

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

1. Name of Propertyhistoric name Sacred Heart Roman Catholic Church Complex

other names/site number _____

name of related multiple property listing N/A**2. Location**street & number 1112 South Ave [] not for publicationcity or town Niagara Falls [] vicinitystate New York code NY county Niagara code 063 zip code 14305**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] 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 as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [X] locally. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- ☒ entered in the National Register
[] see continuation sheet
[] determined eligible for the National Register
[] see continuation sheet
[] determined not eligible for the National Register

[] removed from the National Register

[] other (explain) _____

for Signature of the Keeper

date of action

Alexis Abernethy12/31/19

Sacred Heart Roman Catholic Church Complex

Name of Property

Niagara County, New York

County and State

5. Classification**Ownership of Property**(check as many boxes as apply) (Check only one box)
count)☒ private☐ public-local☐ public-State☐ public-Federal**Category of Property**

(Check only one box)

☐ building(s)☒ district☐ site☐ structure☐ object**Number of Resources within Property**

(Do not include previously listed resources in the

Contributing

4

Noncontributing

0

buildings

sites

structures

objects

TOTAL**Name of related multiple property listing**

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use**Historic Functions**

(enter categories from instructions)

RELIGION/Religious facility

DOMESTIC/institutional housing

EDUCATION/school

Current Functions

(Enter categories from instructions)

RELIGION/Religious facility

VACANT

7. Description**Architectural Classification**

(Enter categories from instructions)

LATE VICTORIAN/Gothic Revival, Romanesque Revival

LATE 19th & 20th CENTURY REVIVALS/ Italian Renaissance**Materials**

(Enter categories from instructions)

foundation stone

walls stone, brick, stucco

roof slate, asphalt

other

Narrative Description

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

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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 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 that 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 boxes that apply.)

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

Narrative Statement of Significance

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

9. Major Bibliographical References**Bibliography**

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

Previous documentation on file (NPS):

- ☒ preliminary determination of individual listing (36 CFR 67) has been requested. **NPS #39,682**
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by historic American Building Survey # _____
- ☐ recorded by Historic American Engineering Record

Areas of Significance:

(Enter categories from instructions)

SOCIAL HISTORYARCHITECTURE**Period of Significance:**1889-1960**Significant Dates:**1889; 1900; 1904; 1906; 1907; 1910; 1960**Significant Person:**N/A**Cultural Affiliation:**N/A**Architect/Builder:**Michael Sheahan (builder, church); Orchard and Joralemon (architect, school); Eagan and Cox (builder, convent, rectory); John Lennon (contractor); Martin Ryan (carpenter); Pfohl, Stall and Roberts (architect, school addition)

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10. Geographical DataAcreage of Property 1.86 ACRES**UTM References**

(Place additional UTM references on a continuation sheet.)

1 17 170575 4780556
Zone Easting Northing3 17
Zone Easting Northing2 17 4 17 **Verbal Boundary Description**

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

Boundary Justification

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

11. Form Prepared Byname/title Annie Schentag; Kerry Traynor [Edited by Jennifer Walkowski, NYSHPO]organization kta preservation specialists date 4/17/2019street & number 422 Parker Avenue telephone 716.864.0628city or town Buffalo state NY zip code 14216**Additional Documentation**

Submit the following items with the completed form:

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

(Check with SHPO or FPO for any additional items)

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)**Estimated Burden Statement:** public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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Sacred Heart Roman Catholic Church Complex
Name of Property
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Narrative Description

The Sacred Heart Roman Catholic Church Complex, located at 1112 South Avenue in the City of Niagara Falls, Niagara County, New York, consists of four ecclesiastical-related buildings constructed between 1889 and 1960. The buildings occupy one parcel on the north side of South Avenue at the corner of 11th Street. The complex is located on the north side of the City of Niagara Falls, and the surrounding area is primarily residential, populated by one and two-story dwellings, with some commercial buildings located along Main Street, two blocks to the west of the complex.

The complex consists of four contributing buildings: a **church** (1889), **school** (1900; 1960), **convent** (1907) and **rectory** (1910). The church is built in the Gothic Revival style and sits on the northeast corner of South Avenue and 11th Street, with the primary elevation facing south on South Avenue. The convent is built in the Romanesque Revival style adjacent to the east side of the church and the primary elevation facing south is setback from South Avenue deeper than the church. The school is built in the Italian Renaissance style and is located to the east of the convent on South Avenue, with the primary elevation facing south. In 1960, an addition to the school was constructed in the Modern style at the rear (west) end of the original brick building. The rectory is built in the Romanesque Revival style and is located to the north of the other three buildings, with its primary elevation facing west on 11th Street.

The church and school are set back from South Avenue about 5 feet, and the convent is setback from South Avenue about 10 feet. A triple-width paved concrete sidewalk runs the length of the complex on South Avenue and is flush with the stepped entrances to the church and school, and a single-width paved sidewalk turns the corner and continues north along 11th Street. The grounds are not landscaped, although a row of mature trees lines the street on 11th Avenue and two mature trees are located on the grass lawn in front of the convent. A narrow grass lawn also runs the length of the church along 11th Street where it reaches the rectory in a simple grass lawn. The remainder of the complex is paved, including driveways and walkways between buildings and at the rear of the buildings.

The church currently operates as the True Bethel Baptist Church, but the other three buildings are vacant. The complex's historically significant construction and additions all occurred before the end of the period of significance in 1960. Overall the buildings are in excellent condition, maintaining more than sufficient architectural integrity on both their exteriors and interiors in order to convey historic meaning as a collection of ecclesiastical-related buildings from the late-nineteenth to mid-twentieth century.

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Sacred Heart Roman Catholic Church (1889)

Builder: Michael Sheahan

One contributing building

Exterior

The Sacred Heart Roman Catholic Church is located on the northeast corner of South Avenue and 11th Street and was built in 1889 in the Gothic Revival style. Built with a cruciform plan oriented north-south, the church is three bays wide, eight bays deep, and two-stories high with a four-story tower located at the southeast corner. The foundation is rusticated limestone and the front-gable roof is covered with slate tile. The walls are stucco with limestone details. Historic photos indicate that the church is constructed of brick. The brick was covered with stucco between 1926 and 1937, which falls within the period of significance, making the stucco a historic feature. The building has three entries on the primary (south elevation) and is characterized by double-height [hyphen adjective] windows with stained glass set within Gothic arches with stone sills and window hoods. There is a four-story entry tower with intact spire to the east of the center entry which is supported by diagonal buttresses with stone caps, matching the buttresses on the side elevations.

South (primary) elevation

The primary elevation of the church is three bays wide, with an entrance accessed from a set of stairs in each bay. The center entry has wood double doors with a quatrefoil tracery transom set within a Gothic arch. The entry has a molded jamb set within a gabled projection with stone details. Windows flank the central entry on the first story, with stained glass within Gothic arches with stone sills and window crowns. Directly above the center entrance there is a tripartite stained glass window with quatrefoil tracery.

There is a four-story entry tower with intact spire to the east of the center entry, supported by a buttress with stone caps that is set diagonally projecting from the corners of the tower. The tower entry has a wood door with a transom set within a Gothic arch. The jamb is molded and outlined with stone. The tower fenestration varies but all windows are set within Gothic arches with stone sills and window crowns. A third entrance to the west of the center entry is set within a two-story cross-gabled projection with buttresses. The entry is a Gothic arch with a wood door and transom. Paired Gothic windows are located above this entry, matching those above the tower entrance to the east. The rusticated stone foundation is visible at grade, as well as a cornerstone marking the construction of the church in 1889.

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West elevation

The west elevation is eight bays deep and is one-story in height except for the first and seventh bays from the south. An entrance to the church is located on this elevation at the seventh bay from the south, where an enclosed one-story front gabled entry contains a wood door with tripartite transom set within a Gothic arch. Above this entrance, the second story features a stained-glass window with tracery and quatrefoil motif set within a Gothic arch and stone sill. The front gable roof with returns encloses this bay, where it intersects perpendicularly with the church roof. The first bay from the south is also two stories and projects out under a front gable with a narrow stained glass window set within a Gothic arch and stone sill on each story.

The remaining bays are delineated by buttresses with stone caps. The limestone foundation is visible at grade, with glass block windows at the basement level. A stone water table delineates the foundation from the stucco-clad brick walls.

