

SG 3435

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name St. Anthony of Padua Church Complex
other names/site number N/A
name of related multiple property listing N/A

2. Location

street & number 417-425 West Colvin Street and 1515 Midland Avenue

N/A	not for publication
N/A	vicinity

city or town Syracuse
state New York code NY county Onondaga code 067 zip code 13205

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Logan Daniel Macky 12/14/2018
Signature of certifying official/Title Date

DSHPD
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

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

Alexis Abernathy 3/7/19
Signature of the Keeper Date of Action

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5. Classification

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

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

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

<input checked="" type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
4	0	buildings
0	0	sites
1	0	structures
0	0	objects
5	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

RELIGION/church

RELIGION/church school

RELIGION/convent

RELIGION/rectory

RELIGION/church

RELIGION/rectory

vacant

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

Early & mid- 20th Century Romanesque Revival;

Early 20th Century Renaissance Revival & Tudor

Revival

foundation: stone, concrete

walls: marble, brick, stone

roof: terra-cotta, slate, asphalt

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The St. Anthony of Padua Church complex consists of four historic buildings and one contributing structure located at the southeast intersection of Midland Avenue and West Colvin Streets in the northwest portion of the City of Syracuse, Onondaga County, New York. The buildings that make up the complex are a 1911 Romanesque Revival church building, designed by Archimedes Russell with newer entrances in the same style by his partner, Melvin King. King also designed a Tudor Revival convent, east of the church and constructed in 1926. The same year, a large parochial school was built east of the convent, built by engineer Albert Acheson that reflected both the architecture of the convent and the church. The last building on the property is a 1941 rectory, imitating the Italian Renaissance Revival style. The rectory was connected to the church by an enclosed passageway and garage in 1960. St. Anthony of Padua Church is still an active parish; however, the school and convent are no longer used. Currently vacant, the convent and school are highly intact, as are the church and rectory. The small district includes four contributing buildings (church, convent, school, rectory) and one contributing structure (enclosed passageway and garage).¹

Narrative Description

Location & Setting

The St. Anthony of Padua Church complex is located in the southwest quadrant of the City of Syracuse (Onondaga County), New York. It occupies two parcels encompassing 2.3 acres at the southeast corner of West Colvin Street and Midland Avenue between South Avenue and South Salina Streets, two of the major north-south routes through the west side of the city. The complex is also one-half mile west of Oakwood Cemetery (NR listed 1991), and two blocks south of Kirk Park, a 30-acre city-owned recreational park. The complex of St. Anthony of Padua consists of four contributing buildings: the 1911-12 church and 1941 rectory, the 1926 school building, and the 1926 convent. The church and rectory are still used by the parish and the currently vacant school and convent are owned by the city.

Streets surrounding the parish are characterized as dense residential neighborhoods with one and two-family frame dwellings dating from the late nineteenth-century to the early twentieth century. The church, convent, and

¹These resources have been counted this way at the instruction of our National Park Service reviewer.

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school face north onto West Colvin Street while the rectory, located behind the church, faces west onto Midland Avenue. One entrance to the complex is in the ca. 1960 connector between the rectory and church at the end of a long concrete walk. Lawns are on either side of the walk and extend along the Midland Avenue sides of the buildings, ending at Fage Avenue to the south and West Colvin Street to the north. The areas along the lawn and sidewalk are marked by evenly spaced metal posts connected by chains. A large asphalt parking lot is behind the church, rectory, school and convent buildings, accessible from Fage Avenue.

General Description

The parcels occupied by the complex stretch eastward from Midland Avenue to cover just over one-third of the block, apart from two residential parcels (171 & 174 Fage Avenue) at the southwest portion of the block. The primary building is the church, situated in the northwest end of the site. It is built out to the sidewalk at the front along West Colvin Street and set back approximately twenty feet from the sidewalk on the Midland Avenue side. Completed in 1912, it was built of marble and limestone. The façade (north elevation) is divided into three parts with two domed square towers at either end with the west tower taller than the east tower. Three doors are set into rounded limestone surrounds with keystones. All windows are set into rounded limestone lintels and the tallest have quatrefoil tracery. The building is cruciform shaped and a secondary entrance is in the Midland Avenue transept end.

The church is connected to the rectory by a simple, flat-roofed, single-story, beige brick addition on the west elevation, dating from 1960. This addition contains a connecting passage in the west side interior and three-bay garage on the east side. Three statues of saints are over the addition entrance. The rectory is at the south end of the addition, forty-five feet south of the church and is set back fifteen feet from the sidewalk. The 1941 rectory is a steel-framed brick building that replaced an earlier 1903 rectory destroyed by fire. A large parking lot was added in the southeast corner of the lot around the time that the connector/garage was built. It is asphalt paved and serves as parking for all buildings. A small, fenced-in non-historic playground is near the center of the parking lot on a lawn adjacent to the school.

The 1926 convent is east of the church along West Colvin Street and is set back approximately thirty feet from the sidewalk. It is a two and one-half story Tudor Revival building built of steel with masonry cladding. The dominant features of the three-bay façade are the twin peaked front gables, stone Gothic-arched entrance, and the tripartite windows in the first and second floors. The recessed main entrance door and first floor windows are currently covered with wood board; however, the windows are still extant behind the boards.

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The large, 1926 school building is located east of the convent and is similarly set back. It is also designed in the Tudor Revival style with tall entrance turrets topped with terra-cotta clad domes. The church also owns the property at 171 Fage Avenue, but this was formerly a private residence that was acquired in 1998 (outside of the period of significance) and is therefore not part of this nomination since it was never historically related to the St. Anthony of Padua parish. The same is for 174 Fage Avenue, a non-historically related residence acquired by the city in 1997 and is therefore not part of this nomination. The boundary has been drawn to exclude both of these unrelated buildings.

Construction History

The parish of St. Anthony of Padua officially formed in 1901 and later that year, a small church was dedicated that was replaced in 1911-12 by the existing church building. The present building was designed by the prominent local firm of Russell and King, with its design largely attributed to senior partner Archimedes Russell. The first 1901 church was also designed by Russell and was subsequently used as a school (no longer extant). Sometime After the 1911-12 church was dedicated, the enclosed entries were added to the church at an unknown date, which seamlessly blended with the main building through the use of similar materials and design features (rounded door surrounds, capped buttresses, etc.) These are assumed to be an early modification, attributed to Melvin King who took over as principal architect of the firm after the semi-retirement of Archimedes Russell.²

As the parish continued to grow, a new school and convent were added in 1926, with the convent designed by Melvin King and the school built by engineer Albert Acheson. The school was expanded in 1936 with the addition of a southeast wing. The convent was also enlarged in 1936 with an addition to the south side of the building that effectively doubled it in size. Both additions were done by Syracuse architect Paul Hueber. A second addition was made to the school building extending from the southwest corner and giving the overall plan a square shape with an atrium at the center.

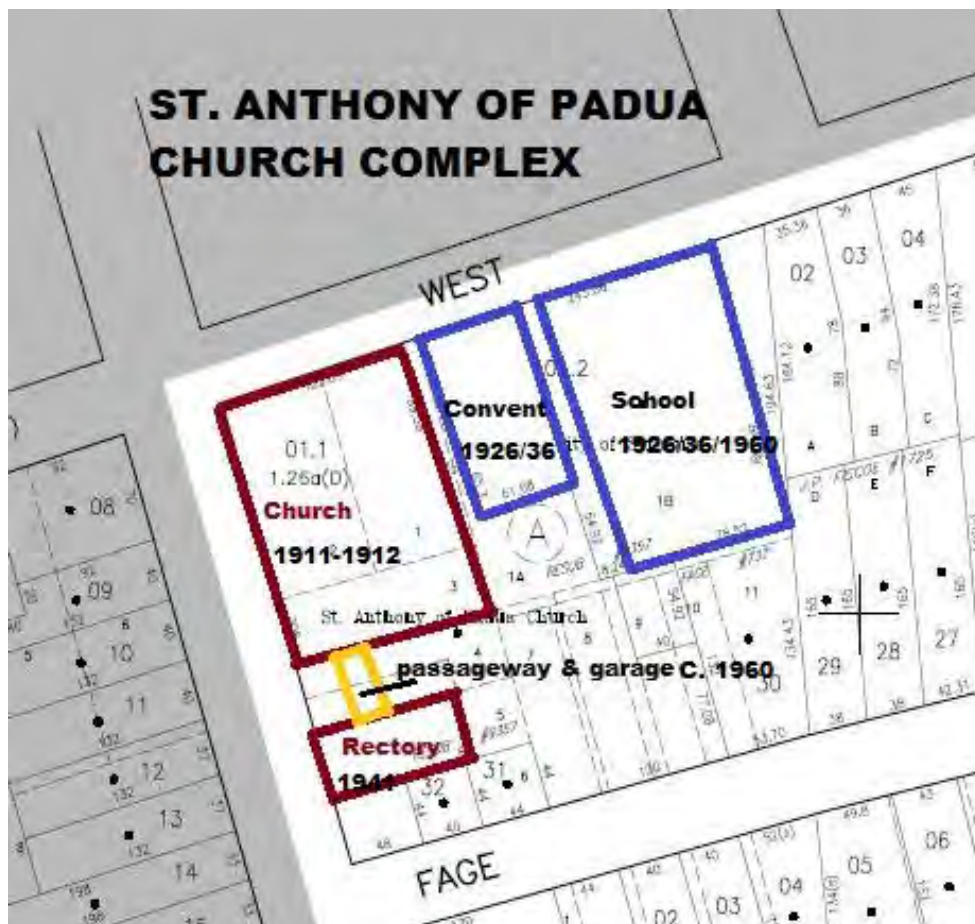
After the school was built in 1926, the former 1901 church/school building was used as a parish hall for church functions. In 1936, it was demolished for construction of a rectory, completed in 1941. A second significant capital campaign resulted in an addition/garage built in 1960 to provide an indoor passage from the rectory to

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the church. Several changes were made to the church interior at the same time, mostly limited to updated altar furnishings. A restoration campaign in the late 1980s and early 1990s made repairs to the interior and the church roof, leaving much of the historic interior intact.

Much of the historic fabric of the rectory, convent, and church remains, with each retaining the original windows, except for the school where the remaining historic windows are generally in the second and third floors. As a still active parish, the church and rectory are rather intact to the original dates of construction. The school and convent have been vacant since 2002 when it became the property of the City of Syracuse and new uses for these buildings are presently being explored. The exteriors of all buildings retain the same high degree of integrity with much of the historic fabric and character defining features being intact. The same can be said for the interior of the buildings. More detailed descriptions of each building are outlined in the following section.



²After a stroke, Russell was forced to retire but continued in an advisory capacity until his death in 1915; Evamaria Hardin, "Archimedes Russell and Nineteenth Century Syracuse," *The Courier (Syracuse University Libraries)* vol. 16, no. 3-4 (Winter 1979), 7.

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Resource Descriptions

St. Anthony of Padua Church, 1515 Midland Avenue, 1911-12, Russell & King architects.

Exterior: The church is the primary building on the property, sited in the northwest corner of the property with its façade oriented toward West Colvin Street. The building's form is a double-height, cross-shaped plan with a steep, cross-gabled roof. It is built of rock-faced, grey Gouverneur marble laid in a random pattern with ashlar limestone trim in a warm shade of beige. The asymmetrical primary façade is anchored by a square, three-story tower on the west end and a shorter, slightly narrower, square tower at the east end. The primary entry and porch are located between the two towers on the primary facade with secondary entry porches in the east and west elevations and a projecting apse at the rear of the chancel. The building sits on a thirty-inch base of rock-faced, grey granite capped by an ashlar water table of the same material and is wrapped by a moulded, dark grey, marble beltcourse at the sill level of the windows. Each of the openings is tall and round-arched with a door set into a surround of voussoired ashlar limestone trim. Each of the window openings has an original stained-glass window commissioned by the church in 1914 from the Franz Mayer & Company studio of Munich, Germany. Most are composed of flashed glass set into lead lines with two, narrow, round-arched panels with four circles grouped within a larger circle above, set into limestone tracery.

As noted above, the church is early twentieth century Romanesque Revival with character defining features that include groupings of four circles in the tracery of the windows, domed roofs over the towers, smaller domed roofs over the turreted buttresses, and heavy use of stone and masonry. At the same time, the stepped and stacked design of the towers, the massing of the piers and buttresses, the division of the smaller windows throughout the church, and the limestone detailing all create strong vertical and horizontal sight lines across the composition.

The primary (north) façade is composed of a large central gable flanked by the three-story tower to the west and the two-story tower to the east, both of which project slightly. Originally, a wide flight of steps led up from the sidewalk to three matching entry doors at the first story of the center portion. At an early date, these were enclosed with a compatible single-story porch which projects approximately six feet forward from the face of the towers and is built of matching marble. Centered in the porch is an arcade of three round-arched openings framed in ashlar limestone with a keystone at the top of the arch. The openings are identical and each contains a pair of paneled doors beneath a tall, arched glass transom. A pair of buttresses with stone caps is present to either side of the door and the porch is topped by a crenellated parapet. Behind the parapet is a large tripartite window at the center of the main wall that has a taller central window flanked by shorter, narrower windows. Narrow colonnettes create piers between the windows and frame a group of three arched openings with geometrically-inspired tracery screens located just beneath the gable. A stone corbelled raking cornice has a stone cross at the gable peak.

