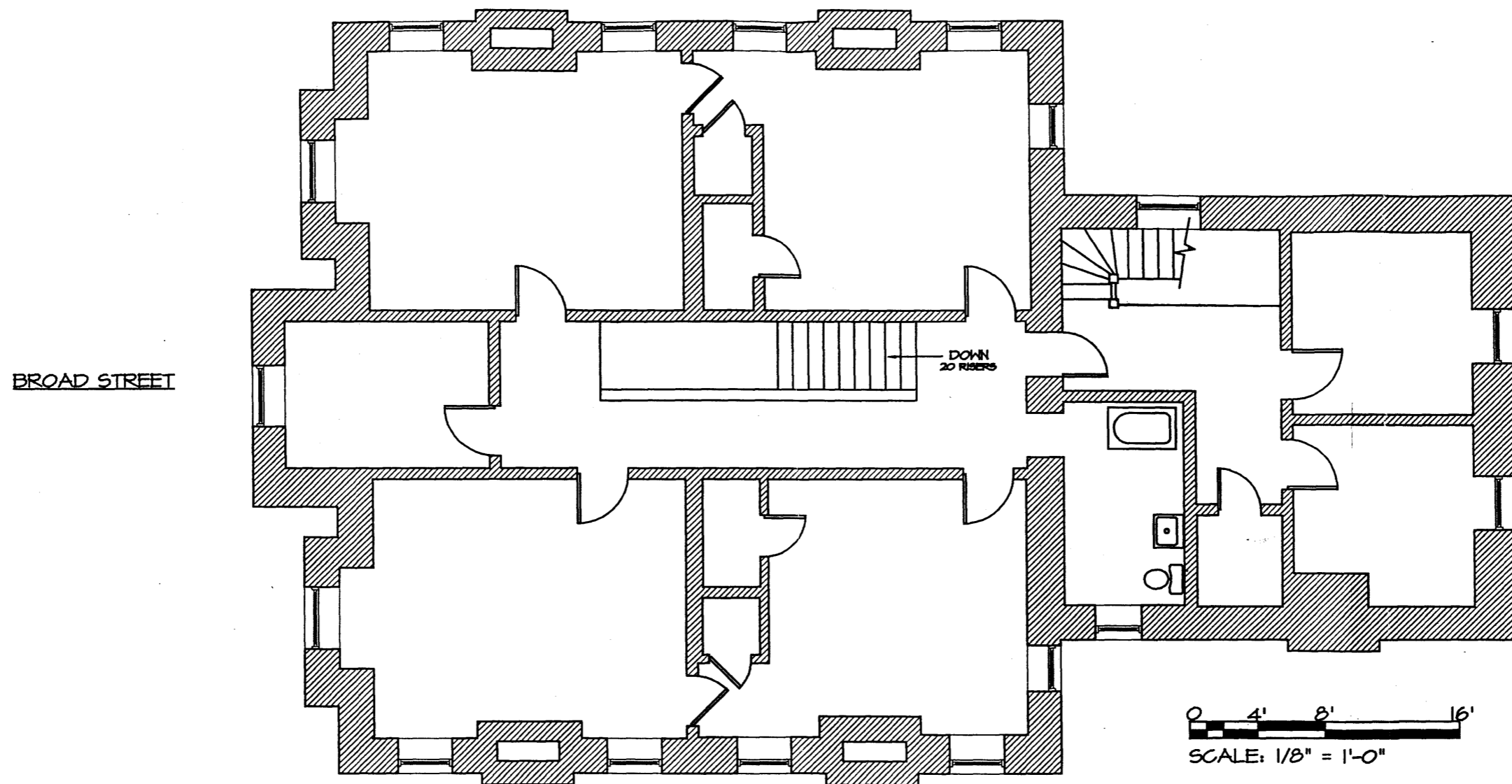
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RECTORY - SECOND FLOOR PLAN