East elevation

The east elevation is much like the west elevation, eight bays wide with most bays delineated by buttresses with stone caps. A stained-glass window is located in each bay with tracery set within a Gothic arch and stone sill. The first bay from the south features the four-story tower, with varied fenestration all set within Gothic arches and stone sills. A secondary entrance with wood door is located on the tower at the ground floor. This elevation is only partially visible, as it is located in close proximity to the convent at its northeast end, obscuring the last three bays to the north. As on the west elevation, the seventh bay from the south is two-stories tall and contains a stained-glass window with tracery and quatrefoil within a Gothic arch. A south-facing service entrance with a wood door enclosed under a shed roof occupies the first story of this bay.

North elevation

The north elevation is three bays wide with a central two-story apse flanked by one-story bays on each side. The one-story bays each have two two-over-two wood sash windows set within stone sills. The two-story apse tower is pentagonal and projects out from the church with a tall stained-glass window set within stone sill and Gothic arch on three side. The stone foundation and basement windows are visible under a stone water table.

Interior

The interior of the Sacred Heart Church is a modest, traditional cruciform plan, and it appears to retain many of its original features and finishes, including its original volumetric space with ribbed vaults, stone columns and

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stained-glass windows. A narthex opens into a double-height nave with flanking side aisles. At the front of the church is a tall chancel with marble altar. Sacristy and storage spaces are located in the wings to the east and west of the chancel.

The nave features a rib vaulted ceiling with masonry fluting and medallions at the base and intersections of the ribs. Piers with foliate capitals flank the nave and separate it from the side aisles, supporting pointed arches throughout the church. In the side aisles, the ceilings are single story height with the same rib-vaulting, fluted masonry and medallions. Filling the nave and the side aisles are the original wooden pews with carved pew ends. Metal and glass lantern-style lighting hangs from each of the pointed arches supported by the piers that separate the side aisles from the nave. Currently the floor of the church is carpeted. Paired lancet stained-glass windows are arched with a thick mullion in between, topped with quatrefoil windows. Clerestory windows are arched with stained glass under simple masonry arches.

In the chancel, the main altar is constructed of marble, intricately carved with pointed arches and spires topped with finials. Three stained-glass windows set within pointed arches are located above the altarpiece. Wood doors set within pointed arches flank the altarpiece, accessing sacristy rooms on both sides. These sacristy rooms are carpeted and contain double-hung two-over-two wood sash windows set within wood frames.

At the rear of the church, the central entrance from the narthex features double wood doors with a central quatrefoil window set within pointed arch above the doorway. A single wood door under a smaller arched window is also located on this wall between the nave and the narthex, in line with the side aisles. The entrance to confessionals is located between these doors and the central door on both sides, with pointed arch windows above each door. Above the entrance in the nave, a balcony with small pointed masonry arches supports the pipe organ. The organ flanks a central stained-glass window with tracery and quatrefoil set within a large pointed arch.

The church also has a basement, which contains a space used as a cafeteria or assembly room. The basement has a non-historic sheet vinyl floor, with thick square pier supports and wood wainscoting on both sides of the room. Non-historic wood wainscoting lines the room and glass block windows are located near the ceiling at regularly spaced intervals. A small wood stage is located at the front of the room, behind which a set of simple wood doors conceals a series of small storage rooms where the brick walls and stone foundation are evident. While the basement contains some non-historic materials, the church overall retains many original character-defining materials and ornamentation that exemplify its Gothic Revival style architecture.

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Sacred Heart Convent (1907)
Builder: Eagan and Cox
One contributing building

Exterior

The convent is located directly to the east of the church on South Avenue, set back from the street about 10 feet on a grass lawn. Built in 1907 by Eagan and Cox, the three-and-a-half story rusticated sandstone residence has a hipped roof with front gabled inset dormers [where?] . A stone chimney rises above the roofline on the east elevation. The building features Romanesque style details, with an asymmetrical massing featuring a three-story three-sided projecting bay with crenelated parapet. Nearly all of the original windows, many of which are paired one-over-one double hung wood sash with transoms, remain intact. Some stained-glass windows are also intact. Overall, many of the exterior details are similar to those at the Sacred Heart Rectory, built by the same builder three years later.

South (primary) elevation

The primary, south elevation, of the convent is three-and-a-half stories tall, three bays wide, with a hipped roof with central front gable wall dormer topped with a cross. The elevation presents an asymmetrical massing, with a three-story, three-sided projecting bay with crenelated parapet in the east bay. This bay has an oculus flanked by double-height stained-glass windows set within stone sills and narrow Roman arches spanning the second and third stories. A one-story porch with flat roof spans the central and west bays on the first story, with square brick sandstone pier supports and stairs accessing the porch from the west and east. The primary entrance is located in the central bay with a wood door flanked by stained and leaded glass sidelights and transom bearing an 'S H' symbol for Sacred Heart. The elevation features original paired one-over-one double-hung wood sash windows, with transoms above the first and second story windows.

East elevation

The east elevation is four bays wide with an asymmetrical massing that includes a stone chimney between the first and second bays and a four-story projecting bay in the third bay from the south. The first and second bays from the south both feature original paired one-over-one double-hung sash wood windows with transoms on the first story, and double-height stained-glass windows with wood tracery in Roman arches spanning the second and third stories. The second bay also contains a single one-over-one wood sash window with transom on the first and second story and a single window on the third story.

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The third bay from the south projects slightly outwards and rises to a front gable dormer flanked with stone caps on each side. The first story has three one-over-one double-hung wood sash windows with transoms set within a smooth stone sill and rusticated stone lintel. The second story has a double-hung one-over-one wood sash window with transom and the third story has the same window type without a transom, both set within stone sills and rusticated lintels. The fourth story has three individual one-over-one double-hung wood sash windows on stone sills.

The fourth bay from the south features two rows of double-hung wood sash windows with transoms set on stone sills on each of the three stories, although the windows on the third story do not have transoms. The southernmost window on the first story is offset from the rows and slightly longer than the other windows. Glass block windows are visible in the basement at grade throughout this elevation.

West elevation

The west elevation is similar in materials and massing to the east elevation, although it is largely obscured by its close proximity to the church directly to the west. A narrow paved walkway passes between the two buildings. As on the east elevation, a four-story projecting bay is located towards the center of the elevation, with the same fenestration and rhythm. Rows of one-over-one double-hung wood sash windows are in the north and south bays, with transoms on the windows on the first two stories. Unlike the east elevation there are no double-height stained-glass windows on the west elevation, as the chapel is located inside on the east side of the building. Glass block windows are visible in the basement at grade throughout this elevation.

North elevation

The north elevation, at the rear of the building, is three stories high with a hipped dormer with paired one-over-one wood sash windows. The three-bay-wide composition is asymmetrical, with an entrance on the first story in the second bay. The entrance is offset from center, accessed from a set of side stairs, and has a wood door with transom. There is also a door at the center of the building on the second story, suggesting there was once a porch or other manner of egress at that level.

The first story features four one-over-one double-hung wood sash windows with stone sills, although two windows are slightly taller than the others. A single double-hung wood sash window with transom is located to the west of the door on the second story. A single set of paired one-over-one wood sash windows with stone sills is located at the center of the north elevation on the third story. The basement windows have been bricked in on this elevation.

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Interior

The interior of the convent features a central north-south hallway with a staircase running to all floors at the center of the west wall. Rooms are located to the east and west of the hallway, with a secondary stair running to all floors located at the rear of the building to the north. Shared spaces such as the kitchen and living room are located on the first floor, living quarters are on the second floor, an unfinished attic is on the third, and a basement contains simple rooms for storage and laundry below grade. Virtually all of the original finishes and details remain in excellent condition, including wood (mostly oak) baseboards, moldings, wainscoting and staircases, hardwood floors, original double-hung wood sash windows, and stained-glass windows.

First Floor

The primary entrance to the building is located on the south wall, where one enters a vestibule contained by a set of oak paneled doors with leaded lights flanked by half-height wood paneling topped with leaded sidelights and an intricate transom window with stained and leaded glass with an 'SH' logo indicating Sacred Heart. This vestibule enters into the central hallway with hardwood floors, lined with wood paneled wainscoting.

Wood framed doorways with pivot awning transoms access individual rooms on both sides of the hallway. The living room, dining room and kitchen are located to the east of the corridor and individual sitting rooms and bedrooms are to the west. Original details are intact throughout the rooms, including wood baseboards, pocket doors, corner moldings and marble fireplace mantels. Fenestration is generally consistent throughout the building, with original one-over-one double-hung wood sash windows topped with single light transoms set on wood sills and stools. Many of the windows on the west wall are tripartite, separated by thick wood mullions.