The west tower is the tallest of two and is divided into two stages. The lower section has two centered window sections at different levels with square buttresses at each of the corners. Two dark grey marble beltcourses separate the upper portion from the lower section. A moulded cornice runs between the buttresses, acting as a sill course, and the buttresses have decorative, pedimented caps. A tall window is divided by an inset panel with two circles containing embossed crosses. Windows also have simple rectangular divisions in the lower half while the upper half matches the remaining windows on the

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elevation. Between the top of the window and the sill course above, decorative limestone trim divides the area into four slender vertical panels

The upper section is set back from the lower portion and has octagonal buttresses at each of the corners that give it a lighter appearance. This is accented by a large window on each side of a similar design to the rest of the church. Over each window is a group of four, small, arched windows just beneath the cornice. The large windows at this level have clear glazing and the smaller openings each have geometric screens matching those at the gabled portion. Limestone trim surrounds each group of windows and extends down to the top of the arched windows, creating four vertical panels. Each of the buttresses is topped by an angled, smooth-faced cap. The space below the crenelated cornice and buttresses has stone corbels and strapwork. Each of the buttresses has a diminutive, domed, copper roof topped by a finial, while the tower itself has a square domed roof surmounted by a stone cross.

The eastern tower is similar but much shorter, only reaching the height of the first stage of the west tower. It has a matching, window centered on each face and buttresses at each of the corners. On this shorter tower, the square buttresses have pedimented caps and transition to octagonal buttresses as they rise along the tower corners. At the roofline, the tower has a group of four screened openings beneath the cornice on each face, diminutive square domed roofs at each of the buttresses, and a large square domed roof over the tower itself.

When viewed from Midland Avenue, the west elevation is composed of the three-story façade tower and nave portion at the north end, the crossing at the center, and the two-story apse and single-story projecting sacristy at the south end. The cruciform shape of the church is indicated by the recessed portion of the nave and the crossing projecting toward the street with a single-height projecting secondary entrance. The lower portion of the nave projects slightly from the building and contains six windows with rounded stone lintels and a stonecourse creating a continuous sill. The foundation level contains a small, glass block basement window under each upper window. The interior of this portion of the nave contains an interior side aisle. The wall above the side aisle has three large stained glass windows with limestone voussoirs.

The side entrance is similar to the façade but with only one door and is flanked by smaller tripartite windows set into limestone rounded surrounds and stone sills. The entry has a crenellated parapet. The enclosed entry porch has stone capped corner buttresses that terminate at the narrow sloping roof with a metal cornice. The gable end has a large tripartite window and stonework as seen in the façade, consisting of three arched windows at the center with matching colonnettes, screened window openings, and a stone cornice. The buttresses flanking this gable are slightly different than those on the façade. These are squared and have a marble base that transitions to beige limestone with incised vertical panels. The tops have a flat cornice and decorative pedimented caps as seen elsewhere. Above is a small octagonal turret capped by a diminutive domed roof and finial. To the south of the stone and limestone buttress is a limestone ocular window with four inset circles.

The adjacent, single-height sacristy has a flat roof and is wrapped by a copper cornice. Centered just beneath the cornice is a group of three arched windows, with the center window slightly larger. The lintels are voussoired limestone. Stained glass windows are set into wood surrounds and each has a stone sill. Below is a stone watertable and evenly spaced glass-block basement windows in the foundation.

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The east elevation is nearly identical to the west elevation, except for the single-story projecting entry and sacristy. Like the west elevation, this entrance is centered in the gable end and has two groups of arcaded windows centered beneath the cornice. The difference is a small, square projection with a single paneled door in the north and south sides. This entrance is of similar stone as the rest of the church, has a flat cornice and plain parapet. The sacristy has a wide window at the center, containing three vertical stained glass panels. A small open porch with a rear entry is at the southeast corner. Between the sacristy and the projecting entry is a double basement door with a flat projecting roof. It is just large enough to contain an opening with a short transom, a pair of wood doors with a single panel in the bottom portion and a glazed panel in the upper portion.

The south elevation, or rear of the church, consists of the projecting polygonal tall apse at the center flanked by one-and one-half story side ends and the projecting, single-story flat-roofed sacristy. Each face of the apse has a large window with the south window being larger than the rest (smaller windows on the southeast and southwest faces). The central window is composed of three, tall, rounded panels with three upper circular panels. The windows to either side each consist of a single large stained glass panel. To either side of the apse, a single oculus window is centered at the upper portion of the flanking ends, matching the oculus windows on the side elevations. The sacristy has five, regularly spaced, small rounded windows with stone sills and lintels. As noted previously, a small open porch protects a door in the east corner and is enclosed with a partial wall and a single modern metal support post at the corner.

Interior: The interior of the church has a cruciform plan with a long nave between the narthex at the north and the chancel at the south end in the apse. Three primary entrances to the sanctuary are located in the narthex with a secondary entrance each in the east and west transepts. The undercroft of the church contains a large open gathering space and is accessed via a stair in the 1960 connecting passageway between the church and rectory with an added entry at grade on the east elevation. Throughout, the interior of the church has original finishes, but newer pews and altar furnishings date to a 1960s (Vatican II) remodeling campaign.

An enclosed porch in the north end leads to the narthex and has the entry steps that were originally on the exterior, along with a shallow entry landing along the north wall. The original entry wall is now a large open arch with wood paneling and corbelled wood corner insets. The steps are pale grey marble with polished brass railings. The interior porch walls are clad in pale beige brick with a black marble base, slate floor, and an acoustic tile ceiling. The narthex floor is tile and the ceiling is plaster with early twentieth century pendant lights.

The narthex has small rooms at the east and west ends providing stair access to the towers. Another flight of stairs is located in the east tower that allows public access to the upper choir and organ loft. The loft is enclosed with low, dark-stained wood-paneled wainscoting and contains wood pews and the organ console. The organ pipes are along the north wall behind a decorative screen of wood panels and large brass organ pipes, which extends along the entire width of the organ loft. Three large doors with clear glass transoms allow entry to the sanctuary. All interior entrance doors are paired, of metal and glass, with the center narthex doors being the largest. This entrance is flanked by two pairs of windows with glass transoms looking into the sanctuary. Original painted wood casings surround each of the doorways. The brass door handles date to a 1960s remodeling, as do the divided light transoms.

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The main space of the church has a high barrel-vaulted ceiling with a large groin vault over the crossing, a tall clerestory and narrow, arcaded side aisles. The walls throughout the sanctuary are clad with pale beige brick in the lower portion and plaster above the brick. Arches and pilasters create divisions in the walls while the ceiling has an elaborate pattern of recessed panels and decorated beams. Each wall division has a centered memorial stained glass window. The windows depict saints and biblical scenes and are the work of Franz Mayer & Company of Munich (Germany).

The ceiling design of the nave and transept, though simple, is one of the most striking elements of the church. It consists of wide, flat ribs dividing the ceiling into large panels with a heavily decorated central beam along the spine of the barrel vault at the nave and transept. The central decorated beam is divided into long panels with a delicate filigree pattern picked out in gold, alternating with shorter square panels at each intersection of the ribs. The shorter, square panels are fully gilded and consist of a filigree design in deep relief surrounding a round recess in each quadrant for a small light bulb. From the floor, the recessed light bulbs look like small jewels set into the gilded filigree motifs of the ceiling. The center of the groin vault above the crossing is indicated by a large, circular, gilded medallion divided into several quadrants, each featuring additional stylized filigree work in deep relief and several recessed light fixtures. It maintains the same color scheme as the rest of the church with large alabaster panels, ribs and framing highlighted in taupe and gold enhancing the details and the filigree. Overall, the effect of the ceiling is elegant and delicate.

The main worship space has two long rows of pews between the narthex and the chancel divided by a center aisle. The sides aisles are defined on each side by three, wide, segmental arches framed by square piers with Corinthian capitals. A cornice is under the clerestory level. Beneath the frieze is a plain roundel, at the center of which is a brass and milk-glass pendant light fixture suspended by a perpendicular metal arm. Above the clerestory level are wide, recessed arches framed by the ribbed vaults of the ceiling. The chancel is flanked by shorter, arched recesses containing side altars. Throughout the interior, the church has plaster walls at the upper portion and pale beige brick wainscoting at the lower four feet with a wood baseboard and a stained wood chair rail. The floors date to a ca. 1960s remodeling campaign and are a mix of glazed red terra cotta tiles at the aisles and small ceramic tiles beneath the pews. The current color scheme consists of white alabaster at the walls, pale taupe highlighting the piers and architectural features, and gilding on the column capitals, trim, and archivolt.

The transepts also have high barrel vaulted ceilings with the same decoration as the rest of the ceiling, arch framed door openings and niches. These match the side aisles and have the same roundels, lights and decorated frieze. Centered in the upper transept walls are three, large, rounded, stained glass windows. The north wall of both transept ends has a blind arch that contains an oculus window in the exterior wall. On the south wall, a similar arch is present framing a recessed side altar.

At the south end, the chancel has five sides with groups of tall colonnettes between each face. A vaulted, half-domed ceiling features a pale rose scagliola decoration with gilded ribs between the colonnettes. The chancel is raised two feet from the floor of the church by a shallow six-inch dais framed by an altar rail at the north end followed by a flight of three steps that stretch across the width of the chancel. All of the fixtures and furnishings within the chancel date to a ca. 1960s remodeling campaign and consist of a veined red and white scagliola altar and an altar rail with brass trimmings and a simple, polygonal, pink

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marble reredos. Each of the steps is also faced in red-and-white scagliola and the flooring material is white marble.

St. Anthony Rectory Building, 1941.

The rectory is a three-story, pale beige brick building in a 1940s interpretation of the Italian Renaissance Revival style, with two distinct sections and a low hipped roof. Rectangular in shape and with regular fenestration in each story, it rests on a tall raised basement that is articulated by a round edged stone beltcourse. The first and second stories create one distinct section, articulated by a flat stone beltcourse. The primary facade features a projecting portico framing the entry at the center bay supported on squat, stylized octagonal columns and two pairs of rounded casement windows at the second story. The third story has deep eaves and paired rectangular windows set into stone surrounds. Both the side and rear elevations are relatively plain with single window openings at each story in each bay.

The interior consists of a basement chapel, first floor offices, kitchen and dining room, and private quarters in the upper floors. Finishes and materials reflect the mid-twentieth century, such as the cement block basement wall, carpeted and linoleum covered floors, plywood paneling, and drop ceilings. Staircases are enclosed wood treads and risers with turned balusters and wood rails. The entrance foyer has a tile floor and wood paneled doors with four-light upper sections. Both the exterior and main hall doors have narrow sidelights with paneled wood lower sections and a mottled glass upper inset light. Walls retain the original plaster and wood baseboards. Wood doors have large single upper and lower recessed panels, set into square-edged wood surrounds.

The rectory interior has a central plan, with double-loaded corridors of bedrooms on the second and third floors with a central staircase at the eastern end of the building. Rooms off the vestibule front hall are a study and a sitting room. The east end of the first floor has the main staircase as well as doors to the kitchen, dining room, and bathroom. The dining room contains wainscoting below a low chair rail along three walls, with full-height paneling along the other wall, and paired wooden doors with small circular windows leading to the kitchen. The second and third floors have a central carpeted hallway with bathrooms near the center of the hall and two larger rooms at the west end of the second-floor hallway. On all floors, original wooden doors, wooden baseboards, and plaster walls and ceilings are all intact.

Connecting Passageway & Garage, 1960.

The single-story passageway and garage is built of concrete block faced with light beige brick, similar to the rectory and has a flat roof that is stepped down over the three-bay garage on the east side. The west side has a set of double wood doors with glass upper panels, protected by a cantilevered awning. A stone walk extends towards Midland Avenue. Three six-light aluminum and glass windows are on either side with brick soldier course lintels and cast concrete sills. The foundation is stone. The garage on the east side has two paneled double and one single garage doors.

The interior walls of the passageway are painted concrete block. The floor is on two levels, raised at the church end. The floor is tiled and the raised section has a short metal stair with round metal railings. Another metal stair is adjacent to the west side of the raised section and leads to the church undercroft. A

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doorway is located in the center of the interior wall, opening into the garage and another wood panel door with a four-light upper portion provides access into the rectory.

St. Anthony's Convent, 1926/1936, Melvin King, architect.

The convent is a modest, Tudor Revival style, two-and-one-half story, building featuring a cross gabled roof and paired gables in the main elevations. A rear addition has a mansard roof with two shed-roof dormers in each elevation. Originally three-bays wide by six-bays deep, a two-bay, two and one-half story addition was added in 1936. As part of the expansion, a covered brick porch, one-bay in width, and three-bays deep, was added at the southeast corner. The building is steel frame with pale beige brick cladding above an eighteen-inch concrete base and pale limestone accents. The sloping mansard roof is clad with slate. The dormer windows are the original wood, one-over-one, double hung sash, with original casements present in some locations set into simple masonry openings with a stone sill and a soldier-coursed brick lintel. To the east is a small, free standing former shrine with a three-part, stepped brick base and arched center that formerly held a statue. It appears to be of the same vintage as the rectory and walkway, but is too small to count as a contributing resource.