3



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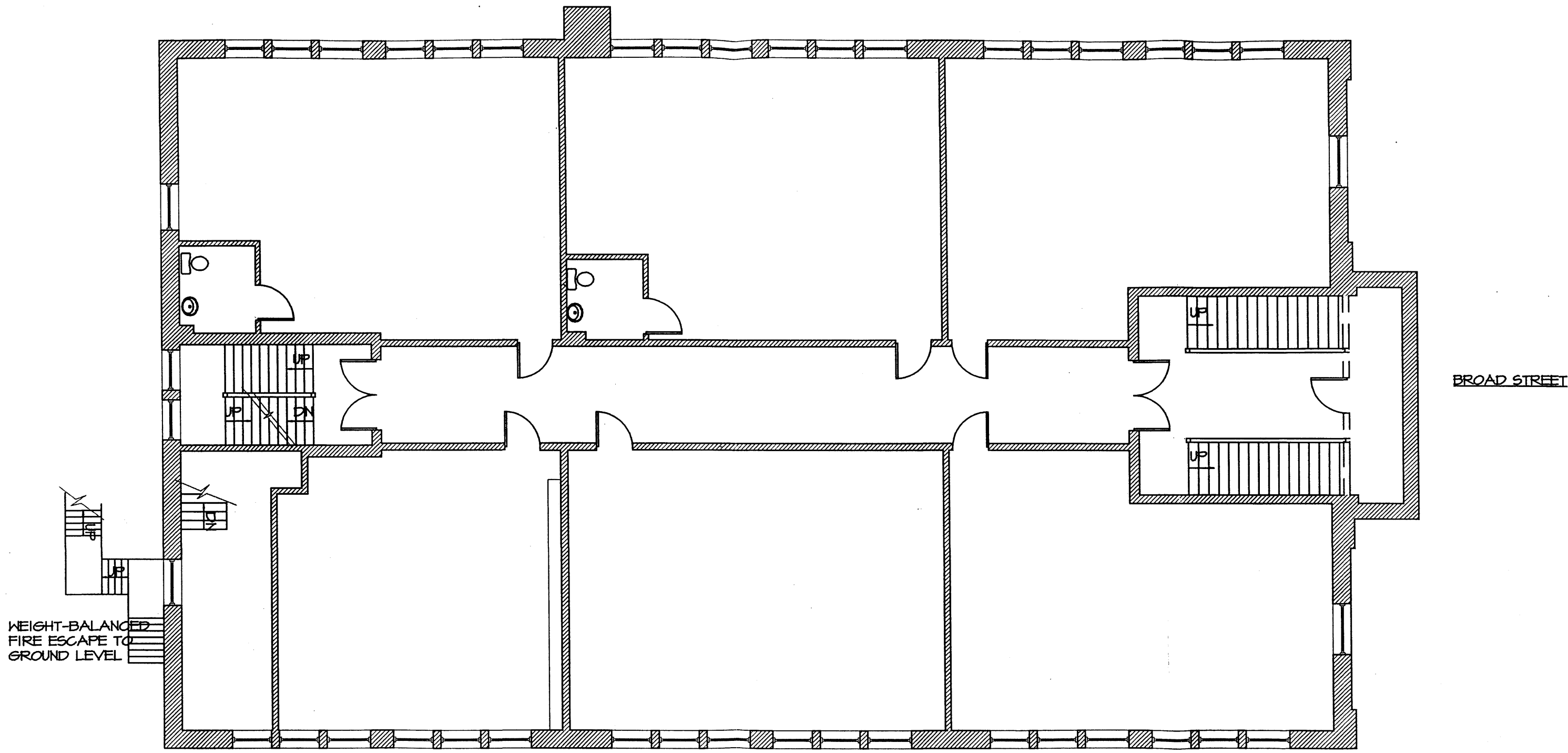
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RECTORY - THIRD FLOOR PLAN