Second Floor

The second floor is much like the first floor in plan and materials, with a north-south hallway and rooms located on both sides. These rooms served as cells for the nuns, accessed through wood doors with wood frames and pivot awning transom windows. The hardwood floor, fenestration and decorative elements are generally the same on this floor as on the first floor. A bathroom with original tile and possibly original sinks also remains intact on this floor.

The plan of this floor varies slightly at the south end, where a classroom is located on the west side of the hallway and a chapel to the east. The double-height chapel extends the ceiling height to the third floor, where a small wood balcony supported by wood braces enables observation above floor level on the north wall. A leaded-glass window with wood frame is also located at floor level on the north wall. The room features a small chancel with rib vaulting, stone masonry and medallions. Stained-glass windows with pointed arches

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flank an oculus with a quatrefoil stained-glass window on the south wall above a wood cross. Paired stained-glass windows within a pointed arch topped with trefoil wood tracery are located along the east wall.

Third Floor

The third floor is the same as the second floor in plan and materials, with the exception of the balcony in the chapel overlooking the second story chapel. Like the other floors, the third floor features rooms on both sides of the north-south corridor, hardwood floors, original one-over-one double-hung wood sash windows topped with single light transoms set on wood sills and stools.

Stairwells

The main staircase is located at the center of the building on the west wall, accessed from the main hallway. It maintains original materials, with delicately carved woodwork including wood treads and risers, wood newel posts with square capitals, turned wood baluster rails, and a wood handrail. Painted wood brackets with floral carvings adorn the doorway framing the entrance to the staircase. A secondary staircase is located at the rear of the building, with more modest wood treads and risers, newel post, baluster rails, and hand rail.

Overall, the convent retains a remarkable amount of original material, including intricate woodwork, stained-glass windows, and fenestration. Nearly all of the major architectural elements and details of the building are original.

Sacred Heart School (1900, addition 1960)

Architect(s): Orchard and Joralemon (1900 portion); architect Pfohl, Stall and Roberts and contractor Walter S Johnson Co. (1960 addition)

One contributing building

Exterior

Located directly to the east of the convent on South Avenue, the brick school was designed by architects Orchard and Joralemon and built in 1900. The red brick building with Italian Renaissance details is three stories high and seven bays wide with four-story towers rising above the roofline at the center of its east and west elevations. The brick on the first story is laid to give the appearance of rusticated banding. The building has a hipped roof with wide overhanging eaves and decorative wood brackets. Fenestration is generally regular with rectangular openings and lintels on the first two stories and Roman arches on the third story. Most of the windows are non-historic one-over-one-over-one sash, but some original wood sash windows remain on the towers. The elevations are divided by two stone belt courses: one between the first and second stories and the

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other forming the sill between the first-story [no hyphen] and raised basement. A sandstone cornerstone is visible on the primary elevation at grade.

There is also a Modern style wing on the north elevation, added in 1960. The wing is constructed in two parts: a one-story classroom wing with a flat roof and a ribbon band of windows with five sections per bay, and a low pitched gabled roof gymnasium wing with blond Roman brick with darker hues randomly intermixed. The windows in this wing are large pane fixed single lights with a thin single pane transom in each bay.

South (primary) elevation

The primary elevation faces south to South Avenue, with a symmetrical seven-bay-wide composition that includes a central entrance. Accessed through a set of sandstone stairs, the central entrance features a set of double wood doors, each with a single light, set within sidelights and a divided light transom under a Roman arch. A stone plaque with the words 'Sacred Heart School' between carved crosses is located in line with the belt course between the first and second stories. Above the central entrance, there is a two-story window bay. The latter is characterized by a tripartite window on each story and a decorative, wood paneled spandrel between them supporting a statue of the Sacred Heart. The third-story window is set within a large round-arched opening that appears to have been filled in.

The bays flanking the central bay each feature three one-over-one-over-one non-historic sash windows on each story. The windows on the first story are separated by engaged Ionic pilasters. The second story windows are each set above the stone belt course and topped with a brick lintel. The third story windows are each set within stone sills and Roman arches.

East elevation

Divided into three sections by a tower, the east elevation is five-bays wide with a four-story tower rising above the roofline and projecting outwards at the center bay. The tower has a hipped roof, brick quoins and paired pilasters at the fourth story that turn the corner. Non-historic windows are located on the first and second story of the tower, although stone sills and brick lintels maintain the original window opening on the first and second stories. A tripartite window at the third story of the tower has with three two-over-two wood sash divided by wood mullions and topped with a wood transom under a Roman arch. The fourth story of the tower features three original two-over-two wood sash windows facing east and west as well as two two-over-two wood sash windows facing north and south.

This elevation presents a central tower with two bays flanking each side of the central tower. Each of these bays has two windows on each story, making a total of four windows in each row on each story on each side of the

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tower. All the windows match the non-historic one-over-one-over-one sash windows on the south elevation. The south bay features an additional row of windows directly adjacent to the tower. The first story windows on the south bay are paired and feature an engaged Ionic pilaster matching those on the south elevation. The upper story windows match those on the south elevation, set under brick lintels on the second story and on stone sills and Roman arches on the third story. The east bay features four windows on each story, all set within stone sills and arched brick openings. A one-story brick boiler room with service entrance is located at grade in line with the raised basement on the north bay of this elevation.

West elevation

The west elevation is similar to the east elevation, although the view is partially obscured due to its proximity to the convent at the northwest portion of the building. The west elevation is five bays wide with a four-story tower in the center bay with the same roof, quoins and rhythm as on the east elevation. The second story maintains the original two-over-two wood sash windows on the second story and smaller wood windows on the first story on this elevation.

The bays to the north and south of the tower are much the same as those on the east elevation. The south bay contains an extra row of windows adjacent to the tower as on the east elevation. Windows on the first story are paired with an engaged Ionic pilaster. The second story windows are topped with brick lintels and the third story windows are set within stone sills and Roman arches. The north bay features four windows on each story, and each are set within stone sills and arched brick openings, as on the east elevation.

North elevation

The north elevation includes both the brick building constructed in 1900 and the Modern wing constructed in 1960. The north elevation of the brick building is three stories high with a four-story rectangular chimney rising above the roofline near the center of the elevation. A three-story projecting stairwell tower is adjacent to the chimney to the west. The west half of the elevation contains three windows on each story, each set within stone sills and arched brick openings. The third story windows are set within Roman arches. The east half of the elevation contains two windows on each story with the same materials as the west bay. Access to the basement is obtained through concrete steps below grade on the west bay. The brick building is joined on the first story to the 1960 wing at the center of the north elevation through a flat roofed entry facing west.

The 1960 addition continues northward in a rectangular plan from the north elevation of the brick 1900 portion of the school. This wing contains two major parts, a one-story classroom wing with a flat roof and a low-pitched gable roof gymnasium wing at the north end. On both the east and west elevations of the classroom wing, the windows of the flat-roofed portion are consistent with the Modern style, with large central glass panes

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set within simple wood casings. Rectangular transoms run along the top of each window as well. The front gabled gymnasium has a solid brick wall facing south, with its east and west elevations characterized by brick at the first story and glass windows with wood casing on the second story. Secondary entrances to the gym are located on its west elevation as well.

Interior

The interior of the school building contains two portions: the 1900 three-story brick portion at the south and the one-story brick wing built in 1960 extending to the north. The 1900 portion features a simple plan consisting of a classroom in each corner, with a centralized open corridor accessing each classroom and a primary staircase located centrally on the west wall. A secondary staircase is located centrally along the north wall, where it connects to the 1960 addition on the first story only. The one-story 1960 portion contains a long rectangular plan, with a central hallway flanked by classrooms on both sides. The hallway connects to the north end of the addition, where a large double height gymnasium/auditorium is located on the west side of the building at its north end. The 1900 portion of the school retains many of its original interior finishes, including wood doors with wood frames and pivot awning transom windows and hardwood floors. The 1960 portion retains nearly all of its original interior finishes with original windows, transom windows, lockers, terrazzo floors and tiled walls.

First Floor

This portion of the building retains its original plan and, aside from the windows, many original materials. Entering the 1900 portion of the building from the primary entrance at the south end, one passes through paired wood doors with single lights beneath with an arched transom divided with wood mullions and flanked by sidelights. After crossing a vestibule, one enters the building through paired wood paneled doors with single lights flanked by sidelights and a rectangular transom awning window with sidelights. Passing through a short corridor with carved brackets into the center of the building, there are classrooms located on both sides, each located at a corner of a building. Each classroom is accessed through a wood doorway with original awning pivot transom window. Inside, each classroom contains non-historic windows on two walls, chalkboards, a cloakroom and simple wood baseboards and trim near ceiling height. The floor is currently carpeted, but original flooring is likely intact underneath.