Exterior: The north elevation is the primary façade of the convent and is symmetrically composed with a center entry, regular fenestration and two large, gabled dormers in the cross-gabled roof. At the first floor, a short flight of stone steps leads up to a recessed entry in the center bay, flanked by a large centered window. The entry features a flat, crenelated arched opening framed with stone quoins. Small decorative roundels are carved into the stone above the shoulders of the opening, one bearing an inscribed "IHS" in Gothic script and the other one to depicting what looks to be a Chi Rho. Above, the deep lintel is framed by a molded dripstone and the center contains the name *St. Anthony's Convent*. The recessed entry is clad in large slabs of limestone and has a pointed arched doorway at the center; however, this is currently infilled with plywood. Two small limestone shield reliefs are between the first and second floors over the entry. The second floor has a single window with a pair of eight-light casements in the center. On either side is a large, rectangular opening containing three casement windows. The windows have stone sills and a brick soldier course creating a continuous lintel. Another cast stone shield-shaped relief is centered between the roof gables. The roofline is accented by light clay-colored coping.

The six north bays of the west elevation are from 1926 and have regular fenestration in each story. The entire elevation is anchored at the roofline by a pair of gabled dormers matching those of the façade with a smaller dormer between the two. It has the same decorative coping as the façade. An entry door is in the fourth bay at grade with a window above. Most of the windows are large openings containing a pair of six-over-one double hung sash with a single, centered one-over-one window in the dormers; a single window is in the southernmost second-floor bay, and two shorter windows are south of the entry door for the kitchen. The final two south bays of the elevation are part of the 1936 addition and contain an entry door at grade to the north and an adjacent large window opening at the corner with two staggered single windows at the second story for interior lighting for the back stair. Two large shed roofed dormers are in the mansard roof with a smaller dormer between and each larger dormer has a pair of six-over-one double hung windows.

The east elevation is very similar to the west elevation and largely consists of regular windows at the first and second stories anchored by two dormers at the roofline, similar to the façade. At the south end, the last bay of the original 1926 portion projects approximately twelve-feet east, enclosing the original dining room. The single-story porch of the 1936 addition occupies the two bays to the south. The first story has two groups of

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three windows in the two southern bays with two single windows and an exit door to the north. A group of three windows is centered in the projecting dining room wall while the covered porch is divided into three bays with simple brick piers, segmental arches, and a tall parapet. The second story has regular openings containing pairs of windows and the roofline has a wall or a shed dormer in each bay.

The south elevation faces the parish parking lot and has the least amount of detail on the exterior. The addition's concrete foundation is clearly visible from this view. On the first story, three large window openings are boarded but still contain the paired six-over-six double-hung windows (visible in the interior). Four single windows are evenly spaced in the second story and two have protective wood covering the opening. All windows have cast concrete sills and brick soldier course lintels. A shed-roofed dormer is centered on the mansard roof and contains a group of three one-over-one windows. A large porch entry arch is at the east end of the elevation's first floor. Two metal ventilation grates are also in the first-floor wall and a small boarded basement window is centered in the foundation.

Interior: The interior of the convent has community and living space on the first floor with bedrooms and a shared bathroom on both of the upper floors. Each floor has a double-loaded corridor plan with the main stair located at the center of the west wall, the back stair near the end of the west wall, and two side exits on each side elevation in addition to the primary entry door on the façade (north elevation). The building is quite intact and has plaster walls and ceilings with original wood baseboards, picture rails, casings, doors, and hardwood floors throughout. The rear portion of the first floor, dating from 1936, was remodeled in the 1970s and has some non-historic finishes (wall-to-wall carpeting, drop ceilings with fluorescent lights, acoustic ceiling tiles, kitchen counters and cabinets). Some portions of the building, especially on the first floor, are in fair condition due to deferred maintenance, but retain historic fabric and features (detailed in the following paragraphs).

The first floor of the building is laid out with rooms extending from a central corridor that ends at the 1936 addition. In the 1926 portion, a large chapel is in the northeast corner with a small sacristy at the room's south end. Beyond this is a bathroom. Four rooms are to the west side of the corridor as well as the main stair case and kitchen. In the 1936 addition, the layout of the rooms is perpendicular to the 1926 portion and includes a large dining room, larger common room and a secondary staircase. The open porch is on the southeast corner and is accessible from the dining room. Both the second and third floors have a central double-loaded corridor, with similar sized rooms and communal bathrooms located near the center of the west side of the floor.

On the first floor, the interior entrance door is set into a wood framed Gothic arch and has two lower wood panels, a large, clear upper light and original hardware. The door opens directly into the main corridor that retains its original plaster walls and ceilings, picture railing, wood doors, square-edged mouldings and wood baseboards, all dark stained. Two doors immediately to the west enter into the former main office, separated by a pilaster. The room has its original crown moulding and a historic pendant light suspended from the ceiling. Two smaller former offices have plain ceiling mouldings. All three office spaces have the original plaster walls and ceilings, windows, and early twentieth century metal radiators. All of the three have carpeting over wood floors. Opposite these rooms is the chapel with similar historic features as the larger office (crown moulding, original windows, wood doors, baseboards, plaster ceilings and wall), but the suspended lights are late twentieth century and the room is also carpeted. Chapel windows have colored glass medallions centered in the upper portion.

Behind the chapel is a sacristy/bath and a small corridor with a wood door with a nine-light upper section and a wood and glass transom. An original globed light is in the plaster ceiling. Opposite this (west side of the

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corridor) is the main stair, kitchen and pantry. The main stair was once framed by an arched alcove open to the hallway, but the arch is now partially in-filled with drywall (the arch is still visible). The staircase has the original wood risers and treads along with a paneled, square, wood newel, turned wood spindles, a molded wood handrail, and a wood wall string. The convent kitchen retains its original built-in cabinetry and suspended ceiling light, but the pantry has newer cabinets, a drop ceiling and a cantilevered sink. An enclosed rear stair is between the pantry and the 1936 addition and consists of wood treads and risers with a wall string and a round, wood handrail attached to the wall.

In the 1936 addition, the dining room is located across the hall from the kitchen and pantry. Like most of the first-floor rooms, it has carpeting over the wood floor, a metal radiator and an original door and windows. It also has a simpler crown moulding and wide wood baseboards. The ceiling is acoustic tile with large fluorescent ceiling lights. Beyond the dining room is a large common room that extends the width of the rear of the building, except for the porch. It has its original windows and doors, but has a drop ceiling with recessed fluorescent lights and ca. 1970 kitchen style cabinets in a north-side alcove.

The second and third floors are divided into thirteen private rooms and one full bath. The rooms are modest in size and have original windows, doors, trim, baseboards, wood floors and plaster walls and ceilings. A typical bed room is eight-feet wide by twelve-feet long with a pair of windows on the exterior wall, a closet projecting from the hallway wall, a radiator beneath the window, and a wall-mounted porcelain sink. The shared bathrooms are located on the west wall just south of the stairs and have marble partitions and some built-in closets. Both floors also have a large, walk-in linen closet adjacent to the bathroom with the north and south walls lined with built-in cupboards and cabinets. Corridors have original porcelain ceiling lamps, wood doors and mouldings. Windows are a mixture of double-hung sash and wood casements. One room on the second floor is a linen storage room (south of bathroom, west side of building) and has built-in floor to ceiling historic wood storage cabinets. Some of the rooms in the third floor have wood doors with three-light transoms.

St. Anthony's Parochial School, 417 West Colvin St., 1926/1936/1960, Albert Acheson, engineer (1926) & Paul Hueber, Sr., architect (1936).

Built in 1926, and expanded in 1936, the school is a three-story, L-shaped building of steel frame construction clad in beige brick with pale limestone accents. The original 1926 part of the building faces West Colvin Street and is six bays across the façade (north elevation) and three-bays deep. It has overall Tudor Revival cast stone features with some Romanesque Revival accents (domes similar to the church). The building rests on a thirty-inch base of pale grey granite, capped by a moulded watertable and stone beltcourse. The windows in the first story are either replacements or missing and are infilled with wood. Most of the original, one-over-one, double-hung wood sash windows are extant in the second and third floors.

The 1936 addition is at the southeast corner extending to the south and the west with approximately three bays in each direction. This addition uses the same pale beige brick cladding as the 1926 portion but has fewer decorative features. It has a painted stone base but lacks the belt course, cornice, and parapet of the primary façade. A smaller, two-story, L-shaped 1960s addition extends south and east from the southwest corner of the original portion, terminating with the 1936 addition. It consists of steel framing clad in beige brick supported on cylindrical columns over an open first story. Both additions retain their original windows with one-over-one double-hung wood sash in the 1936 addition and aluminum ribbon windows in the 1960 addition.

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The north elevation is the primary façade, which is symmetrically composed of two entrances with two classroom bays on either side in the first and second floors and a tall parapet at the roofline concealing a flat roof. The parapet has regularly spaced stone shields with incised crosses, terra cotta coping, and rests on a stone beltcourse. The first and second floors are marked by a stone sill course. The predominant façade feature is a pairing of two tall, engaged octagonal piers over each entrance that rise up through the parapet. At the top of the third floor, the cornice wraps around the piers, incorporating large foliate crockets at each corner, while each of the faces above the parapet is articulated with an ogee-arched, panel. Both piers are capped by a diminutive, octagonal, domed copper roof and a small finial. A centrally placed tall stone parapet is between the piers and is divided into ogee-arched panels with a canopied stone niche at the center. The top of the parapet is higher at the center and slightly canted to support a stone cross.

Each entrance has a slightly projecting stone pavilion approached by a paved walk and a wide flight of two shallow steps. A metal and glass double entry door is centered within an arch, as is a nine-light transom. The carved stone surround has a series of bas relief shields over the arch and supports a large stone tablet depicting an open book. Stone quoining frames the brick wall space on either side of the door. The brick is laid in a diamond-diapered pattern of pale and medium beige bricks with a flat stone frieze just beneath a narrow moulded cornice. Over each door is a large decorative window in the second floor, centered between the piers and consisting of a central six-over-six double-hung window with a narrow one-over-one sidelight to either side and wooden spandrel panels above. Over this is a deep molded sill course with a third-story large, nine-over-six rounded window. The window is framed by stone voussoirs and a heavy stone keystone that extends up into the parapet.

The classroom bays each have a centered group of three windows at the second and third stories framed by narrow brick pilasters and flanked by a single window to either side. Two rows of soldier course brick create a lintel for the third-floor windows. On the third floor, the windows are rounded, set into rectangular wood frames. The remaining windows are all rectangular double-hung wood sash; however, the upper panels of the second-floor windows are infilled and all windows at this level have a single row of soldier course bricks as lintels. The dividing piers have soldier course bricks at the top and stone bands at the bottom. At the first floor, the same window configuration is present at the two center bays while four, slightly larger windows are centered on the outer bays. All windows are boarded and some have inset ventilation louvers.

The east elevation consists of the 1926 portion at the north end with the 1936 addition extending to the south. At the north end, the northernmost bay projects forward approximately two feet and has four centered windows at the first story and blank bays at the upper stories and parapet. The 1936 portion is still three stories, but lower in height. Its remaining bays have a grouping of four windows plus a single window at each floor, except for the southernmost bay, which is narrower and slightly canted with a single window at the first and third floor and a pair of windows at the second floor. These are double-hung sash with stone sills and several are boarded. Basement windows are set into the stone foundation and are boarded. The water table and stone courses are limited to the 1926 portion with a stone wall coping being the only decorative element on the 1936 addition.

The west elevation is composed of the 1926 portion to the north and the 1960s addition to the south. At the north end, the 1926 portion is identical to the east elevation. To the south, the 1960s addition consists of a second story volume supported by thin concrete columns over an open-air parking and entry area at the first floor. Above, the second story has a continuous strip of ribbon windows across the center, recessed from the corners five-feet on each side. Within the ribbon, the windows have a short, wide pane at the top and bottom with a large pane at the center and aluminum framing. The second floor is capped by a simple metal coping.

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When viewed from the parking lot, the south elevation (rear) of the school building consists of the three-bay 1936 addition extending to the east and the three-bay 1960s addition extending to the west. The 1960s addition is identical to its elevation on the west side. Like the rest of the 1936 addition, it is utilitarian in appearance with decoration limited to stone coping and sills. Each floor has a grouping of four windows plus one set of paired windows. Windows set into the stone foundation are boarded, as are some of the double-hung sash classroom windows at each floor in the western bay, a small pair of windows at each floor in the center bay, and a single window high up at the third floor in the eastern bay. Even with the boarding, most of the windows in the 1936 addition are intact.

Interior: The school's interior layout is centered around a double-height gymnasium in the basement and first floor, and an L-shaped double loaded corridor plan in the second and third floors (north and east sides). Classrooms are located along the perimeter in the first floor. The school is entered via the two north main entry doors, which open into wide north-south corridors that contain stairs to the upper floors at the north end of each of the hallways. A stair at the south end of both hallways accesses the basement and gymnasium level. The southeast corner of the 1926 section of the corridor jogs slightly to the west and continues into the 1936 addition, where there are three classrooms and a stair in the southeast corner. The second floor has a similar jog going from the 1926 to the 1936 sections. A cafeteria and kitchen are located in the 1960s addition on the second floor (southwest end of the building), which can be accessed via a double door at the end of the west corridor. Bathrooms for the building are located on both of the upper floors at either end of the east-west corridor. A small elevator is located at the west end of this corridor.