4

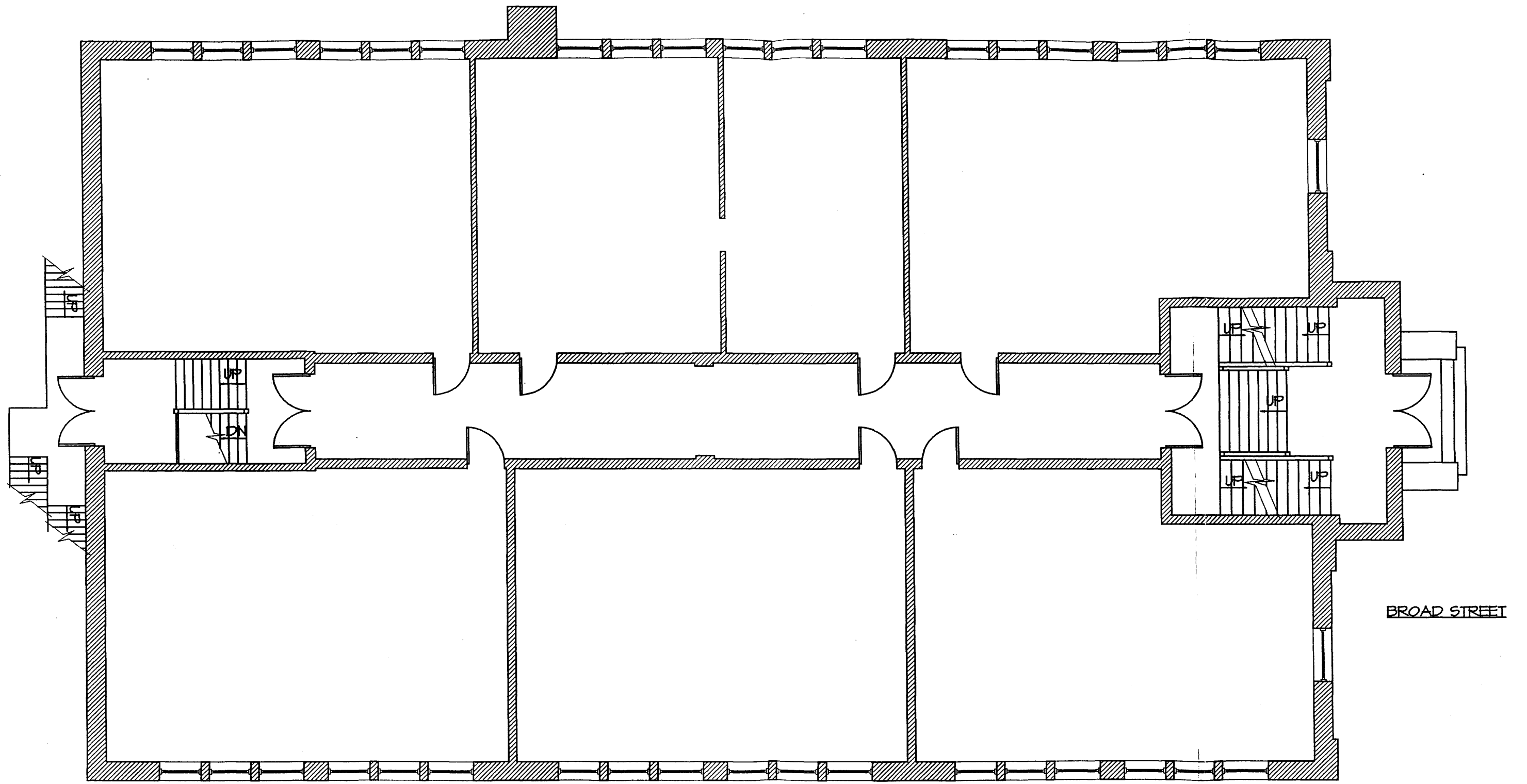


WEIGHT-BALANCED  
FIRE ESCAPE TO  
GROUND LEVEL

BROAD STREET

0 2' 8' 16'  
SCALE: 1/8" = 1'-0"

HISTORIC PRESERVATION PLAN FOR THE <b>SACRED HEART CHURCH</b> TRENTON, NEW JERSEY	 <b>HOLT · MORGAN · RUSSELL ARCHITECTS, P.A.</b> 350 Alexander Street Princeton NJ 08540 609·924·1358 Fax 609·924·5985 ARCHITECTURE · PLANNING · INTERIORS · HISTORIC PRESERVATION	SCALE: 1/8" = 1'
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		DATE: 9/19/01
SCHOOL - FIRST FLOOR PLAN		5



0 2' 8' 16'  
 SCALE: 1/8" = 1'-0"