The north end of the 1900 portion connects through a stairwell to the 1960 wing of the school. Entering at its south end, the 1960 wing features a central north-south corridor with terrazzo floor flanked by classrooms on each side. Lockers line the corridor on both sides, with large single light rectangular windows dividing the hall from the classrooms on both sides. The lockers are integral to the construction of the wall system. Small transom windows are located above each classroom doorway. Each classroom features a wall of windows on its outer side and contains chalkboards and linoleum-tiled floors. Bathrooms contain multiple stalls, tiled walls

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and original tiled floors. A set of double doors with transoms at the north end of the corridor leads into the gymnasium-auditorium to the west. This large double-height space features steel beams supporting the pointed arch ceiling, with hardwood floors and original wood bleachers on the east and west walls. A raised wood stage is located at the north end of the space. Exits to the exterior are located at the north and south ends of the space on the west wall. The gymnasium retains its function as a large, open gathering space.

Second and Third Floors

The second and third floors are located in the 1900 portion of the building and are similar in layout and materials to the first floor of that portion. Classrooms are located at each of the four corners, accessed through doorways with pivot transoms from a central corridor that also leads to the west and north stairwells. Each classroom features wood trim and baseboards, a chalkboard, and a cloakroom. Non-historic windows are set within the original wood casings, sills and small stools.

Exceptions to this pattern occur at the center of the south end of each floor, where a room serves as an office on the second floor and as what may have been a small room for worship on the third floor. The original wood paneled door with sidelights and transom windows accessing the second floor office is intact. An arched window opening is intact in the third floor worship room, but a replacement window has been inserted into the space. The original hardwood floor is exposed in the third floor space as well.

The third floor also differs from the lower floors in that the window openings are arched rather than rectangular and that the openings and sills are intact despite the replacement windows set within them. The classrooms also do not have transom windows above the entry doors on the third floor. A set of tripartite arched windows set within a larger round arch is located on the east wall of the third floor, with the original two-over-two wood sash windows with wood tracery above intact.

Basement

The 1900 portion of the school also contains a basement, or 'garden level,' that includes classrooms in the same layout as on the floors above. These classrooms do not feature the same ornamentation and are more simplified than the floors above. Some hardwood floors, exposed pipes, chalkboards, and replacement windows set within the brick walls characterize these simple spaces.

Stairwells

There are two stairwells in the school building. One is located on the west side of the 1900 portion, running to all floors. This stairwell is distinguished by some original two-over-two double-hung wood sash windows that

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remain intact at the landings, set within simple wood casings, sills, and stools. The other stairwell is located on the north side of the 1900 portion where it joins with the 1960 portion. This stairwell is distinguished by glass block windows at the landings. Simple stairs with wood rails hung on metal grating are typical in both stairwells. The north stairwell was likely added at the same time as the 1960 wing, which is accessed solely through this stairwell.

Sacred Heart Rectory (1910)
Architect: Eagan and Cox
One contributing building

Exterior

The rectory is located north of the church and fronts 11th Street, with its primary elevation facing west. The two-and-a-half story rusticated sandstone residence was built by Eagan and Cox in 1910 and features similar Romanesque style details as the convent. The building presents a symmetrical primary elevation with a hipped roof, central hipped dormer, and twin gabled parapet dormers. A one-story hipped roof porch with paired stone pier supports is located over the central entrance. Many original one-over-one double-hung wood sash windows remain intact, but fenestration varies between pointed arch masonry and simpler lintel hood masonry. There is a brick two-bay garage addition to the north, likely constructed after 1960.

West (primary) elevation

The primary elevation is three bays wide with a symmetrical composition. The central bay features a central entrance on the first story, located up stone steps on a one-story porch with hipped roof, overhanging eaves with small wood brackets, and paired stone piers with stone caps. The central entrance features an original wood door with quatrefoil detail that is flanked by engaged round wood pilasters with wood caps, stained-glass sidelights and stained-glass transom. The second story of the central bay features twin narrow sash windows set within a pointed arch with keystone.

The outer bays on both sides of the central bay are symmetrical in composition, composed of a two-story three-sided projecting bay culminating in a gabled parapet dormer on each side. Windows are set within stone sills and lintels on the first story, within segmental arches with keystones on the second story and within narrow pointed arches on the dormers, each topped with an inset stone cross below the gable peak. The garage addition to the north elevation is also visible from the west elevation.

East elevation

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The rear elevation faces east towards a paved parking lot at the interior of the church complex. The east elevation has a hipped dormer with paired sash windows. The three bays wide elevation features a central entrance accessed from a simple wood open porch on the first story. This entrance includes a wood door with transom. The second story of the central bay may have also included a door to a porch that is no longer intact, and this doorway with stone sill has been filled in with wood and a non-historic window under a segmental arch. A single window flanks the central bay on both sides, with stone sills and a lintel on the first story and segmental arches and keystones on the second story. The north bay does not have a window on the first story. The brick garage addition is also visible on this elevation, although it is set back closer to the street than at the rear of the building.

South elevation

The south elevation is five bays wide with an asymmetrical composition. Stone chimneys rise above the roofline in the first and fifth bays from the south. An entrance to the building is located in the southernmost bay, with a set of simple concrete steps and a wood door with transom under a stone lintel. The second bay from the south is a two-story three-sided projecting bay topped with a front gabled dormer with paired windows set within pointed arches. On the first story of this three-sided projecting bay, a central one-over-one double-hung wood sash window with transom is flanked by narrower versions of the same window on both sides, all set within simple rusticated lintels. The same fenestration occurs on the second story but is set within segmental arches with keystones.

Throughout the south elevation, double-hung one-over-one sash windows with transoms are set within stone sills and rusticated lintels on the first story and the same type of windows appear without transoms and within stone sills and segmental arches with keystones on the second story. A set of paired windows is located on the first story in the easternmost bay and a triple set of windows is located in the third bay from the west. A set of paired windows is located within a segmental arch in the fourth bay from the west on the second story. Overall the composition of the south elevation is asymmetrical, and some original windows remain, whereas replacements have been made primarily on the second story. A stone water table distinguishes the basement from the first story, and glass block basement windows are visible throughout the elevation at grade.

North elevation

The five-bays-wide north elevation has two hipped dormers with paired windows and a front gable dormer with twin Roman arch windows atop stone sills. A belt course delineates the first and second stories. One-over-one double-hung wood sash windows are located in each bay on the first story, set within stone sills and lintels. The same windows appear on the second story but are set within segmental arches with keystones. A stone water

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table divides the basement from the first story, and glass block basement windows are visible throughout the elevation at grade.

The asymmetrical composition features a three-story three-sided projecting bay as the second bay from the west. Paired stained and leaded glass windows with transoms are located on the second story, set within a double-wide segmental arch with keystone. The westernmost bay includes a window on the second story and a stone chimney rising above the roofline. On the first story, this bay connects to the one-story brick garage addition with flat roof that is oriented east-west facing both 11th Street and the internal parking lot of the church complex. Two vinyl garage doors, each set within a rounded brick arch, are located on both the west and east elevations of this garage on the north elevation. Although the exact date of construction for this garage addition is unknown, it was likely after the school addition was completed in 1960 and is non-historic.

Interior

The interior of the rectory features a central east-west corridor flanked with rooms on both sides, with a primary staircase at the center of the building on its north side. A secondary staircase is located at the rear of the building. Most of the original finishes and details remain in good condition, and some are stylistically similar to those found in the convent. The building contains an unfinished attic with pointed arch windows and a basement with a central corridor flanked by storage and laundry rooms where the stone foundation is visible.

First Floor

One enters the rectory from its primary entrance at the west elevation into a vestibule created by a wood framed doorway with leaded sidelights and transom to match the exterior entrance. The central corridor is lined with half-height marble wainscoting with marble baseboard. A secondary entrance to the building stems southward from the central corridor, marked by ceiling brackets and lined with the same marble wainscoting. This entrance at the south end of the building features a simple single-light wood paneled door and transom. The floor is currently carpeted.

Wood-framed doorways with original wood doors and transom windows access rooms on both sides of the corridor, some containing details such as carved wood fireplace mantels. Rooms have wood baseboards and the original one-over-one double-hung wood sash windows with transom remain intact set within wood casings, sills and stools. Shared living spaces are located at the south and north sides of the building towards the west end, with a kitchen located to the rear at the southeast corner of the building. The kitchen features wood wainscoting, non-historic cabinetry, and a rear exit with transom over the door on the east wall. The bedrooms on the first floor are located on the north side of the corridor, typically with closets.