Vacant for several years, the school retains much of its historic fabric to the three periods of construction. Plaster walls and ceilings are present throughout, as are wood casings, doors, wood classroom floors, baseboards, and picture rail moldings. Classrooms have built-in units (closets, storage cabinets, shelving), some concealed with sliding wood and glass panels.

The hallways on each floor have concrete floors, some with tile flooring, and all have plaster ceilings. Staircases are the original metal with a metal balustrade (cast iron with paneled risers, terrazzo treads, paneled and capped square newel posts, and slender, square spindles) and a combination of metal and wood rails. Wood handrails are affixed to the walls. The staircases and hallways have wood and glass French doors where corridors intersect. Structural piers and beams are encased in concrete. Most of the original classroom doors remain in the older portions of the building and are wood with a six-light glazed panel. Others are laminated with a stained, flush-pine panel, dating from a 1960s remodeling.

A typical classroom measures twenty-four feet deep by thirty feet wide and is lit by a large bank of five windows on one wall with blackboards cased in millwork on two walls. The remaining wall is occupied by built-in features, which consist of a storage closet with a solid, four-panel door at one end, a cabinet with multi-light glazed doors, side-by-side drawers at the other end, and seven sliding doors with a tall blackboard panel above a short solid panel concealing closet space. Each of the classrooms has a tall original ceiling with concealed structural beams, and original hardwood floors. A small room on the north side of second floor has a French door, built-in shelving and a small metal plate over the door stating that it is the principal's office.

The 1960 addition has a cafeteria at the southwest corner of the second floor. It is a wide, open space approximately forty-feet wide and one-hundred feet long. It has painted concrete block walls, vinyl tile flooring

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and a dropped acoustic tile ceiling with suspended fluorescent lights. The long bands of large ribbon windows light the room from the west and the south. Doors are metal and glass with metal crash bars and kickplates. A large cafeteria kitchen is at the south end. All food preparation equipment (except for a large ventilation hood) was removed showing concrete block walls with wall board over the lower portion, tile floors, and a paneled ceiling.

The gymnasium is centered in the basement, accessed via a flight of steps at the end of the east and west corridors. It has a large double door at the center of both the east and west walls and a mezzanine gallery along the length of the east and west walls at the level of the first floor. The space has plastered ceilings with both exposed and encased steel beams, ceramic tiled walls up to the height of the galleries with plaster above, and the remnants of a hardwood sports floor. At the mezzanine, the viewing galleries have wooden benches, a vinyl tiled floor, and a plaster knee-wall with wood baseboards capped by a brass railing.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Art

Architecture

Period of Significance

1911-1960

Significant Dates

1911, 1926, 1936, 1941, 1960

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Russell & King (Archimedes Russell)—church;

Melvin King—convent; Albert Acheson--school

Paul Hueber, Sr.—school addition

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Period of Significance (justification) The period begins with the construction of the church and ends with the building of the addition that connected the church and rectory. This final addition marked the end of the extensive growth of the parish before membership began to fall off due to a period of economic decline experienced by the city (1960).

Criteria Considerations (explanation, if necessary) The complex is significant under Criterion Consideration A because it is primarily significant for its architecture and as the work of several prominent Syracuse architects, among them Archimedes Russell. At the time of nomination, only the church and rectory are owned and used for religious purposes.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The St. Anthony of Padua Church Complex is locally significant under Criterion C in the area of architecture as a representative collection of ecclesiastic buildings that span nearly a half-century and represent the work of four important Syracuse architects/designers. The primary component, the Romanesque Revival masonry church, was finished in 1912, and was substantially designed by noted local architect Archimedes Russell late in his career. The church was one of Russell's final buildings before being forced to retire after suffering a stroke. His partner, Melvin King, took over as principal, making additions to the building that were in keeping with his partner's Romanesque Revival design. King added a convent to the complex in 1926 that allowed him to display his own talents as a revival style practitioner. Illustrating the Tudor Revival style, the convent became a stylistic bridge, unifying the grand Romanesque Revival Church with the parochial school, also designed in 1926 in the Tudor Revival style, attributed to Albert Acheson (1882-1941), a noted Syracuse engineer. The complex represents the parish's vitality and steady growth from the early to the mid-twentieth century, which was reflected in its ability to hire well-known local architects. The nominated property is also locally significant under Criterion C in the area of art for the church's early twentieth century collection of stained glass windows manufactured by the Franz Mayer & Company of Munich, Germany. Founded in 1847, the studio developed a reputation as one of the finest stained glass manufacturers in the world, catering to Roman Catholic churches. The windows installed between 1911 and 1920 depict important religious figures and themes such as the twelve apostles, the Virgin Mary, and St. Anthony of Padua. The placement of the windows in the eastern and western walls was purposely done to cast a kaleidoscope of colors and shapes over the nave and aisles, symbolizing the jeweled walls of heaven as described in scripture. The period of significance for the St. Anthony of Padua Catholic Church Complex is 1911 to 1960, encompassing the nominated property's major building campaigns and the growth of the parish in Syracuse's Southside community.

Developmental history/additional historic context information (Provide at least **one** paragraph for each area of significance.)

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Syracuse and the Development of the Southside Community

By the late nineteenth century, Syracuse changed from a canal based economy, primarily related to the salt industry, into a major industrial upstate city. City directories indicated that Syracuse had a diverse economy with manufacturers' products ranging from bicycles, typewriters, caskets, and china to railroad car windows, steam gauges, gears and automobiles. Many of these industries were in the northwest section of Syracuse, creating an industrial district, while the city center developed as the commercial section. New residential areas located well away from the industrial quarter, with more fashionable neighborhoods being east of the city center in more parklike, suburban settings, accessible at first by the trolley, followed by improved roads for automobiles. One of these areas was known as Southside, developing along a major north-to-south transportation corridor through the city with large lots, comfortable homes, paved walks and, over time, garages.

In the 1890s, developers started to lay out subdivisions in Southside. Prior to development, Southside consisted former villages that were incorporated into Syracuse in the late nineteenth century, including Danforth and Brighton, both annexed by Syracuse in 1887. Elmwood, Southwest, and Strathmore were other villages annexed in the late nineteenth century in the south side of the city. Prior to annexation, the villages were small rural communities with pockets of commercial development along important thoroughfares like Salina and Colvin Streets. Following annexation, these communities developed into middle class enclaves, which accelerated in growth after several large city parks were established in Southside.

In 1891, John Stolp began selling parcels in an area of Southside that was known as the Onondaga Highlands, a large tract of land just north of the city reservoir.³ He placed deed restrictions on the properties and the Onondaga Highlands developed as a residential neighborhood of single-family homes and middle-class homeowners.⁴ Homes in the subdivision had minimum values that differed by street, with Summit Avenue having the most expensive houses and Clairmonte Avenue with the lowest values.⁵ Once the city opened Onondaga Park in 1898, Southside became a preferred location, capitalizing on the popularity of the new park. Crowds estimated to be as large as 4,000 people descended on the park for weekend picnics around the turn-of-

³Anthony Opalka and Dennis Connors, "Onondaga Highlands-Swaneola Historic District," National Register of Historic Places Nomination, July 9, 2010, Section 8, Page 2.

⁴Opalka and Connors, "Onondaga Highlands-Swaneola Historic District," section 8, page 2.

⁵Opalka and Connors, "Onondaga Highlands-Swaneola Historic District," Section 8, Page 3.

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the-twentieth century.⁶ As the city opened more public parks, old neighborhoods expanded or new ones were located either near the parks or along transportation lines to provide residents with ready access to these spaces.⁷

In 1908, landscape architect George E. Kessler developed a comprehensive park plan for Syracuse that advocated connecting Onondaga Park to other undeveloped green spaces in Southside via curving tree-lined boulevards.⁸ The city embraced Kessler's plan and purchased two parcels of land along Onondaga Creek in 1909.⁹ These two parcels connected Onondaga Park with the Kirkwood Driving Park (now known as Kirk Park), which the city purchased and redeveloped in 1910 as a public park. The Kirkwood Driving Park was originally privately owned, containing racetracks, grandstands, and stables and, occasionally, hosted the Onondaga County Fair.¹⁰ Eighteen years later, the city established Elmwood Park (1927), giving Southside a third green space.

Developers created large subdivisions, including Swaneola Heights (1908—NR listed 2010) and Strathmore By the Park (1917—NR listed 2006), all targeted at a middle-class clientele. The majority of these planned developments were located north and west of the parks, while a mix of single and two-family residences surrounded the parks to the south and east.¹¹ Part of Southside south and east of the parks lacked deed restrictions and this section featured a mix of residential, commercial, and religious buildings.¹² Over the years, Southside became one of Syracuse's most diverse neighborhoods, which it remains at present. The neighborhood has largely maintained its housing density. Public spaces like Onondaga Park and Kirk Park remain popular recreation centers for the residents.

Public transportation services reached Southside by 1907 when the Syracuse Rapid Transit Railway Company extended electric streetcar service to Onondaga Highlands and Swaneola Heights.¹³ This new streetcar line allowed residents to efficiently commute to downtown Syracuse for work and encouraged upwardly mobile families to relocate from Syracuse's older neighborhoods to Southside. By 1913, the streetcar line reached

⁶Diana Hogue and Dean Biancavilla. "Onondaga Park." National Register of Historic Places Nomination, April 2002, Section 8, Page 5.

⁷Hogue and Biancavilla, "Onondaga Park," Section 8, Page 1.

⁸Hogue and Biancavilla, "Onondaga Park," Section 8, Page 6.

⁹Hogue and Biancavilla, "Onondaga Park," Section 8, Page 6.

¹⁰Hogue and Biancavilla, "Onondaga Park," Section 8, Page 6.

¹¹Hogue and Biancavilla, "Onondaga Park," Section 7, Page 2.

¹²Opalka and Connors, "Onondaga Highlands-Swaneola Historic District," Section 7, Page 2.

¹³Opalka and Connors, "Onondaga Highlands-Swaneola Historic District," Section 8, Page 5.

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Midland Avenue and went directly past the newly built St. Anthony of Padua Roman Catholic Church.¹⁴ The city's streetcar lines continued in operation until the 1940s when it was replaced by bus service.

With the growth of Southside, public services located to the neighborhood during the early twentieth century. In 1907, Syracuse's fire department petitioned the city to erect a firehouse in Southside to ensure proper fire protection for the neighborhood.¹⁵ Additionally, the city established a branch library in 1912 called the Southside Library at 2111 South Salina Street.¹⁶ Between 1927 and 1929, the city demolished the Southside Library and erected the *William Beauchamp Public Library* on the lot (still extant).¹⁷ By the 1940s, few empty lots remained in Southside, marking the end of the physical growth of the community.¹⁸

The Early Growth of Catholicism in Syracuse

The presence of the Roman Catholic Church in Syracuse dated back to 1654 when Father Simon le Moyne came to the salt springs around Onondaga Lake and established a mission for the nearby Native American villages.¹⁹ In 1656, four Jesuit priests led by Father Francis le Mercier, arrived at Onondaga Lake along with fifty French settlers and expanded Father le Moyne's mission. The church's influence in Central New York faded until the early nineteenth century, when the canals brought new groups to the region, many of them recent European immigrants. The first Roman Catholic Church built in Syracuse was St. John the Baptist Church (1827), built by and for the Irish.²⁰

As Syracuse's Catholic population increased, it became part of the Diocese of Albany when the latter was formed in 1847. By 1886, the large numbers of parishes in Central New York required a new diocese and the Diocese of Syracuse was formed to encompass Broome, Chenango, Cortland, Madison, Oneida, Oswego and Onondaga counties. The new bishop was the Right Rev. Patrick Ludden who was in charge a population of nearly 70,000 Catholics, which quickly grew to 150,000 by 1909.²¹ Throughout the nineteenth century, the first wave of Irish immigrants was joined by Germans, Italians, Poles, Slovaks, and Lithuanians, many of them

¹⁴"Find Big Hole Under Pavement," *The Syracuse Journal*, July 30, 1913, 7.

¹⁵"Common Council Proceedings," *The Syracuse Evening Telegram*, August 5, 1901, 3.

¹⁶"Plan Beauchamp Library," *The Syracuse Journal*, October 3, 1927, 6.

¹⁷"Beauchamp Library Branch to Open," *The Syracuse Journal*, May 22, 1929, 8.

¹⁸Opalka and Connors, "Onondaga Highlands-Swaneola Heights Historic District," Section 8, Page 6.

¹⁹William P.H. Hewitt, ed. *History of the Diocese of Syracuse: Story of the Parishes 1615-1909* (Syracuse: Catholic Sun Press, 1909), 12.

²⁰Hewitt, *History of the Diocese of Syracuse*, 18-19, 51.

²¹Hewitt, *History of the Diocese of Syracuse*, 27.