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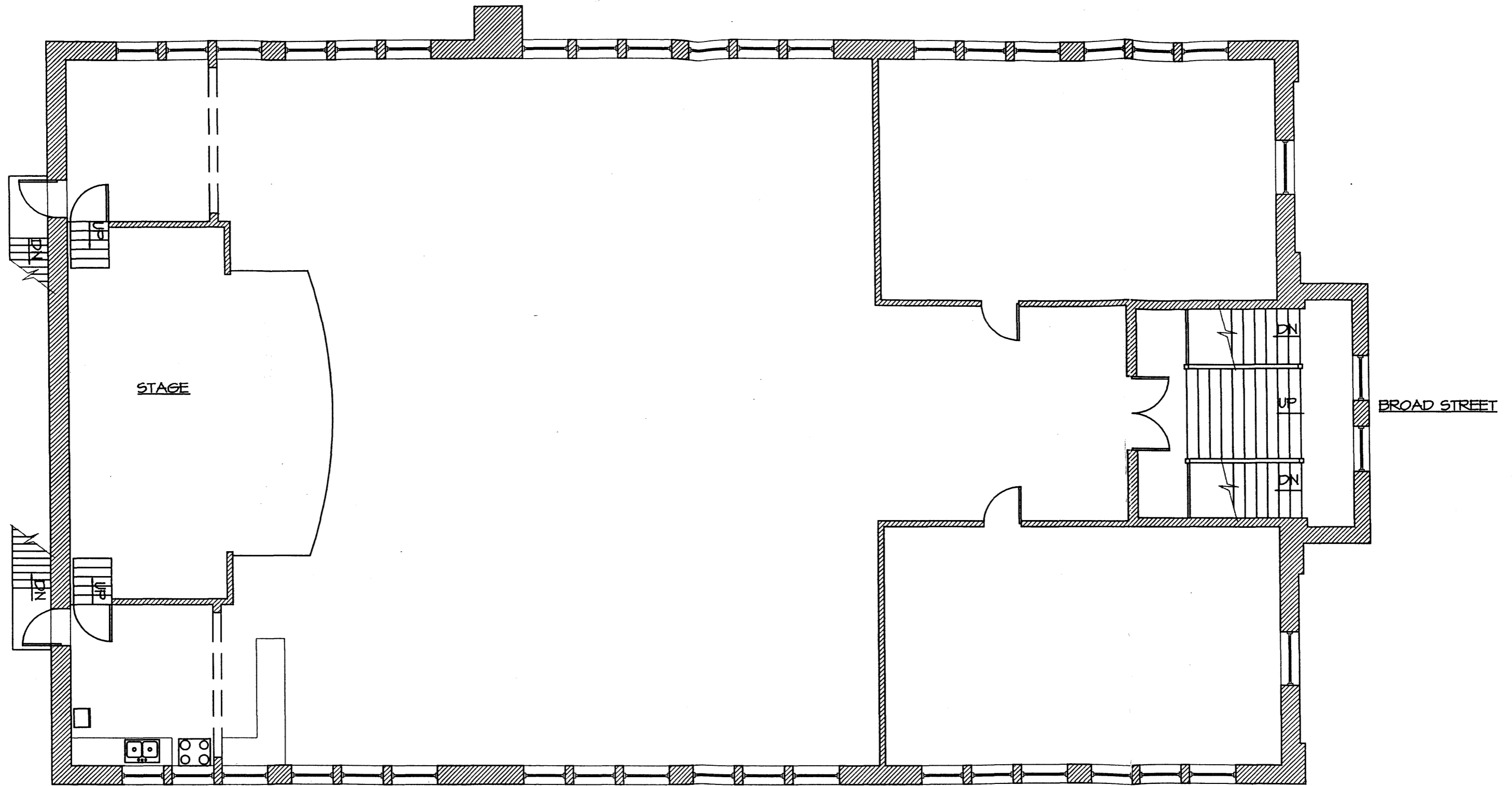
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SCHOOL - SECOND FLOOR PLAN