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The rectangular garage extends from the north side of the rectory. The brick garage addition is constructed of brick and oriented east-west in order to access both the street and the internal complex parking lot. Two garage doors are each located on the east and west sides of the building, and the garage connects to the rectory through a door at its south end.

Second Floor

The plan and materials of the second floor are similar to those of the first floor. A central east-west corridor flanked by bedrooms on both sides characterizes the plan. Each room is accessed through a wood door set within a wood doorway with transom window. Wood baseboards line the carpeted rooms, some with wood corner moldings or brick fireplaces with original carved wood mantels supported by wood columns. Many original windows are intact, typically one-over-one double-hung wood sash set within wood casings, sills and stools.

Stairwells

The main staircase is located at the center of the building on the north wall, accessed from the main east-west corridor. It maintains original materials, with delicately carved woodwork including carpeted wood treads and risers, square wood paneled newel posts with square capitals, turned wood baluster rails and a wood handrail. Paneled wood wainscoting lines the walls of the stairwell. Craftsman style stained-glass windows are located at the stairwell landings between floors. Painted wood brackets with floral carvings adorn the doorway framing the staircase. A secondary staircase is located at the rear of the building, with more modest carpeted wood treads and risers, newel post, baluster rails and hand rail.

Overall, the rectory retains its original plan and a remarkable amount of original material, including intricate woodwork, windows, and fenestration. Nearly all of the major architectural elements and details of the building are original.

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Statement of Significance:

The Sacred Heart Roman Catholic Church Complex is significant under Criterion C in the area of Architecture and under Criterion A in the area of Social History, as a good example of a parish complex that reflects changing architectural trends over nearly 70 years of development in the Sacred Heart parish community from the late-nineteenth through the mid-twentieth century. The Gothic Revival church anchors the complex, built in 1889 by Michael Sheahan to replace an older church on the same site that was destroyed by fire. The complex has significance for the school building, designed in a restrained Italian Renaissance style in 1900 by architects Orchard and Joralemon and later expanded with a Modern Style addition in 1960 that demonstrates the evolution in school architecture through the mid-twentieth century. The complex also includes two excellent examples of Romanesque Revival style residences affiliated with the church: a convent built in 1907 and a rectory built in 1910, both constructed by Eagen and Cox. The church, convent and rectory are distinctive examples of their respective styles and types, and the school clearly demonstrates two distinct periods in the development of educational architecture. Together, these four buildings demonstrate not only a varied collection of architectural styles, but also the growth of the Sacred Heart parish in north Niagara Falls from the late nineteenth to the mid-twentieth century. By the time the present church was constructed in 1889, this community was growing and expanding significantly as a result of industrial development occurring in Niagara Falls. The construction of the school, convent and rectory indicates the need to expand the church campus in order to provide all the necessary services to this growing community in the early twentieth century and into the mid-twentieth century, when the parish population reached its peak. Serving as an excellent collection of religious architectural styles as they developed over time, the period of significance for the Sacred Heart Roman Catholic Church Complex is 1889-1960. This period begins when the church was constructed in 1889 and includes the construction of the school in 1900, the convent in 1907 and the rectory in 1910. The year 1960 marks the end of the period of significance, when the rear addition to the school was completed. This time period also includes all major changes to the buildings.

Neighborhood Context

The Sacred Heart Roman Catholic Church Complex was established in the mid-nineteenth century to serve a residential community that had recently been developed in the surrounding area due to its proximity to the Suspension Bridge. By the time the Suspension Bridge was constructed in 1855, the census reported only 2,976 people in the town of Niagara Falls. That number grew exponentially in the late-nineteenth and early-twentieth centuries as multiple industrial and developments occurred during that time.

Throughout its history, Niagara Falls has attracted both tourists and industrialists who were drawn to the dual opportunities provided by the massive waterfall. Tourists have flocked to marvel at Niagara Falls in large numbers since the early nineteenth century, and the south end of the town arose partly to service that market.

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Aside from a handful of stands and attractions close to the falls, business activity in the town tended to cluster along Main Street and Falls Street during the mid-1800s. At this time, the majority of settlers resided in the south areas of the town, closer to the waterfall attractions and commercial activity along Main and Falls Streets. The north end of the town was comparatively quiet in the years preceding the construction of the Suspension Bridge in the 1850s.

Even before construction on the bridge began in 1854, some new residents had begun to settle in the area, to the north of the city of Niagara Falls at the time, in anticipation of the bridge and the prosperity it would bring. Between 1840 and 1850, one newspaper stated, "the North End of the city began to command attention by reason of talk about the construction of a railroad bridge over the gorge at this point."¹ Early settlers of this community likely tended to be working class, including some German immigrants, who were attracted to the job opportunities that bridge construction and its subsequent operations could provide. The establishment of the German Evangelical United Zion Church in 1857 next door to the Sacred Heart site on South Avenue indicates the presence of a German congregation in the community.

While this northern part of Niagara Falls was only sparsely settled prior to this time, with the announcement of the new bridge, "The 'North End' thus received a great impetus to growth. Railroads began to concentrate upon Niagara Falls and emigrants arrived full of glowing hopes to participate."² Known initially as the 'Suspension Bridge' area or simply the 'North End,' this community was first established in the 1850s in direct connection with the construction and operation of the Suspension Bridge.

Completed in 1855, the Niagara Falls Suspension Bridge was the first working railway suspension bridge in the world. Spanning over 800 feet across the Niagara River about 2.5 miles downstream of Niagara Falls, the bridge crossed international waterways and connected Niagara Falls, New York, to Niagara Falls, Ontario. The initial vision for the bridge was promoted by Canadian politician William Hamilton Merritt, who hired Charles Ellet Jr. to lay a bridge in order to promote trade between countries. Ellet built a temporary suspension bridge in 1848 by laying a line using a kite across the Niagara River.³ After a financial dispute with the bridge companies, however, Ellet left the project and in 1850 John Augustus Roebling was hired to complete the project. Roebling built the permanent Suspension Bridge for pedestrian traffic by 1854, and, by 1855, the first fully laden passenger train crossed the completed bridge.

The Suspension Bridge made an immense impact on international relations and foreign trade, enabling both passengers and freight trains to cross the border and connecting these two cities and countries across the Niagara River. The bridge contained three levels; trains used the two upper decks and pedestrians and carriages

¹ "Zion Evangelical Church Celebrates 75th Year of Continuous Development," *Niagara Falls Gazette* (November 21, 1932), 22.

² "Zion Evangelical Church Celebrates 75th Year of Continuous Development," 22.

³ Robert M. Stamp, *Bridging the Border: The Structures of Canadian American Relations* (Toronto: Dundurn Press, 1992), 15.

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used the lower deck. Three railway lines crossed the bridge: the Great Western Railway, the New York Central Railroad and the New York and Erie Rail Road.⁴ This brought a large influx of trade as well as tourists into the region around Niagara Falls. With the completion of the bridge, railroad lines began crisscrossing the town of Niagara Falls in the 1850s and 1860s, with a particularly dense network of rail traffic located near the Suspension Bridge. In the era leading up to the American Civil War, the lower deck of the Suspension Bridge was also used to help slaves escape to Canada as part of the Underground Railroad.⁵

Once the bridge was constructed, “there followed a sudden influx of people.”⁶ While a German Lutheran church known as Zion was located on South Avenue, there were no Roman Catholic churches to serve this community. While St. Mary’s was located in the south end of Niagara Falls, attending this church required traveling a significant distance to attend the church every week. As one newspaper reflected, “Since there were no Catholic Churches in the immediate area, Rev William Stephens, pastor of St Mary’s of the Cataract Church in Niagara Falls, was directed by the Bishop to establish a mission church in the Suspension Bridge area.”⁷ Although the Rev. Stephens had purchased property at the corner of South Avenue and 11th Street in anticipation of this need in 1851, it was not until 1855, the same year the bridge opened, that he was authorized by Bishop Timon, the first bishop of the Buffalo diocese, to establish a church at that location.

Constructed in 1856 on the same site as the present church, St. Raphael’s Roman Catholic Church served the surrounding neighborhood until it burned in 1888. During those first thirty years, the neighborhood continued to grow, largely as a result of the broader context of industrial development in Niagara Falls, which attracted workers who wanted to reside near the rail lines and Suspension Bridge in the north end of the town. Industrial businesses established themselves in Niagara Falls in increasing numbers during the 1870s and 1880s. Locating themselves near the railroad tracks, Niagara River, Niagara Falls and the Hydraulic Canal in order to take advantage of the hydroelectric power these waterways generated, industrial factories and mills attracted workers to settle in the area. As early as 1847, the prominent early settler Augustus Porter proposed the construction of a hydraulic mill canal and offered the land required for anyone willing to build the canal. Although Porter died in 1849 before this idea came to fruition in 1852, Caleb Woodhull formed the Niagara Falls Hydraulic Company and began constructing the canal in 1853. A part of the canal opened in 1857, but it was still not enough to attract interest and construction halted until 1860, when Horace Day purchased the company and completed the canal in 1861. Industrial investments were halted due to the American Civil War, and the canal remained idle until about 1877.