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seeking jobs in Syracuse's flourishing industries.²² As they established neighborhoods in the city, the various groups built churches that reflected the neighborhood's culture and language, which included Sacred Heart Parish (1892) serving a Polish congregation, St. Peter's Italian Church (1896), and the German Holy Trinity Parish (1891).²³ By 1901, the City of Syracuse contained thirteen separate parish districts, including the newly formed St. Anthony of Padua parish in Southside, which catered to parishioners primarily of Irish descent.

Many of the parishes at first erected a small church and added a rectory for the priest. As the parish grew, the parishioners requested that the diocese authorize the construction of a larger and more substantial church. Old buildings were often reused as schools, convents or rectories until funds could be raised by the congregation to build newer, more adequate buildings. The completion of a parochial school helped bring the parish community closer together by providing children with a place that was free from public school instruction that often had a Protestant bias.²⁴ By 1902, 3,800 children living in the city received their education in Roman Catholic parochial schools.²⁵ In 1905, Bishop Ludden decreed that religious education was to be provided for all children in the diocese.²⁶

Nuns were crucial to the operation of these parochial schools and teaching orders of nuns were asked to assist in Syracuse with the Sisters of Charity being the first to arrive in 1849.²⁷ In 1860, the Sisters of the Third Franciscan Order Minor Conventuals were invited to Syracuse to teach school in the largely German Assumption Parish, followed a year later by the Sisters of St. Joseph.²⁸ In addition to education, the orders worked in Catholic hospitals, orphanages, and provided care for the elderly. By 1914, approximately 200 members of the Sisters of St. Francis ran and taught in sixteen parochial schools throughout the city.²⁹

St. Anthony of Padua Parish

As the Catholic population increased, existing parishes divided, with the parish of St. Mary forming from St. John the Baptist in 1842. St. Mary's later became the parish of the Cathedral of the Immaculate Conception after

²²Hewitt, *History of the Diocese of Syracuse*, 30-31.

²³Hewitt, *History of the Diocese of Syracuse*, 378.

²⁴Timothy Walch, "The Past Before Us: Historical Models for Future Parish Schools," in *Catholic Schools in the Public Interest*, ed. Patricia A. Bauch (Charlotte: Information Age Publishing, 2014), 12.

²⁵"In Parochial Schools," *The Syracuse Journal*, September 20, 1902, 5.

²⁶"Religious Instruction," *The Syracuse Journal*, October 23, 1905, 6.

²⁷Hewitt, *History of the Diocese of Syracuse*, 32.

²⁸*The Catholic Church in the United States of America*, vol. 2, (New York: The Catholic Editing Company, 1914), 171, 296.

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the diocese was established, but prior to that event, it further divided to form St. Anthony of Padua in 1890. As stated in a history of the Diocese, the parish included land that was part of the parish of St. Lucy's and "that section of the city formerly known as the Village of Elmwood."³⁰ At first, the parish was primarily operated as a Sunday-school until a regular priest was assigned and the first mass celebrated in 1901 in a building on South Salina Street. The new parish acquired a lot at the corner of West Colvin Street and Midland Avenue, west of South Salina Street, in July 1901 with money loaned by the Bishop. A ground-breaking ceremony took place that same month for a building with space for a chapel, sanctuary, sacristy and meeting hall. The lot was near Kirk Park, which became the convenient location of many of the parish's annual picnics and events, including fundraisers for many building and maintenance campaigns.³¹

When founded, the parish of St. Anthony of Padua included 142 families, and census data from Southside indicated that the members were mostly descendants of the Irish immigrant families that attended St. Mary's.³² The saint known as Anthony of Padua (1195-1231) was also known as St. Anthony of Lisbon, recognizing his birth in Portugal and where he entered the monastery at age 15. St. Anthony served as a missionary in Morocco before returning to Portugal. He later became associated with St. Francis of Assisi, was known as an orator and teacher and for founding the Convent of Padua, where he died after years of ministry in Portugal, Italy, Africa and France. As a Franciscan, St. Anthony of Padua's name underscored the significance of Franciscan Orders of priests and nuns in Syracuse and their role in founding schools, hospitals and parishes throughout the city.³³ St. Anthony of Padua was also revered as being the patron saint of travelers, the poor and lost items.

Syracuse architect Archimedes Russell was hired by the parish to design the first church building, referred to as a chapel in the local newspaper, which would contain an auditorium, sanctuary, vestibule, sacristy, a gallery with space for 60 people and have a basement cellar to contain the heating apparatus. The building was to be in the Gothic style "of frame construction and an open timber ceiling...The interior finish is in hard pine and plaster. The exterior of the building will be clapboarded and shingled."³⁴ Construction was contracted to the

²⁹*The Catholic Church in the United States of America*, vol. 2, 172.

³⁰Hewitt, *History of the Diocese of Syracuse*, 107.

³¹"St. Anthony's Picnic," *The Syracuse Journal*, August 1, 1901, 5.

³²*Church of St. Anthony of Padua 1901-1951*, 6; Dick Case, "St. Anthony's Inspires Solid Loyalty," *The Anchor of a Neighborhood*, December 4, 1996, B1, Churches, Synagogues and Mosques Catholic Churches: Newspaper Clippings Volume 3 1990-1996, Local History/ Genealogy Onondaga County Public Library, Syracuse.

³³"St. Anthony's Day," *The Syracuse Journal*, June 16, 1902, 5.

³⁴"New Designs in Building," *The Syracuse Post-Standard*, June 30, 1901, 7.

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local firm of George F. Doxtader and Son with masonry done by Dennis Lane.³⁵ The first St. Anthony of Padua Church was dedicated on the saint's feast day, September 15, 1901 with a solemn high mass and a blessing of the building by Bishop Ludden. In 1903, a two-story parish hall was added with meeting rooms for church groups in the second floor.³⁶



St. Anthony of Padua Church, 1901.

Within five years, the congregation outgrew the chapel and began a campaign to raise money to purchase an additional adjacent parcel and build a larger church.³⁷ Various groups in the parish selected certain projects to fund. The Ladies Catholic Benefits Association, for example, raised money for stained glass windows.³⁸

³⁵"New Designs in Building," *The Syracuse Post-Standard*, June 30, 1901, 7.

³⁶*Church of St. Anthony of Padua 1901-1951*, 8.

³⁷"Congregation in New Home," September 16, 1901, Churches-Roman Catholic: Church of St. Anthony of Padua 1513 Midland Avenue, Local History/ Genealogy Onondaga County Public Library, Syracuse.

³⁸"Meeting to Come," *The Syracuse Journal*, October 31, 1911, 10; "St. Anthony of Padua Picnic Wednesday," *The Syracuse Journal*, July 12, 1910, 14.

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By 1910, the congregation raised approximately \$94,000, and once again turn to Archimedes Russell, or rather, the architecture firm of Russell & King, to design the building.³⁹ Russell did much of the design work, but was forced to relinquish his role as lead designer while recovering from a stroke. On Sunday, June 11, 1911, Bishop Ludden dedicated the new church's cornerstone, attended by 3,000 people.⁴⁰ Construction began soon after by the Dawson Brothers firm, erecting the steel frame needed to support the Gouverneur marble exterior and Ohio sandstone trimmings.⁴¹ During construction, the priest, Father Quinn, contracted for the first stained glass windows from the firm of Franz Mayer of Munich, through its New York City office.

When it opened in 1912, the new church could seat approximately 1,000 people. To celebrate the church's completion, the congregation held a fair with bicycle and automobile races, games, and music. The official dedication of the building took place on June 9, 1912 with Bishop Thomas Hickey from the Diocese of Rochester, New York, preaching the dedicatory sermon.⁴² With the new building dedicated, the old church was reused as a parochial school for the parish until it grew too small for that purpose. In 1914, Father Quinn started a fund for a parochial school and raised enough money by 1919 to purchase two adjacent lots on West Colvin Street for a new parochial school and a convent for the teaching nuns.⁴³ Father Quinn spent several more years raising funds for the two buildings, but died before both were built in 1926. The new school opened with 210 students and besides classrooms, it featured a committee room, nurse's office, music rooms, two libraries, and a gymnasium.⁴⁴ The school added a grade each year until the school became a full grammar school and eventually expanded to include high school classes.⁴⁵

The school's steady growth resulted in overcrowding, and in 1936, the parish hired architect Paul Hueber, a member of the congregation, to design a \$100,000 addition to the parochial school and expand the convent so accommodate additional teachers.⁴⁶ Hueber's work gave the parochial school a total of twenty classrooms, which resulted in the school being able increase its enrollment.⁴⁷ Hueber also added a second gymnasium, a cafeteria, bowling alley, billiard room, and club rooms for the men of the parish in the school. The parish

³⁹"St. Anthony of Padua Church, Syracuse, Onondaga County," Building-Structure Inventory Form, 1993, 2.

⁴⁰"Bishop Places Corner Stone," *The Syracuse Journal*, June 12, 1911, 10.

⁴¹"St. Anthony of Padua Church to be Most Beautiful Edifice," *The Syracuse Journal*, July 21, 1911, 4.

⁴²"Church of St. Anthony of Padua to be Dedicated Sunday Morning," *The Syracuse Journal*, May 31, 1912, 6.

⁴³"St. Anthony of Padua Church Buys Property and Will Erect School," *The Syracuse Post-Standard*, November 17, 1919, 12.

⁴⁴*Church of St. Anthony of Padua 1901-1951*, 12.

⁴⁵Church of St. Anthony of Padua 1513 Midland Avenue, Local History/ Genealogy Onondaga County Public Library, Syracuse.

⁴⁶"Award \$100,000 Church Contract," *The Syracuse Journal*, May 7, 1936, 1.

⁴⁷"Award \$100,000 Church Contract," *The Syracuse Journal*, May 7, 1936, 1.

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expanded the school again in the 1960s, providing space for 1,152 students.⁴⁸ School population peaked in 1950 and gradually declined in the following decades. The school graduated its last high school class in 1974, but it continued to function as a grammar school until 1992, when it closed. In 2003, the parish sold the school and convent to the city school district to be used as overflow classroom space while other city school buildings were being renovated.⁴⁹

In 1941, one final building was added to the parish grounds when a three-story rectory was built on Midland Avenue for the clergy.⁵⁰ The rectory included a chapel that could be used for private weddings, along with offices, a kitchen, dining room and private rooms for the clergy. In 1960, the congregation built a passageway between the rectory and the church. At the same time, twelve rooms in the school were replastered as were adjoining corridors, stairwells, and service rooms. This marked the final the major construction and renovation campaigns for the parish that were beyond regular repair and maintenance, except for a sanctuary renovation that was done according to reforms or modernizations emerging from the Second Vatican Council (1962). The renovation included new modern altar of polished brass and short marble columns, a matching brass and marble communion rail, new pews, new chancel furniture and soundproof confessionals.

In early 1942, an electrical wire in the church's basement short-circuited, causing a substantial fire that left a twenty by twelve-foot hole in the sanctuary floor.⁵¹ The fire destroyed approximately twenty-five pews and the church suffered significant smoke and water damage.⁵² Stained glass windows were unharmed, but repairs were needed to the church, especially in the basement. The parish used the opportunity to remodel the basement for better kitchen facilities, a dining room, and a nursery rooms for the parishioners.⁵³

In 1981, wind gusts damaged a large stained glass window depicting the crucifixion, nearly blowing the window out of its frame.⁵⁴ The congregation hired the firm of J. Gilbert Sommers, Inc., to repair the damage, and during

⁴⁸*Church of St. Anthony of Padua 1901-1951*, 12.

⁴⁹Douglas Dowty, "Priest Blames Syracuse School District, City Hall for Letting St. Anthony School Deteriorate," *Syracuse.com*, August 8, 2010, online at http://www.syracuse.com/news/index.ssf/2010/08/post_265.html.

⁵⁰"Miss Rebec is Married," *The Syracuse Post-Standard*, October 13, 1946, 4.

⁵¹"Fire Damage Is Costly at St. Anthony's," January 12, 1942, Churches-Roman Catholic: Church of St. Anthony of Padua 1513 Midland Avenue, Local History/ Genealogy Onondaga County Public Library, Syracuse.

⁵²Church of St. Anthony of Padua 1513 Midland Avenue, Local History/ Genealogy Onondaga County Public Library, Syracuse.

⁵³"New Facilities are Completed at St. Anthony's," *The Catholic Sun*, October 13, 1960, Churches-Roman Catholic: Church of St. Anthony of Padua 1513 Midland Avenue, Local History/ Genealogy Onondaga County Public Library, Syracuse.

⁵⁴Gary Gerew, "Faith Panes: Window Project Nears Completion," August 19, 1985, Churches, Synagogues and Mosques Catholic Churches: Newspaper Clippings Volume 2 1984-1989, Local History/ Genealogy Onondaga County Public Library, Syracuse.

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the work, the firm discovered that the window's frame had rotted due to improper installation.⁵⁵ This problem extended to a majority of the church's stained glass windows. As a result, a \$200,000 restoration campaign took place and the work took four years to complete. In 1985, the parish formally rededicated the stained-glass windows with a mass that was part of the celebrations surrounding the seventy-fifth anniversary of the church's construction and dedication.⁵⁶

In 1996 the congregation undertook another significant repair, this time to the roof to remedy leaks that were causing the ceiling to lose plaster.⁵⁷ By this time, many of the parish's families left for the suburbs, joining other churches. The St. Anthony of Padua parish needed to borrow \$230,000 from the Diocese of Syracuse, allowing them to complete the project in eight months.⁵⁸ The parish is still active, serving the growing diverse Southside neighborhood, which contains a mix of families, both those with a multi-generational connection to the parish and new arrivals.