6



0 2' 8' 16'  
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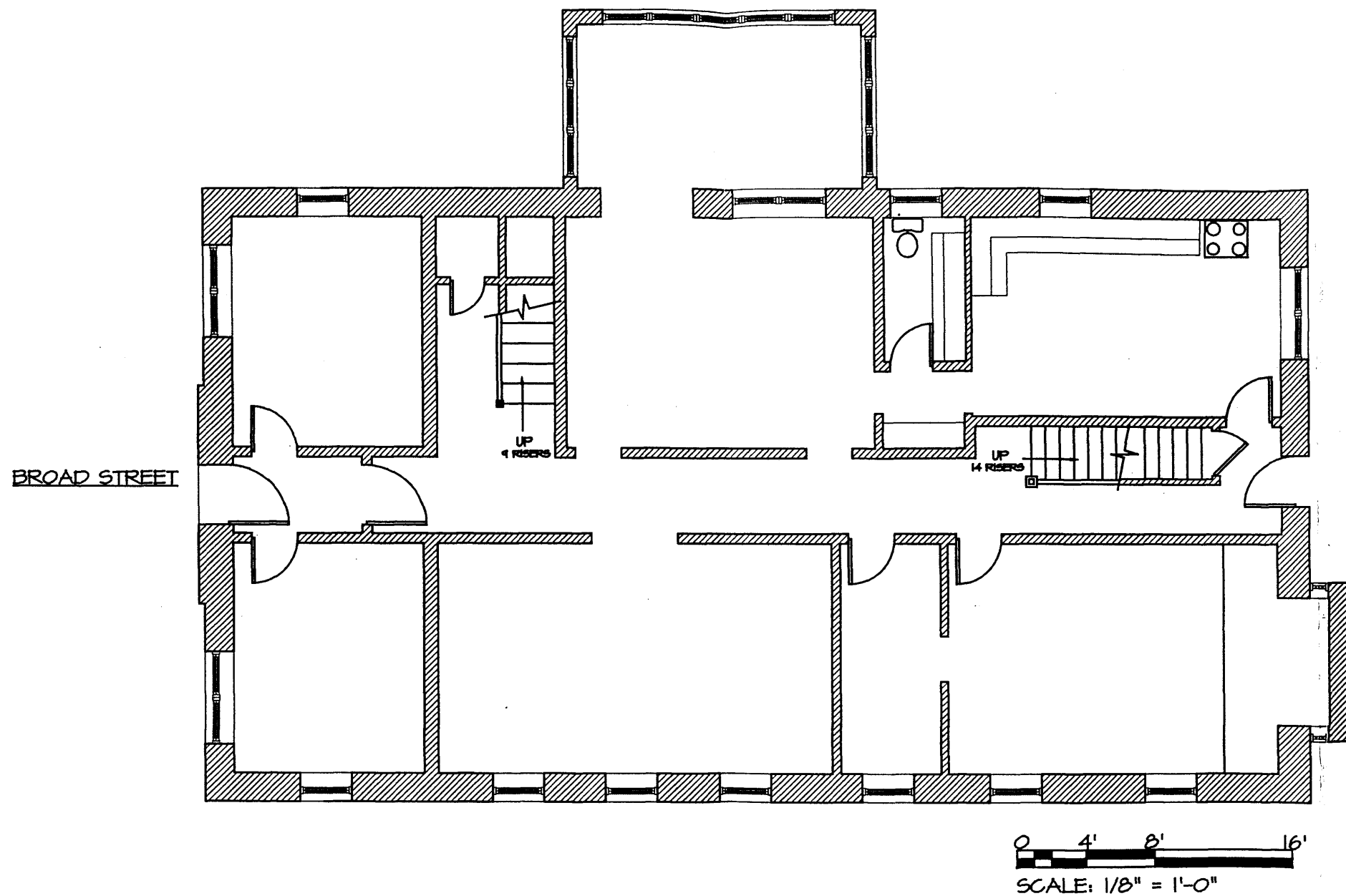
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SCHOOL - THIRD FLOOR PLAN