⁴ William Irwin, *The New Niagara: Tourism, Technology and the Landscape of Niagara Falls* (University Park, PA: Penn State Press, 1996), 45.

⁵ Irwin, 47.

⁶ Dick Klug, “Sacred Heart Church Built in 1890,” *Niagara Falls Gazette* (October 7 1963), 2

⁷ Klug, 2.

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Map of Niagara and Orleans Counties, 1860. Published by A.R. Dawson. Inset of Niagara Falls, Suspension Bridge Area. Note location of church (replaced by present church in 1889) in red.

Once Jacob Schoellkopf purchased the canal and began building mills in the 1870s, he constructed his own power plants in the 1880s and early 1890s that would generate power from the canal for adjacent industrial mills. As these plants supplied power before the advantages of alternating current were favored, Schoellkopf's plants could deliver direct current electricity to industries located within only two miles of plants, thus intensifying development in the south end of Niagara Falls near the canal. While this model of electrical distribution would be greatly changed in 1896, when the use of alternating current began, this hydroelectric development made an immense impact on Niagara Falls, sparking significant development during the late-nineteenth century. As a result, the area became more densely settled by a combination of canal workers, rail workers and industrial businesses during that time.

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The increased industrial development along the canal and in the south end of the town of Niagara Falls also led to increased trade activity in the Suspension Bridge area, as rail lines utilized the international border crossing. The success of the Suspension Bridge required that it be improved in order to remain safe and operable in the 1880s. The bridge's wooden components were replaced with stronger steel and iron versions by 1886, leading to additional construction jobs at that time.⁸ By the late 1890s, heavier trains were no longer able to use the Suspension Bridge due to changing technology and materials. The Suspension Bridge was replaced by the Steel Arch Bridge, later renamed the Whirlpool Rapids Bridge, in 1897. By this time, however, the Suspension Bridge community had already been established and was subsumed into the boundaries into the City of Niagara Falls when it was incorporated in 1892. Formerly a small village of less than 3,000 residents, Niagara Falls reported a city population of 19,542 in the census by 1900. This population influx required not only new residential accommodations but also more religious congregations. The Sacred Heart Roman Catholic Church Complex remained an anchor in the community for several generations, expanding its campus to accommodate a growing congregation into the twentieth century.

Sacred Heart Parish History

The Sacred Heart parish was under the direction of several different pastors during the mid-nineteenth century, beginning with Father William C. Stephens from 1854-1859. In 1855, Bishop Timon authorized Father Stephens to establish a mission church to serve the budding neighborhood of Suspension Bridge. There was already a Roman Catholic community serviced by St. Mary's of the Cataract Church in the southern area of Niagara Falls, but the influx of workers and new residents into the Suspension Bridge area due to the construction of the bridge created a need for a Roman Catholic church to be located closer to this community. From 1859-1869, the Vincentian Fathers were in charge of the parish, and during this time they expanded the church complex by constructing a rectory (now demolished) at the northeast corner of 11th Street and South Avenue on the west side of the current church. A series of pastors lived in the rectory during their time at the parish during the 1870s. They included the Rev. P.A. Malloy (1869-1871), the Rev. I.N. Wells (1871-1874), the Rev. M.P. Connery (1874-1876) and the Rev. D.J. Dailey (1876-1881).⁹

In the 1880s, Father Thomas Hines (1881-1896) made a significant impact on the parish. His efforts included the construction of a school building for Visitation Nuns that was built on the east side of the church in 1883. It was later converted to a convent and then demolished in the early 1900s.¹⁰ Hines was also responsible for the fundraising required to build the new church in 1889. A series of pastors continued to expand the church

⁸ Irwin, 46.

⁹ Klug, 2.

¹⁰ WakeUp Niagara Falls, "Sacred Heart Complex," <http://wakeupniagara.weebly.com/sacred-heart-complex.html#.W5ADmH4nbX8>.

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complex in order to accommodate the ecclesiastical, institutional, and educational needs of the parish during the twentieth century. Father Thomas Hines was followed by Father Roche, at the parish from 1897-1925, who oversaw the construction of the current school (1900), convent (1907) and rectory (1910) remaining on the site today. The new school was able to accommodate many more children compared to the old school which was demolished to make way for the new building in 1900. The sheer size of this new school demonstrates the substantial amount of growth that had occurred in the Suspension Bridge neighborhood and Sacred Heart parish by the early twentieth century. By 1914, church attendance was recorded as 513, with 9 Sisters of St. Joseph at the convent.¹¹ From 1926-1937, Father Thomas Gleason served as pastor for the Sacred Heart parish, leading the community through the Great Depression.

The mid-twentieth century brought some changes to the church complex, as Monsignor John E. Rochford continued to make improvements and conduct expansions to the property during his time there, from 1943-1960. During this time, he conducted repairs of the church, expanded the parking lot for a new generation of automobile-driving churchgoers, and installed the current pipe organ. In 1959, Monsignor Rochford announced that the school building would be expanded to include a new gymnasium and classroom wing, which was completed in 1960. By this time, the school building accommodated an enrollment of 900 students, indicating the success of the parish and the size of the community it served by the mid-twentieth century.¹²

By the 1980s, the Suspension Bridge neighborhood was suffering a population loss and the parish subsequently experienced a declining enrollment. The school addition was closed in 1979 in order to decrease operation costs, although the older school building remained in operation until it closed its doors in 2001. In 2008, the Sacred Heart Roman Catholic congregation was forced to close due to declining attendance and a lack of funding, and the church closed its doors at that time. Shortly after, the True Bethel Baptist Church acquired the church to serve a new congregation and it currently occupies the church today.

Architecture of the Sacred Heart Roman Catholic Church Complex, 1889-1960

The oldest portion of the Sacred Heart Roman Catholic Church Complex is the church, constructed in 1889. Just a few months after the previous church on the site was destroyed by fire in November 1888, the cornerstone for the new church was laid in May 1889. During a ceremony conducted by Bishop Ryan of Buffalo, the cornerstone, made of Lockport sandstone from the Watson quarry, was laid.¹³ It was also at this time that the name was changed from St. Raphael's to Sacred Heart. In announcing the new church, the bishop announced,

¹¹ WakeUp Niagara Falls. "Sacred Heart Complex." <http://wakeupniagara.weebly.com/sacred-heart-complex.html#W5ADmH4nbX8>, last updated September 20, 2013.

¹² "Religion Had Leading Role," *Niagara Falls Gazette* (May 17, 1954), 6A.

¹³ "The Corner Stone Laid," *Buffalo Courier* (May 13, 1889), 2.

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the new edifice will double the capacity and will be of brick, 126 feet long, 57 feet wide and will seat 800 people. The side walls will be 24 feet high in the clear above the floor and the nave will have columns and arches. There will be three aisles and six tiers of seats. The two side tiers will seat four persons and the center tiers five. ...There will be a tower 20 feet square at the base and 132 feet high.¹⁴

Built by Michael Sheahan, the Sacred Heart church was completed in February 1890 at a cost of about \$35,000.¹⁵ The brick and stone work was done by superintendent John Lennon of Lockport, and the carpenter was William Stockes. The church also included "a handsome new organ, 18 feet high, 8 feet wide and 12.5 feet across the front."¹⁶ The church was built to the specifications detailed by the bishop in May 1889, including the tower located at the southeast corner of the church.

As the parish grew, the Sacred Heart Roman Catholic Church complex expanded. The 1892 *Sanborn Fire Insurance Map* illustrates the complex, which consisted of the Sacred Heart Church and a school. The dwelling located at the northeast corner of Eleventh Street (Superior Street) to the west of the church likely served as a rectory (1861, demolished). The school indicated on this map was built in 1883 but was converted to a convent in the early 1900s and then demolished in 1907.¹⁷ On this 1892 map, only the church is remaining today, as the complex demolished the other buildings to make way for the construction of 3 new buildings in the first decade of the twentieth century.