The St. Anthony of Padua Church Complex in Syracuse, New York continues to serve the Southside community as an active parish for worship. The four buildings in the complex represent the architectural development of the parish complex from the start of the twentieth century to its height of development around the mid-twentieth century. Attempts are underway to find new uses for the school and convent; however, the complex retains strong historic and architectural integrity dating from the construction of the church in 1911 to the construction of the rectory in 1960.

Criterion C: Architecture

The St. Anthony of Padua Church Complex features two distinct architectural styles popular in the early twentieth century: the Romanesque Revival, seen in the church and the Tudor Revival used for the school and convent. The 1941 rectory displays another revival style, that of the Italian Renaissance, which blends well with the designs of the other buildings. The church and the parochial school visually dominate the complex due to

⁵⁵Gerew, "Faith Panes: Window Project Nears Completion."

⁵⁶Adelle M. Banks, "Church Celebrates 75th Anniversary," *The Herald Journal*, June 9, 1986, Churches, Synagogues and Mosques Catholic Churches: Newspaper Clippings Volume 2 1984-1989, Local History/ Genealogy Onondaga County Public Library, Syracuse.

⁵⁷Melanie Gleaves-Hirsch, "Parishioners Hope Church Face Lift will Rejuvenate Parish Life," April 6, 1997, F-1 Churches, Synagogues and Mosques Catholic Churches: Newspaper Clippings Volume 4 1997-2007, Local History/ Genealogy Onondaga County Public Library, Syracuse.

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their size and opulent use of decoration, while the rectory and convent are more subdued examples of their respective architectural styles, appropriate for smaller, residential buildings in a church complex.

The early twentieth century Romanesque Revival was influenced by medieval Romanesque designs, popular in the eleventh and twelfth centuries in Europe.⁵⁹ American architects started designing buildings influenced by the Romanesque in the early nineteenth century; however, the style genuinely became popular in the 1880s largely due to architect Henry Hobson Richardson (1838-1886).⁶⁰ He attended the Ecole des Beaux Arts in Paris during the 1860s and while in Europe, Richardson studied various regional architectural forms, which he ultimately distilled into the architectural style known as Richardsonian Romanesque.⁶¹ The popularity of Richardson's work encouraged more architects to experiment with the Romanesque, especially for ecclesiastic buildings, railroad terminals, universities, and major civic buildings such as courthouses and libraries.⁶²

Romanesque Revival buildings contained common identifiable elements. Typically, buildings were asymmetrical in form, had steeply pitched roofs and were faced with rough cut stone to emphasize the material's texture and to create a sense of permanence.⁶³ Stone used in St. Anthony of Padua's church was rough cut Gouverneur marble, a regionally available stone that was prized for its durability, brilliance and uniform grey hue.⁶⁴ The marble was accented with Ohio sandstone, a smooth tan rock, used in the arches over the church's entryways, windows, gable ends and buttress and tower caps. The predominant architectural feature was the rounded arch and use of wide, rounded openings for windows and entryways. Heavy stone archways added to the sense of permanence and were supported by small columns. Windows and doors were often recessed within the rounded openings.⁶⁵ Metal domes topped the church's soaring asymmetrical towers.

Archimedes Russell used the style for St. Anthony's church, built between 1911 and 1912. The church stands as the centerpiece of the parish and occupies a commanding position at the intersection of Midland Avenue and West Colvin Street. Stained glass from the Franz Mayer & Company studio of Munich, Germany, were set into the rounded arches with exterior stone tracery. Rounded windows were grouped to mimic quatrefoils, which

⁵⁸Gleaves-Hirsch, "Parishioners Hope Church Face Lift will Rejuvenate Parish Life."

⁵⁹"Romanesque Revival," *Architectural Styles of America and Europe*, on line at <https://architecturestyles.org/romanesque-revival/>.

⁶⁰Cyril M. Harris, *American Architecture an Illustrated Encyclopedia* (New York: W.W. Norton & Company, 1998), 276.

⁶¹Harris, *American Architecture*, 276.

⁶²Harris, *American Architecture*, 276.

⁶³Harris, *American Architecture*, 276.

⁶⁴Amy Feiereisal, "North Country at Work: How Marble Built Gouverneur," *North Country at Work*, North Country Public Radio, on line at <https://www.northcountrypublicradio.org/news/story/34581/20170904/north-country-at-work-how-marble-built-gouverneur>.

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added to the overall Romanesque character of the church. Like their medieval counterparts, the windows illustrated the story of Christ, as well as the history of Christianity and, on sunny days, filled the church with an effusion of light and color.

In contrast, the church rectory was a more simplified style more reflective of Italian Renaissance villas, but complemented the church with the use of rounded and arched windows in the second-floor façade. Like many of the Italian Renaissance residences, the building had two distinct sections on a raised foundation indicated by the stone watertable. An arched porch supported by columns also reflected the church's Romanesque details, but the remainder of the building consisted of square-edged windows, many of them being multi-light casements. A stone course separated the third floor from the rest of the building and a simple, low hipped overhanging roof added the final contrast to the church's opulence. Composed primarily of beige brick, the rectory limited decorative features to the façade, which included stone lintels, the porch, stone sills, and a cornerstone. When a connecting passageway was built in 1960, it followed the features of the rectory (beige brick, rectangular six-light windows, stone sills) to provide access to the church basement and interior of the rectory.

Another early twentieth century style used in the church complex was the Tudor Revival, sometimes referred to the Elizabethan or Jacobean Revival, popular in America in the early twentieth century. Features of this style were masonry walls, rectangular windows subdivided into several lights, often with stone sills and lintels, and steep triangular gables rising above the roofline. The style took much of its influence from the English Renaissance and Albert Acheson, attributed with the design of the school, may have used the palace at Hampton Court (the favorite residence of Henry VIII) for inspiration as both used dome-capped soaring turrets with an arched stone entrance and windows set into rectangular openings, some with upper arched mouldings. St. Anthony's parochial school was built in 1926, constructed primarily of brick with twin entrances that had slightly projecting entryways with double wood doors and a multi-light transom set into a compound arch of brick and stone. Other features incorporated into the school building were decorative wood and stone windows over the entryways, a solid parapet concealing the roof, and the use of decorative *bas relief* panels and plaques on the façade.⁶⁶

⁶⁶Denis R. McNamara, *How to Read Churches: A Crash course in Ecclesiastical Architecture* (New York: Rizzoli International Publications, 2017), 49.

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In addition to the parochial school's Tudor Revival style, the interior design was clearly influenced by standardized school building practices which developed between 1900 and 1930. The oldest portion of the school featured an I-plan layout, one of the more common school building layouts in the early twentieth century, that created decentralized hallways with fire egress points at each end of the school, ensuring that students could easily exit during an emergency. Additionally, the I-plan regularized the size of each classroom, ensuring that each room had an equal volume of air with groups of windows to provide additional illumination along with adequate ventilation, rather than use narrow Gothic lancet windows.⁶⁷

The interior included spaces such as the first-floor gymnasium and auditorium. Gymnasiums and auditoriums became standard school features, beginning in the late nineteenth century as people started to associate schools as community centers. Auditoriums allowed students to participate in dramatics and music courses and often served as the site of public assemblies. Newspapers accounts indicated that the parochial school's auditorium saw extensive use for graduation ceremonies and social events, such as dances.⁶⁸ The parochial school's gymnasium supported the parish's active high school basketball team that competed with the other Catholic schools in Syracuse. The school's later additions also contained common spaces, the most notable being its cafeteria as administrators realized the importance of providing children and staff a centralized place for lunch and food consumption.

St. Anthony's convent also incorporated elements of Tudor Revival architecture and kept decorative features limited to the roof, entrance and windows. Designed by Melvin King in 1926, the brick convent had a recessed entryway surrounded by a Gothic stone arch decorated with a pair of *bas relief* shields that gave it a symmetrical composition and a visual connection to the school. The convent's roof reflected the style with its use of steep gable ends, crenellation and stone coping along the roofline. King grouped windows into rectangular openings and windows in prominent spaces had divided lights, some being leaded glass with decorative stained glass medallions in the upper portion. The interior used dark stained woodwork throughout that was continued when it was expanded in 1936.

⁶⁶Marcus Whiffen, *American Architecture Since 1870, Revised Edition* (Cambridge, MA: MIT Press, 1996), 178-179.

⁶⁷The Carbon Dioxide Theory, a late-Victorian misconception about the nature of disease and its spread through the air influenced school design and in New York state School buildings had to provide thirty cubic feet of air per student per minute inside classrooms.

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Russell & King, Architects

Russell & King, one of Syracuse's most prominent architecture firms, designed St. Anthony of Padua Church in 1911.⁶⁹ The firm's senior partner, Archimedes Russell (1840-1915), came to Syracuse in the 1862 and apprenticed with Horatio Nelson White, Syracuse's most prominent architect at the time.⁷⁰ Russell set up an independent architecture firm in 1868 and Melvin King (1868-1946) joined Russell's firm in 1889.⁷¹ Melvin King became a partner in 1906. After Russell suffered a stroke in 1910, King took on the role of lead architect, although Russell continued to work with the firm in an advisory capacity.⁷² Following Russell's death in 1915, King continued the practice, renaming it King and King after his son joined the firm.⁷³

During his career, Archimedes Russell designed over 700 buildings, among them forty churches.⁷⁴ Many of Russell's churches were built in Syracuse and some of his works outside of the city included the Gothic Revival First Baptist Church of Camillus (1879-1880, NR listed 2001), and the Romanesque Revival Cazenovia United Methodist Church (1872, NR listed 1986).⁷⁵ Russell's body of ecclesiastic architecture in Syracuse included St. Lucy's Roman Catholic Church (Gothic Revival, 1873-75), the Evangelical Lutheran Zion's Church (1868, no longer extant), and the First English Lutheran Church (1911, NR listed 1998).⁷⁶ In addition to ecclesiastic architecture, Russell's prolific catalog of work included factory buildings, commercial buildings such as the Third National Bank (1885, NR listed 1972), and government buildings, including the Otsego County Courthouse (1880, NR listed 1972).⁷⁷

Russell's Romanesque Revival designs were some of his most notable, and in addition to St. Anthony of Padua Church, included Crouse College (part of the Syracuse University campus) and the Von Ranke Library, also in Syracuse.⁷⁸ All of these building had similar stylistic features that included asymmetrical square towers rounded with corner turrets, and trabeated and rounded windows, grouped vertically under stone arches.⁷⁹ Window groupings are most noticeable in the towers and in St. Anthony of Padua Church, trabeated windows with cross

⁶⁸"St. Anthony of Padua Auxiliary Dance," *The Syracuse Herald*, November 24, 1929, 2.

⁶⁹"Syracuse News at a Glance," *The Syracuse Journal*, May 30, 1910, 4.

⁷⁰Evamaria Hardin, "Archimedes Russell and Nineteenth-Century Syracuse," *The Courier* 16 (1979): 4.

⁷¹Hardin, "Archimedes Russell, 7.

⁷²Hardin, "Archimedes Russell, 7.

⁷³Hardin, "Archimedes Russell, 7.

⁷⁴Hardin, "Archimedes Russell, 4.

⁷⁵Mark Peckham, "The First Baptist Church of Camillus," National Register of Historic Places Nomination, February 2001, Section 8, Page 1.

⁷⁶Evamaria Hardin, "Archimedes Russell and Nineteenth-Century Syracuse," 7.

⁷⁷Hardin, "Archimedes Russell, 10.

⁷⁸Hardin, "Archimedes Russell, 16.

⁷⁹Hardin, "Archimedes Russell, 18.

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motifs were set below arched windows in a repeating pattern. In contrast, St. Anthony of Padua Catholic Church differed from the college buildings through the use Gouverneur marble instead of red sandstone. Additionally, the church's towers were capped with rounded domes, different from the conical tower caps of Crouse College and the Van Ranke Library.

Albert Robert Acheson (Engineer and School Architect)

New Zealand born engineer Albert Robert Acheson (1882-1941) is attributed with the design the St. Anthony of Padua parochial school, and was listed as the engineer of note, building the school in 1926 for \$325,000.⁸⁰ After completing his engineering studies at the University of New Zealand, Acheson settled in America in 1905 to work for the Westinghouse Electric and Manufacturing Company in Pittsburgh, Pennsylvania. In 1908, he became a professor of mechanical engineering at Syracuse University, eventually rising to the head of the engineering department.⁸¹ In 1914, Acheson began a private practice as a construction engineer, building a number of schools in New York State.⁸² In addition to the St. Anthony of Padua parochial school, Acheson's other buildings included schools in Baldwinsville, Watertown, Eastwood, and Elmira, (all in New York State).⁸³ Acheson was also the consulting engineer in the City of Syracuse Bureau of Gas and Electricity.⁸⁴ Acheson died in his sleep on February 23, 1941 at the age of 58.