7





HISTORIC PRESERVATION PLAN FOR THE  
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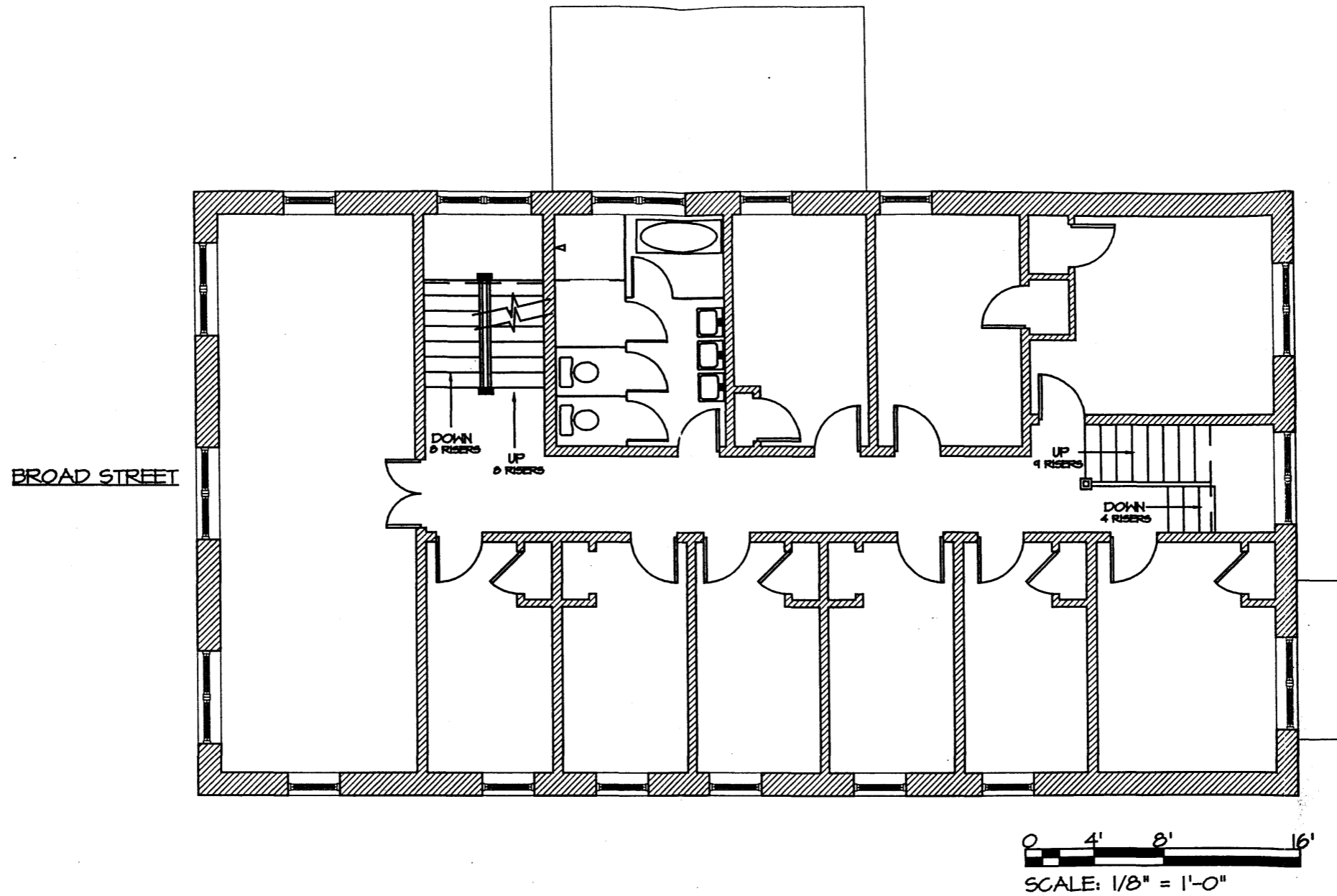
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CONVENT - FIRST FLOOR PLAN