In 1895, Sacred Heart purchased the adjacent German Evangelical United Zion church for \$6500.¹⁸ The German congregation used the money from the sale to construct a new, bigger church for its congregation at the corner of Michigan and 10th Street. At that time it was announced, "the present German church will be converted into a school for the children of the parish of the Church of the Sacred Heart, and the present school building will be used by the sisters as a home. The parsonage of the present German church will probably be rented."¹⁹ Sacred Heart utilized the former Zion church as a school for five years, and the building appears as a school on the 1897 *Sanborn Fire Insurance Map*. The former school building between the two church buildings appears as a convent at this time as well.

In 1900, the former German Evangelical United Zion church was demolished to make way for the current school. Designed by architects Orchard and Joralemon, the new school building was constructed in 1900 at a cost of \$28,000.²⁰ The three-story brick building greatly expanded the capacity for Sacred Heart's educational

¹⁴ "The Corner Stone Laid," 2.

¹⁵ "Michael Sheahan's Contracts," *Buffalo Courier* (May 27 1889), 5.

¹⁶ "Suspension Bridge," *Buffalo Courier* (February 6, 1890), 3.

¹⁷ "Old Convent to be Razed at Once," *Niagara Falls Gazette* (June 23, 1907), 4.

¹⁸ "For a New Church," *Niagara Falls Gazette* (May 10, 1895), 1.

¹⁹ "For a New Church," 1.

²⁰ "Plans Submitted," *Niagara Falls Gazette* (April 7, 1899), 1.

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program, accommodating nearly 500 pupils.²¹ Built with Italian Renaissance Revival details, the school contained four classrooms on each floor, the third floor was constructed as an assembly hall; however, it was designed to be able to be converted to classroom space on short notice.²² Built with funds raised by Father James Roche, the construction of the new school also reduced the church debt by more than \$10,000.²³ In 1904, Father Roche also raised funds to replace the church roof. In 1906 renovations were undertaken to the church interior, including new stained-glass windows behind the main altar, which was modeled after a church associated with the Vatican.²⁴

In 1907, Father Roche announced the construction of a new convent, to be located between the church and the school, slightly setback. The old convent, formerly a school in the nineteenth century, was demolished at this time as well.²⁵ Constructed by Eagan and Cox with the carpentry done by Martin Ryan, the new convent cost \$22,000.²⁶ Completed in 1908, the three-story Romanesque Revival sandstone residence was set back from the street and included a small chapel for worship on the second story. The 1914 *Sanborn Fire Insurance Map* indicates that a one-story porch was located at the rear of the convent, with a direct connection to the rear of the church. This portion has since been lost. This convent provided housing for at least nine of the Sisters of St. Joseph who were serving at the school next door.²⁷

A new rectory was built to the north of the church facing Eleventh Street in 1910, with many architectural details designed by Eagan and Cox to match the convent. Specifications for the building were listed in a local newspaper, which stated, "The rectory will be two stories high, 78 feet long and 43 feet wide. It will front on Eleventh Street just north of the present rectory, which is very small for the parish. The old rectory will not be razed until the new structure is completed."²⁸ The site of the former rectory appears vacant on the 1914 *Sanborn Fire Insurance Map*, indicating it was indeed demolished once the new rectory was completed at a cost of \$25,000 in 1910.²⁹ The new two-and-a-half story sandstone rectory featured stained-glass windows and elaborate woodwork, many of the designs for which echoed and elaborated upon those that appeared at the convent just a few years prior.

21 "Where Catholics of the North End Worship at Falls," *Buffalo Courier* (April 23, 1911), 68.

22 "Where Catholics of the North End Worship at Falls," 68.

23 *The Catholic Church in the United States of America: Undertaken to Celebrate the Golden Jubilee of His Holiness, Pope Pius X* (Catholic Editing Company, 1914), 511.

24 WakeUp Niagara Falls. "Sacred Heart Complex." <http://wakeupniagara.weebly.com/sacred-heart-complex.html#.W5ADmH4nbX8>, last updated September 20, 2013.

25 "Old Convent to be Razed at Once," 4.

26 "Old Convent to be Razed at Once," 4.

27 "Where Catholics of the North End Worship at Falls," 68.

28 "Soon to Start Work on Sacred Heart Rectory," *Niagara Falls Gazette* (June 24, 1910), 6.

29 *The Catholic Church...*, 511.

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By 1910, the Sacred Heart Roman Catholic Church complex appeared much as it does today, with four contributing buildings: the church (1890), the school (1900), the convent (1907) and the rectory (1910). The 1914 *Sanborn Fire Insurance Map* illustrates these buildings on the site by this time, and this configuration did not substantially change for several more decades. Sometime between 1926-1937, the church exterior was clad with stucco.³⁰ This was likely done due to the difficulty and expense of repairing the masonry exterior, and the stucco siding ensured that the church would be able to be maintained at an affordable cost for decades to come. Furthermore, stucco was considered fashionable in the 1920s and 30s and this may have been an aesthetic update at the time as well. Designed to appear much like stone, the stucco would have been seen as an improvement to the building. As this stucco was added during the period of significance, it is contributing to the historic understanding of the church architecture over time.

In the 1940s and early 1950s, Monsignor John E. Rochford oversaw a few repairs to the complex, including a new roof, heating and lighting systems, expanded parking, a playground, and the remodeling of the church hall and installation of the present pipe organ.³¹ Aside from the stucco church exterior and these updates, no other major structural or physical changes occurred to the church complex from between the era of 1910 to 1958.

The neighborhood surrounding the Sacred Heart Roman Catholic Church Complex continued to prosper into the mid-twentieth century. The *Sanborn Fire Insurance Map* from 1951 indicates the area remained primarily residential, with mostly two-story frame dwellings in the streets near the complex. The presence of some garages indicates that automobiles had become part of the typical settlement pattern by this time, consistent with other areas of the city, region and nation by mid-century. Any remaining lots in the area were divided and sold to erect dwellings, with virtually no empty lots remaining by mid-century.

In 1959, Monsignor Rochford announced the construction of a new school addition at a cost of \$300,000.³² Designed in a Modern style, the new school wing extended from the north end of the older school building and contained six classrooms in a one-story portion with a flat roof. Typical of modest buildings constructed during the mid-twentieth century, the new wing utilized simple, modular, mass-produced construction and materials that were cost efficient but also fit the aesthetics of the era. A gymnasium-auditorium was located at the north end of the addition, on land that the church acquired sometime after 1950. With the extension of the school into the new wing, the facility was able to accommodate an enrollment of 900 students by the time it was completed in 1960. The old school building was also reportedly renovated at this time.³³

³⁰ These dates were approximated using a combination of information sourced from newspapers, photographs, maps and building permits.

³¹ "Religion Had Leading Role," 6A.

³² "Groundbreaking Rite Signals Start of \$300,000 Sacred Heart School," *Niagara Falls Gazette* (June 14, 1959), 38.

³³ WakeUp Niagara Falls.

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By the time the new wing was added to the school in 1960, the Sacred Heart Roman Catholic Church Complex had become the campus that it is today, with four contributing buildings. Although some minor redecoration and repairs occurred after this time, all of the four buildings had been completed by 1960.

Gothic Revival

The Gothic Revival emerged in eighteenth-century England as the cultural sentiments of the picturesque and Sublime met the archeological “rediscovery” of medieval buildings.³⁴ The combination of these factors, fueled by the zeitgeist of “romantic feeling” and subjective experience, provided architects with a newfound accuracy in their understanding of medieval structures.³⁵ Gothic Revival architecture sought to create emotionally compelling, dramatic structures inspired by historical forms. The trend extended through the late nineteenth century and into the early twentieth century. By the mid-nineteenth century, the tall, delicate, and ornately decorated structures characteristic of the earlier era gave way to a heavier, more restrained aesthetic known as the High Victorian Gothic. While less ostentatious, buildings in this style were by no means devoid of ornamentation; rather, the color and texture of the building materials themselves commonly provided visual interest. While it was used for a wide range of building types, the style was generally reserved for ecclesiastical and collegiate structures after around 1890 in the United States.³⁶

Built in 1889, the Sacred Heart Church represents a later example of Gothic Revival church design in Niagara Falls. The parish hired builder Michael Sheahan, a Buffalo contractor known for his ecclesiastical design and proficiency in Gothic Revival, also seen in his work at Nardin Academy (ca. 1890, extant). The Gothic Revival was an appropriate style for the Roman Catholic church in the Sacred Heart Parish. The fire-resistant brick masonry conveyed an air of permanency after a fire had destroyed the previous church, and the style lent an air of authority and tradition to the church. The building became a prominent landmark in the residential neighborhood, which otherwise consisted mostly of one-and two-story dwellings.