Paul Hueber (School Addition Architect)

Paul Hueber (1893-1943) was a Syracuse architect who worked in central New York from 1916 to his death in 1943. Born into a family of builders, Paul Hueber attended Syracuse University where he studied architecture, winning the university's Luther Gifford Prize for excellence in design and had his drawings displayed in an exhibition in New York City.⁸⁵ After graduation, Hueber apprenticed with Warren & Whetmore in New York City, a respected firm that designed high rises and hotels along the Atlantic seaboard.⁸⁶ After his apprenticeship, Hueber returned to Syracuse where he founded the architectural firm of Hueber, Hares, & Glavin. In addition to his work on St. Anthony of Padua parochial school and convent, Hueber designed St. Joseph's Church in

⁸⁰"New York," *The Lumber Manufacturer and Dealer* 64 (1919): 53.

⁸¹Frank Smalley, ed., *Alumni Record and General Catalogue of Syracuse University 1872-1910* (Geneva: W.F. Humphrey Printer and Binder, 1911), 488.

⁸²John W. Leonard ed., *Who's Who in Engineering: A Biographical Dictionary of Contemporaries 1922-1923* (Brooklyn: John W. Leonard Corporation, 1922), 20.

⁸³*The American Contractor* 43, no. 13 (1922): 53, 56, 61, 69.

⁸⁴"Prof. Acheson Resigns from City Position," *The Syracuse Journal*, April 4, 1919, 2.

⁸⁵"Fine Drawings on Exhibition," *The Syracuse Journal*, April 14, 1915, 6.

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Oneida (1925), St. Mary's Church School in Rome, (1925), St. Bartholomew's Church in Norwich (1927), all still extant, and a number of private residences throughout Syracuse.⁸⁷

The Dawson Brothers (Builders)

The Dawson Brothers firm was widely admired in Syracuse for its quality work that included the construction of the St. Anthony of Padua Church during 1911 and 1912, and later, the expansion of the convent and parochial school in 1936.⁸⁸ Joseph W. Dawson and his younger brother, George O. Dawson, were extremely active in Syracuse, constructing many buildings at Syracuse University (the Carnegie Library in 1907, Browne Hall in 1909, Slocum Hall in 1918, and the Parkview Hotel in 1927, all still extant).⁸⁹ The Dawson Brothers firm was also known for the construction of the Syracuse YMCA and a building for the *Syracuse Herald*, both of which were built circa 1908.⁹⁰

In addition to their work as contractors the Dawson Brothers were active in other business ventures. Joseph Dawson sat on the Syracuse Savings Bank's board of trustees and acted as an advocate for the West End neighborhood where he lived.⁹¹ George O. Dawson died in 1925 at the age of fifty-two while Joseph W. Dawson passed away in 1937 at the age of seventy-three.⁹² Newspapers widely reported Joseph W. Dawson's obituary and on his funeral at St. Patrick's church, which drew a large crowd of civic, business, and religious leaders, many of whom served as honorary casket bearers.⁹³

Criterion C: Art

In addition to its locally significant architecture, the St. Anthony of Padua Church Complex is known for its collection of sanctuary stained glass windows. Stained glass has been an integral component of Christian art and symbolism since the Middle Ages when glassmakers started producing mosaic windows that depicted scenes from scripture that allowed parishioners learn about biblical events and saints. In America, stained glass

⁸⁶“Paul Hueber 1892-1943,” *Syracuse Then and Now/Architects*, online at http://syracusethenandnow.org/Architects/Hueber/Paul_Hueber.htm.

⁸⁷“Paul Hueber,” *Syracuse Then and Now*.

⁸⁸“New Church Ready,” *The Syracuse Herald*, May 5, 1912, 2-C.

⁸⁹Jeffery Gorney, *Syracuse University: An Architectural Guide* (Syracuse: Syracuse University Press, 2006), 36, 40, 50.

⁹⁰ William Martin Beauchamp, *Past and Present of Syracuse and Onondaga County New York*, vol. 2 (New York: S.J. Clarke Publishing Company, 1908), 488.

⁹¹“West Enders Will Unite in Fight for their Bridge,” *The Syracuse Journal*, January 30, 1915, 2.

⁹²Franklin H. Chase, “Ten-Twenty-Thirty,” *The Syracuse Journal*, December 20, 1935, 12; J.W. Dawson, Builder, Dies at Age of 73,” *The Syracuse Journal*, August 30, 1935, 4.

⁹³Harvey Burrill, “Joseph W. Dawson,” *The Syracuse Journal*, August 30, 1937, 8.

St. Anthony of Padua Church Complex

Onondaga County, NY

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windows became an important art form in the nineteenth century and a source of patronage as parishioners purchased windows for their church that were memorials for friends and relatives, often including the name of the donor.⁹⁴ A number of glass studios flourished in America and Europe, among them the Franz Mayer & Company Studio of Munich that developed as one of the world's leading ecclesiastic art studios. The firm designed the stained-glass windows for St. Anthony of Padua Church that were installed between 1911 and 1920.

Josef Gabriel Mayer founded the company in 1847 and initially produced religious statuary and altars.⁹⁵ In 1865, the firm began producing stained glass windows, generally employing British artists and students from the Munich Academy of Fine Arts to design, paint and fabricate the windows.⁹⁶ The windows produced by these artists exhibited stylistic hallmarks that collectively became known as the Munich style that were modeled on Gothic stained glass styles prominent between 1450 and 1500.⁹⁷ The windows used strong colors, focused on naturalistic and realistic figurative drawings, while maintaining a balanced composition within the window.⁹⁸

Stained-glass windows were rarely executed by a single artist. Instead, master painters focused on the main figures present in each window while assistants painted the secondary figures and landscapes.⁹⁹ Windows produced by the Franz Mayer & Company attracted international acclaim and, in 1892, Pope Leo XIII declared the firm to be a "Pontifical Institute of Christian Art."¹⁰⁰ In 1910, King Carol of Roumania (now Romania) ordered 200 stained glass windows for his castle at Sinaia. After viewing the windows, King Carol awarded Franz Mayer & Company the "Knights Cross of the Star of Roumania" and appointed the firm to be the "Royal Roumanian Stained Glass Institute."¹⁰¹ In 1888, the company opened a branch office in New York City that is still active. Since its opening, it completed hundreds of commissions from churches and cathedrals across the United States.¹⁰²

In 1911, St. Anthony of Padua's priest, the Reverend Francis Quinn, placed an order with the firm, requesting twenty-three windows for the new church in Syracuse. More windows were commissioned between 1912 and

⁹⁴McNamara, *How to Read Churches*, 222-229.

⁹⁵Brian Clarke, Bernhard Graf, Martin Harrison, and Gottfried Knapp, *Architecture Glass Art: Franz Mayer of Munich*, ed. Gabriel Mayer (Munich: Hirmer, 2013), 8.

⁹⁶*Architecture Glass Art: Franz Mayer of Munich*, 15.

⁹⁷Gabriel Mayer, ed., *Franz Mayer of Munich and F.X. Zettler* (Brooklyn: Franz Mayer of Munich Inc., 2007), 15.

⁹⁸Mayer, *Franz Mayer of Munich and F.X. Zettler*, 15.

⁹⁹Mayer, *Franz Mayer of Munich and F.X. Zettler*, 15.

¹⁰⁰Clarke, Graf, Harrison, and Knapp, *Architecture Glass Art*, 15.

¹⁰¹"Royal Stained Glass Studio F.X. Zettler," 1. From the Archives of the Franz Mayer & Company Studio of Munich, Germany.

St. Anthony of Padua Church Complex

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1914, although installation was delayed until the armistice ended World War I and anti-German sentiment began to wane. Six more windows were added in 1920 and at present, after repeated commissions, a total of 44 windows were installed in the church by the Franz Mayer Company. The church also contains fifteen stained glass windows done by other studios.

The church's windows fall into three broad categories: decorative patterned windows, figural windows, and multi-panel scenes. The decorative windows consist of a mix of small rose windows and rectangular windows that depict simple geometric patterns and floral motifs such as ferns and lilies. The figural windows are the church's most common window type and line the east and west walls of the nave. These windows depict Christian saints and biblical figures such as Jesus Christ, the Virgin Mary, the twelve apostles, St. Michael and the angels, St. Agnes, St. Elizabeth of Hungary, St. Catherine and, of course, St. Anthony of Padua. The saints are depicted as solitary figures standing in the foreground with objects associated with their life or martyrdom. Plants such as palms and cedar trees are often in the background and the saint's name can be found at the bottom of the window along with the donor's name and dedication. Each window is bordered with ivy, which frames the image and draws the eye towards the figures.¹⁰³

The church's multi-panel windows are its most visually complex pieces of stained glass and depict biblical scenes and the life of St. Anthony of Padua. Jesus is the primary figure in many of the windows, illustrating significant moments, such as his presentation at the temple, baptism by John the Baptist, his first miracle (wedding at Cana), his crucifixion, and, finally, his resurrection. The crucifixion is the largest of these scenes and depicts Jesus surrounded by a Roman centurion, Mary Magdalene, and the other members of the Trinity and cherubim looking down at the crucified Christ. This window is located over the church's altar and is flanked to the left by a depiction of Jesus's birth and to the right by his resurrection, bringing the three key moments of his life to the forefront of the chancel. Windows depicting Jesus's baptism and other baptisms are located over the baptismal font, while angels are over the confessionals, signifying absolution.

Two other large multi-panel scenes are present in the church and depict the life of the Virgin Mary and the life of St. Anthony of Padua. On the east side of the church, windows show the virgin's assumption into heaven,

¹⁰²Clarke, Graf, Harrison, and Knapp, *Architecture Glass Art*, 13.

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decorated with grapes, roses, and lilies along with flights of angels. The western windows show scenes from the life of St. Anthony of Padua, mostly of his missionary work throughout Europe and Africa. Similar combinations of flowers and angels occupy the backgrounds and are used to create a border around his image.

Different parish groups donated the windows. The multi-panel scenes dedicated to the Virgin Mary and St. Anthony of Padua were purchased by the women and children of the congregation while smaller scenes such as Jesus's birth were gifts from church groups, including Branch 726 of the Ladies Catholic Benefit Association.¹⁰⁴ Most of the windows were gifts from parish families or purchased as memorials with names inscribed at the bottom of the windows. These inscriptions, particularly those donated by families, act as an illustrated genealogy record of the church's early history in Southside.

¹⁰³Ivy is often used in religious art to symbolize eternal life and undying affection; see George Ferguson, *Signs & Symbols in Christian Art* (New York: Oxford University Press, 1954), 33.

¹⁰⁴Adelle M. Banks, "Windows Witness to Faith," *Syracuse Herald-Journal*, June 9, 1986, B1-B2, Archives of the Syracuse Public Library, Church Folder; L.C.B.A. is an acronym for Loyal Christian Benevolent Association.

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Name of Property

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St. Anthony of Padua Church Complex

Onondaga County, NY

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“Church Dedicated.” September 16, 1901, 5.

“Church of St. Anthony of Padua to be Dedicated Sunday Morning.” May 31, 1912, 6.

“Find Big Hole Under Pavement.” July 30, 1913, 7.

“Fine Drawings on Exhibition.” April 14, 1915, 6.

“In Parochial Schools.” September 20, 1902, 5.

“J.W. Dawson, Builder, Dies at Age of 73.” August 30, 1935, 4.

“Meeting to Come.” October 31, 1911, 10.

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- “Prof. Acheson Resigns from City Position.” April 4, 1919, 2.
- “Religious Instruction.” October 23, 1905, 6.
- “Southside Park.” December 28, 1901, 7.
- “St. Anthony’s Day.” June 16, 1902, 5.
- “St. Anthony of Padua Church to be Most Beautiful Edifice.” July 21, 1911, 4.
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- “St. Anthony of Padua Picnic Wednesday.” July 12, 1910, 14.
- “St. Anthony’s to Hold Picnic.” July 6, 1914, 10.
- “Syracuse News at a Glance.” May 30, 1910, 4.
- “West Enders Will Unite in Fight for their Bridge.” January 30, 1915, 2.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested) NPS # 39373 & 39372
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Name of repository: Preservation Studios, LLC (Buffalo)

Historic Resources Survey Number (if assigned):

St. Anthony of Padua Church Complex
Name of Property

Onondaga County, NY
County and State

10. Geographical Data

Acreage of Property 2.14 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18N</u> Zone	<u>406299</u> Easting	<u>476110</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The nominated boundary is the same as for the period of significance.