8



HISTORIC PRESERVATION PLAN FOR THE  
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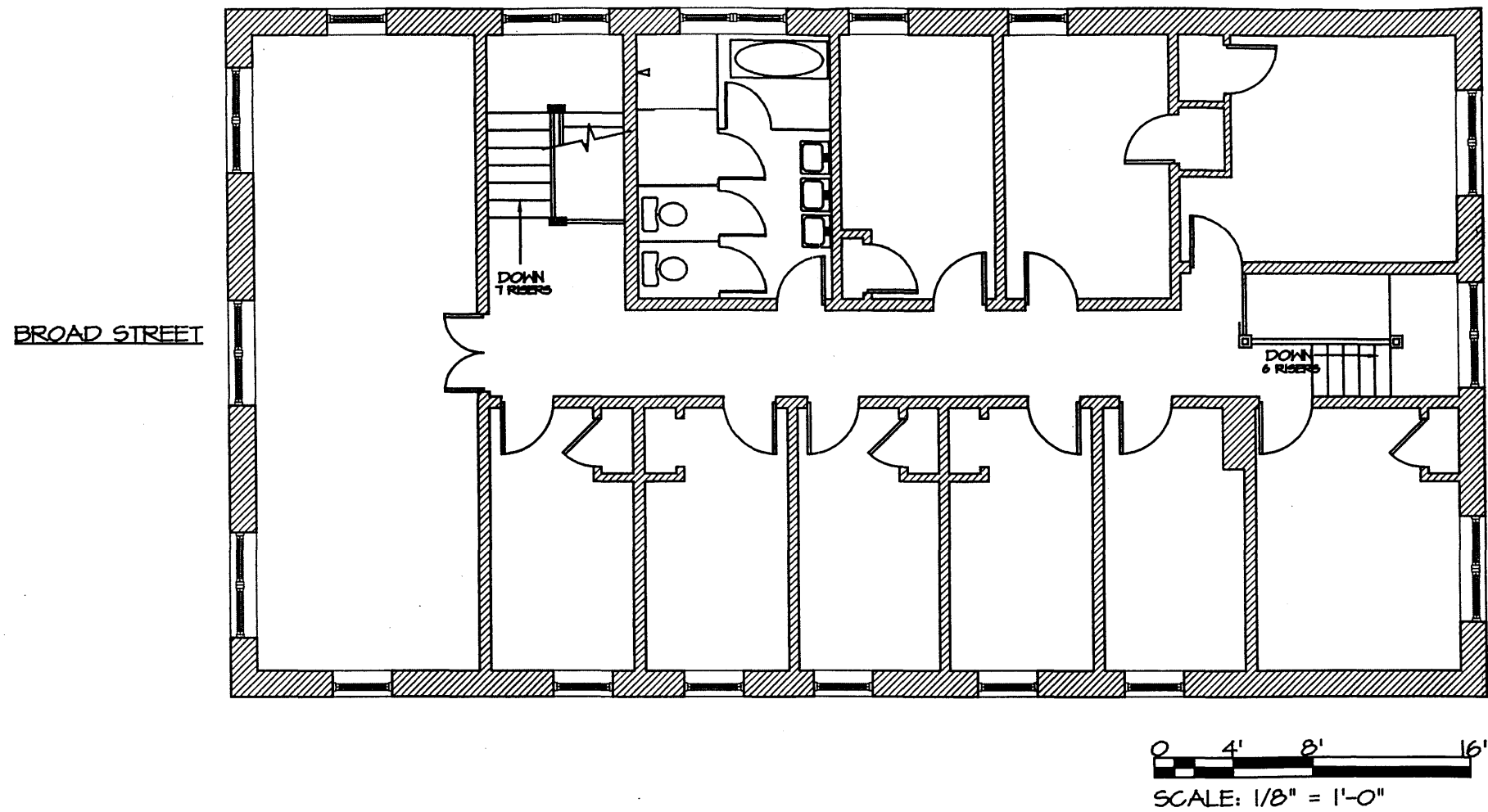
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CONVENT - SECOND FLOOR PLAN

9



HISTORIC PRESERVATION PLAN FOR THE  
**SACRED HEART CHURCH**  
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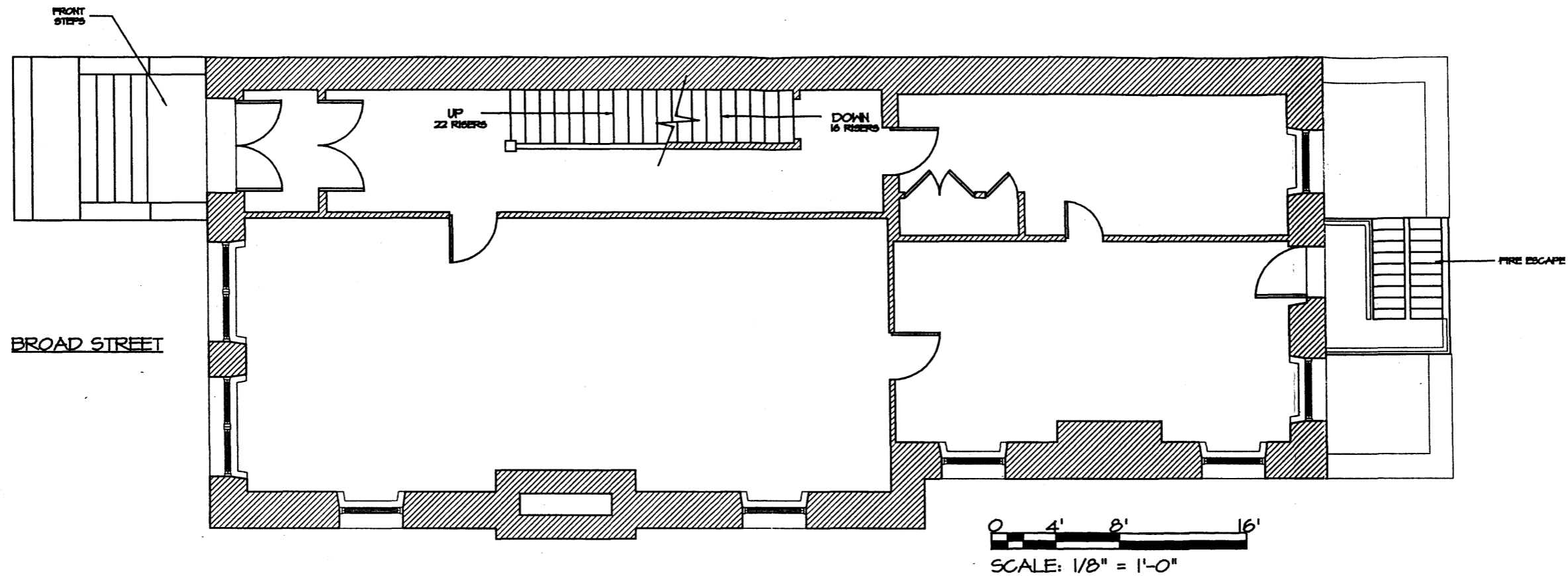
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CONVENT - THIRD FLOOR PLAN