11. Form Prepared By

name/title Matthew Shoen/Historian, Kelsie Hoke, M. Arch/Project Manager (edited by Virginia L. Bartos, Ph.D., NYS OPRHP)
organization Preservation Studios, LLC date 6 December 2018
street & number 170 Florida St telephone 716-725-6410
city or town Buffalo state NY zip code 14208
e-mail N/A

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

St. Anthony of Padua Church Complex

Onondaga County, NY

Name of Property

County and State

Name of Property: St. Anthony of Padua Church Complex

City or Vicinity: Syracuse

County: Onondaga State: New York

Photographer: Preservation Studios LLC

Date Photographed: February, August & November 2018

Description of Photograph(s) and number:

- 0001 of 0026: St. Anthony of Padua Church, north elevation viewed looking southwest from West Colvin St.
- 0002 of 0026: West elevation of church, view looking northeast from Midland Ave.
- 0003 of 0026: Rectory and passage between church and rectory, view looking southeast from Midland Ave.
- 0004 of 0026: West elevation of rectory, garage and south and east elevations of church, view looking northwest.
- 0005 of 0026: Interior of church looking south toward chancel.
- 0006 of 0026: Interior of church looking northwest toward entrance and organ loft.
- 0007 of 0026: Interior of church looking west toward Midland Ave. entrance.
- 0008 of 0026: Life of Christ windows over chancel by F. Mayer & Company.
- 0009 of 0026: Interior view of passageway looking from church toward rectory.
- 0010 of 0026: Interior view of rectory entrance hall.
- 0011 of 0026: Interior view of rectory dining room.
- 0012 of 0026: North and west elevations of convent, looking southeast from West Colvin St.
- 0013 of 0026: South and east elevations of convent, view looking northwest.
- 0014 of 0026: Interior view of convent main entrance door.
- 0015 of 0026: Interior view of convent first floor chapel.
- 0016 of 0026: Interior view of third floor corridor of convent.
- 0017 of 0026: Interior view of convent linen storage room.
- 0018 of 0026: North elevation of school, looking southeast from West Colvin St.
- 0019 of 0026: South elevation of school, view looking north.
- 0020 of 0026: West elevation of school, view looking northeast.
- 0021 of 0026: Interior view of school staircase.
- 0022 of 0026: Interior view of French doors in school hallway.
- 0023 of 0026: Second floor corridor of school.
- 0024 of 0026: Interior view of school principal's office and library.
- 0025 of 0026: Interior view of school first floor classroom.
- 0026 of 0026: Interior view of school third floor classroom.

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

St. Anthony of Padua Church Complex
Name of Property

Onondaga County, NY
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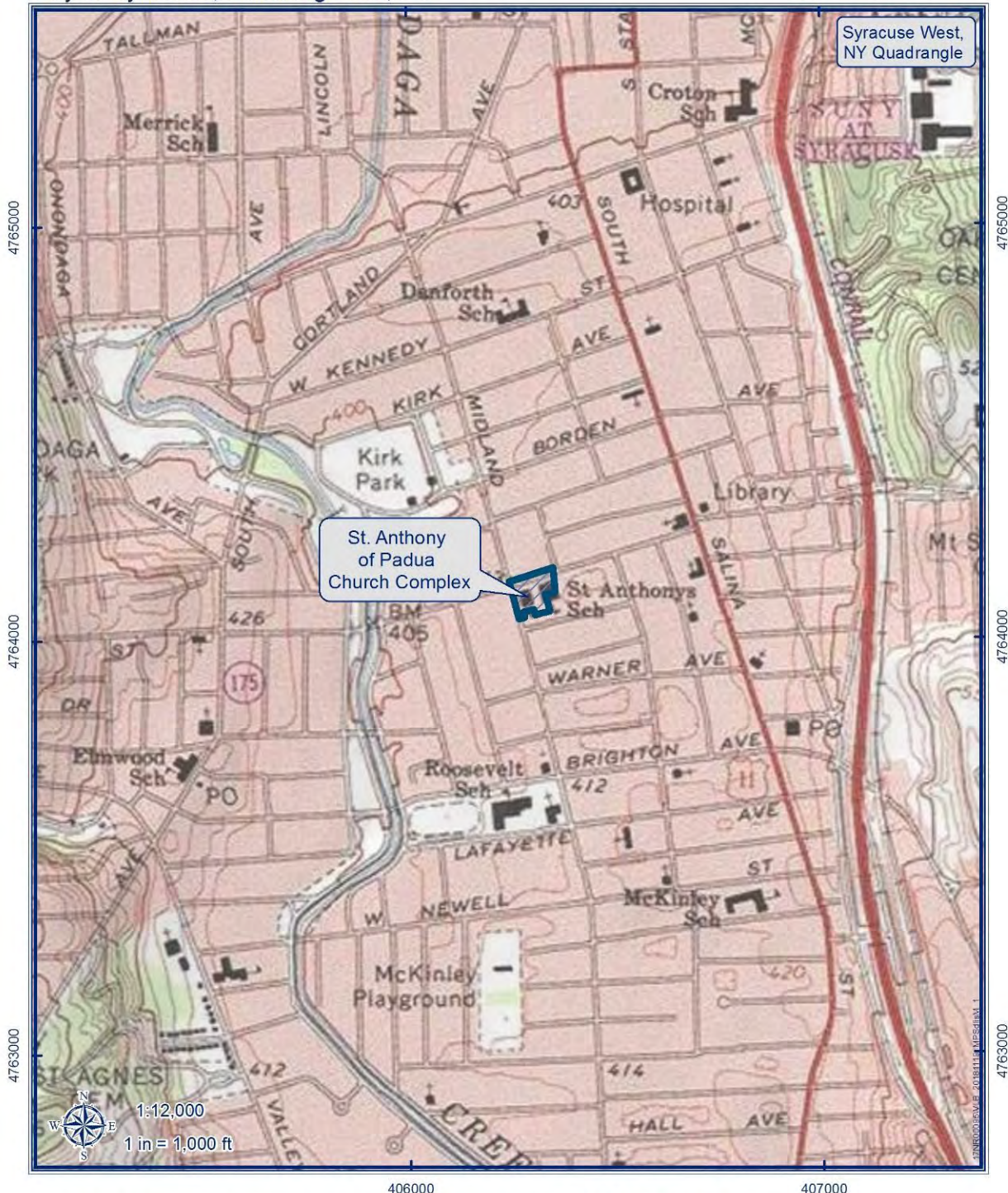


St. Anthony of Padua Church Complex
Name of Property

Onondaga County, NY
County and State

St. Anthony of Padua Church Complex
City of Syracuse, Onondaga Co., NY

417-425 West Colvin St. & 1515 Midland Ave.
Syracuse, NY 13205



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



 St. Anthony of Padua Church Complex



St. Anthony of Padua Church Complex
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Onondaga County, NY
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City of Syracuse, Onondaga Co., NY

417-425 West Colvin St. & 1515 Midland Ave.
Syracuse, NY 13205



405900 406200 406500

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 125 250 500 Feet

St. Anthony of Padua Church Complex

NEW YORK STATE OF OPPORTUNITY Parks, Recreation and Historic Preservation









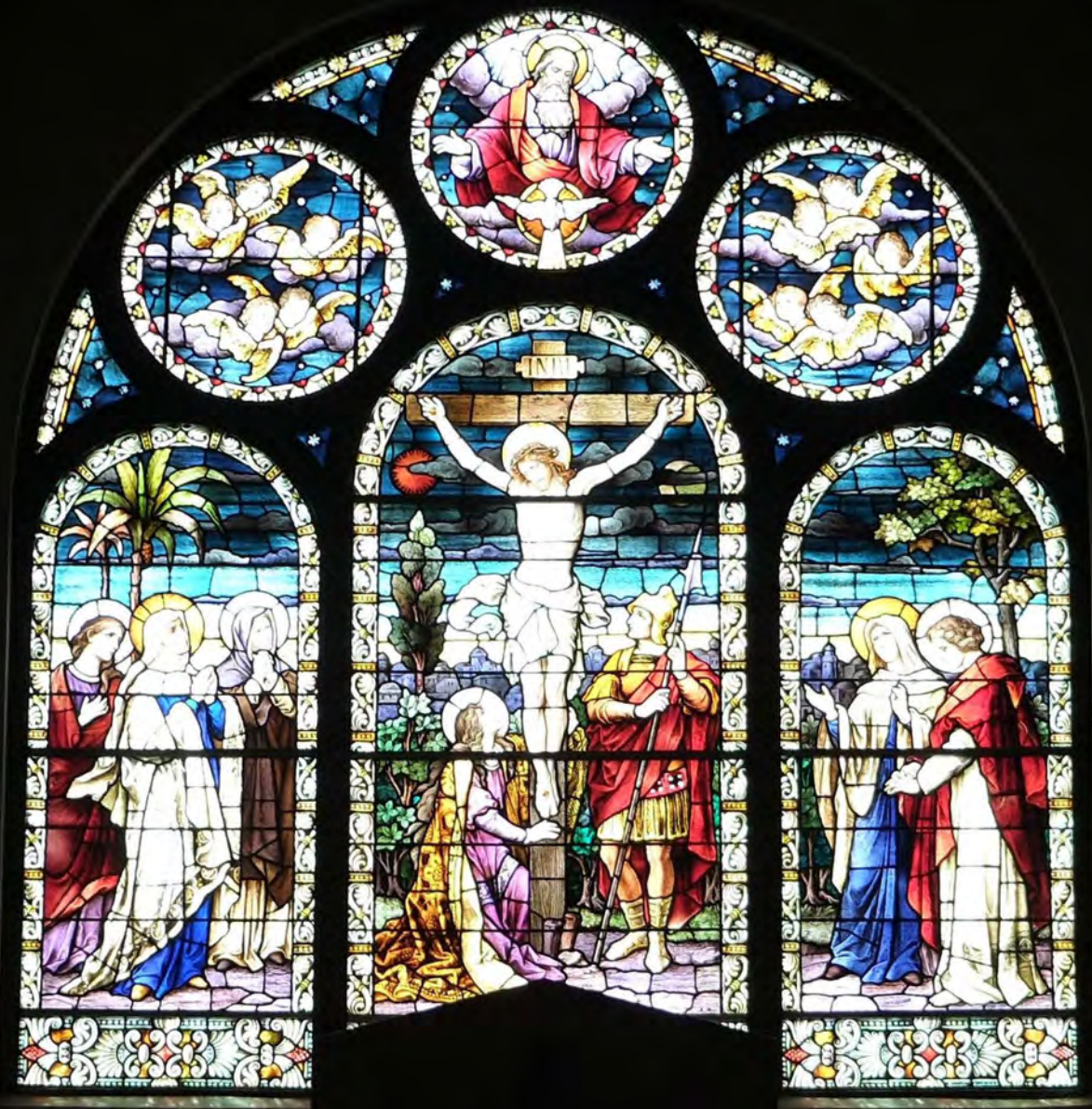




ST. ANTHONY OF PADUA
PARISH
FOUNDED 1901
PROCLAIMING THE
LORDSHIP OF JESUS
IN THE HEART
OF THE SOUTHSIDE



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ST. MARY'S PARISH

CHURCH OF THE HOLY SPIRIT





Important Worship Support Materials

Important Worship Support Materials

Evangelical Catholic





ANTHONY'S
CONVENT



















EXIT

EXIT







PRINCIPAL'S
OFFICE





UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 1/28/2019 Date of Pending List: 2/12/2019 Date of 16th Day: 2/27/2019 Date of 45th Day: 3/14/2019 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input checked="" type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 3/7/2019 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer 
Alexis Abernathy

Discipline Historian

Telephone (202)354-2236

Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

St. Anthony of Padua Church Complex
Name of Property

Onondaga County, NY
County and State



*SYRACUSE
LANDMARK
PRESERVATION
BOARD*

November 6, 2018

Mr. Michael Lynch
Director, Division of Historic Preservation
NYS Office of Parks Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island, PO Box 189
Waterford, NY 12188-0189

Re: St. Anthony of Padua Church Complex
West Colvin Street and Midland Avenue

Dear Mr. Lynch:

The Syracuse Landmark Preservation Board is in receipt of your letter dated October 3, 2018, regarding the State and National Register nomination of St. Anthony of Padua Church Complex. The Board reviewed the nomination materials at its October 18, 2018 meeting.

I am pleased to inform you that the Board concurs that the St. Anthony of Padua Church Complex is eligible for listing under Criterion C and Criterion Consideration A, and enthusiastically supports its inclusion in the State and National Registers of Historic Places.

Thank you for the opportunity to provide comment.

Sincerely,

A handwritten signature in black ink, appearing to read "Donald S. Radke". The signature is fluid and cursive, with a large, sweeping initial "D".

Donald S. Radke
Chairman



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

17 December 2018

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following six nominations, all on disc, to be considered for listing by the Keeper of the National Register:

St. Anthony of Padua Church Complex, Onondaga County (2owners, 0 objections)
Fort Wood Creek Site, Oneida County
Monarch Knitting Company Factory, Erie County
Payne Avenue High School, Niagara County
Buildings at Niagara and Seventh Streets, Niagara County (1owner, 0 objections)
Richmond Hill Historic District, Queens County (189 owners, 0 objections)

The Richmond Hill district is located within a certified local government (New York City). In response to our initial letter and copy of the draft, the New York SHPO received a letter from the local commission (New York City LPC) stating that the LPC had concerns about whether or not the district met the criteria (letter enclosed). After receiving this letter, we wrote to and then called the LPC to determine whether the commission believed that the district should not be nominated. In conversation and written communication (also enclosed), the commission's director of research assured me that the commission had no objections to it being nominated to the National Register and would defer to the opinion of the SHPO. Please note that this district also has support from the Historic Districts Council and the New York City Department of Parks. The district is widely supported in the community. There was no communication from the mayor's office. Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office