10



HISTORIC PRESERVATION PLAN FOR THE  
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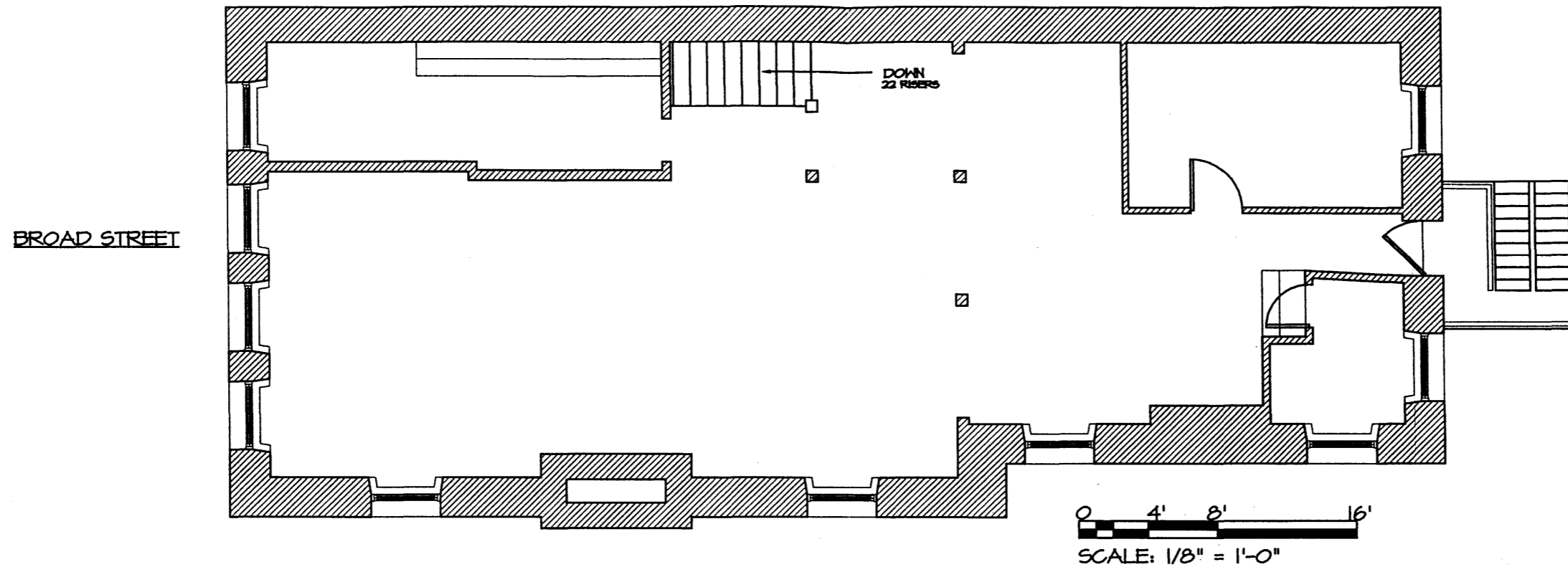
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CATHOLIC CLUB - FIRST FLOOR PLAN

||



HISTORIC PRESERVATION PLAN FOR THE  
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CATHOLIC CLUB - SECOND FLOOR PLAN

12