The Sacred Heart Church features many identifiable characteristics of the Gothic Revival style. Lancet windows and pointed-arched openings punctuate the stucco-clad brick walls, accentuating the verticality of the church’s massing. Buttresses and quatrefoil window designs were also common Gothic Revival style details. The four-story tower and spire at the southeast corner create an asymmetrical primary elevation that lends the church a picturesque quality in keeping with the style.

³⁴ Marvin Trachtenberg and Isabelle Hyman, *From Prehistory to Post-modernism: the Western Tradition* (New York: Harry N. Abrams, 2002), 387.

³⁵ Trachtenberg and Hyman, 437.

³⁶ Preservation Studios, *St. Teresa’s Roman Catholic Church Complex*, National Register of Historic Places Nomination Form, 2016.

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The interior evokes the Gothic Revival style as well. Piers with composite capitals flank the nave and separate it from the side aisles, supporting pointed arches throughout the church. Rib vaulting lines the ceiling, and medallions at the base and intersections of the ribs. Lancet windows featured stained glass divided by thick mullions in between and topped with quatrefoil windows. The main altar is constructed of marble; it is intricately carved with pointed arches and spires topped with finials.

Romanesque Revival Residences

The Romanesque Revival style emerged in the United States in the mid-nineteenth century, when architectural influences from ancient Rome were gaining popularity in Europe and disseminated to the United States. The style was initially utilized primarily for public or ecclesiastical buildings, unusually constructed of stone. By the 1870s and 1880s, the style gained popularity in the construction of residential architecture with the influence of architect Henry Hobson Richardson in the 1870s and 1880s. The Richardsonian Romanesque version of the Romanesque Revival style tended to feature bolder, wider arches and strong sculptural forms, usually with a round tower and squat columns that give the building a heavy appearance. The style continued to be used for public buildings but also became popular for residential mansions through the late nineteenth and early twentieth century.

The Sacred Heart Convent (1907) and the Rectory (1910) were both constructed of rusticated sandstone in the Romanesque Revival style, providing good examples of the style in ecclesiastical residential buildings in Niagara Falls. The style was appropriate for these residences, as their functions were well suited to a style frequently used in church buildings. The convent features an asymmetrical primary elevation, with a rounded tower with parapets typical of the style. The rectory offers a symmetrical variation of the style, with two rounded towers culminating in parapeted gables flanking the central entrance with a hipped roof porch with sturdy square stone pier supports. Details such as rounded arches, segmental arches with keystones, towers and heavy sandstone massing are all indicative of the style on both buildings. The interiors also reflect the style, with dark wood wainscoting, molding, brackets and staircases as well as stained glass windows set within round arches.

Evolution of School Architecture at Sacred Heart School

The two periods of construction for the Sacred Heart School building represent the evolution of school design from the turn of the twentieth century to the mid-twentieth century. When the school building was first designed in 1900, its layout and form reflected late-nineteenth-century standards that were already becoming outdated by the early twentieth century. The original portion of the 1900 building, a private parochial school, represents a holdover of late nineteenth century school designs, with a main central staircase, cloakrooms and

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corner classrooms. The 1960 wing brought the school into the mid-twentieth century, addressing fire safety concerns while also providing better artificial lighting, shorter ceilings, and a modern style of aesthetic design.

When the Sacred Heart School was originally built in 1900, it was designed according to turn of the century ideas about school design, namely that aesthetics and hygiene were more important than functionality and safety. During and shortly after the time the school was built, newly identified standards in school design led to the development of an entire typology related to school construction. Although some schools still varied in style and appearance following the new typology, they all began to feature similar elements such as decentralized stairwells, concrete-reinforced walls, and classrooms built to maximize light exposure, often in an 'H', 'I,' or 'E' shaped building plan.³⁷ Despite being built during this change in school architecture, Sacred Heart's original 1900 wing features holdover design elements from previous decades, such as a three-story height, corner classrooms, attached cloakrooms and a central staircase.

Around the same time, Edmund March Wheelwright's work was considered the seminal piece written in the United States concerning school design when it was published in 1901, reflecting ideals embodied at the Sacred Heart School. Issues regarding building orientation; school yards; entrances; staircases; flooring; finishes; toilet rooms; classroom size; gymnasiums; assembly halls; fire-proof construction; heating, ventilation and sanitation, and aesthetics were all discussed. He proposed that a center entrance for visitors to the school was desired, while there should be "separate entrances to the basement for each sex, and there should not be less than two exits from the first floor, and not less than two staircases from the top to the first floor of every school."³⁸ A major consideration was to have the greatest amount of light and ventilation, and no shadows across a student's desk. The siting of the school should be open to allow for as much sunlight to enter and free circulation of air, since "rooms shut in by neighboring buildings exert a depressing influence upon the minds of those obliged to occupy them. ... [and] sun not only imparts cheerfulness, but is nature's purifier ... arresting the spread of infectious diseases."³⁹ Another turn-of-the-century publication, *School Hygiene*, stated "These standards are the results of investigations and repeated experiments, in which lighting, heating, ventilating, the needs of the child as to eye, and ear and other physical requirements, have been considered."⁴⁰ For this reason the standard was for light to come from the left, assuming most children are right-handed. The surfaces in the school were to be designed in a way that kept them free from dust, as "it is wellnigh [sic] as important to take precautions against dust lodgment and the use of absorbent surfaces in a school as it is in a hospital."⁴¹ In keeping with maintaining hygiene, wardrobes that are well ventilated to hang damp outer clothing and put dirty shoes were recommended.

³⁷ Claire Ross, "Former Niagara Falls High School," National Register of Historic Places Inventory/Nomination Form, 2002, Section 8, page 3.

³⁸ Edmund March Wheelwright, *School Architecture* (Boston: Rogers & Manson, 1901), 12.

³⁹ Shaw, 17.

⁴⁰ Shaw, 17.

⁴¹ Wheelwright, 12.

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Wheelwright considered the aesthetic of the school to be of great importance: “Few people now maintain that a pleasing architectural effect is an unimportant consideration, and that a beautiful school is not a factor in the education of the young.”⁴²

The 1900 portion of the Sacred Heart School originally featured a single main staircase located at the center of the building on its west elevation. Around this time, schools began to recognize the need for a second, decentralized staircase for fire safety, but many schools, like Sacred Heart, still utilized a single-stair system. Fireproof construction was also a major issue resulting in the recommendation that schools be constructed out of brick or stone, with as many interior walls constructed out of brick as possible. While student safety had already been a design consideration in the early 1900s, concern for fire prevention and rapid egress became particularly pronounced in the years following World War I. Two tragic fires, in Collingswood, Ohio, in 1908 and Peabody, Massachusetts, in 1915, prompted more direct attention to fire safety regulations. In response to these tragedies, advocates promoted well-defined corridors and easy exit strategies, re-envisioning school corridors and auditoriums in the process. Smaller corridors and ground-floor auditoriums became commonplace during this time, replacing the open corridors that now seemed to enable the spread of fire. Ground level auditoriums replaced upper floor assembly spaces, and open hallways were enclosed. Each of these approaches emphasized fire prevention and efficient egress in case of an emergency, rather than the airy, expansive spaces that previously emphasized school hygiene. To allow egress from the building in case of fire, two stairs, at either end of the building, five-feet wide and constructed out of steel with slate treads, were recommended. At the Sacred Heart School, a second staircase was later added to the rear of the building in response to these fire safety concerns, likely when the wing was added in 1960.

In addition to fire safety measures, the concern for hygiene and sanitation led to the rise of new design responses in the period 1900-1930. In 1907, The American School Hygiene Association was formed. The objective of the association was to research and promote discussion of the problems of school hygiene and to improve the hygienic conditions of schoolchildren.⁴³ It was not just sanitation in the classrooms but also accommodations for toilets and clothing, ensuring adequate ventilation, lighting and heating that needed to be considered regarding hygiene; it was determined that “aesthetics is closely related to hygiene – for the mental attitude of the child affects his health.”⁴⁴ The relationship among health, hygiene and aesthetics in the design of entrances, stairs and corridors; classrooms and wardrobes; light and ventilation and fire proof construction were studied by the American School Hygiene Association and recommendations made. As was the case in Wheelwright’s publication, separate entrances were desirable, with the stairs, not less than five-feet, constructed of terrazzo, which was considered to be inexpensive, easily cleaned and therefore desirable in corridors. The lighting in the classroom was considered to be important, since “few things are more important hygienically

⁴² Wheelwright, 12.

⁴³ *Proceedings of the Congress of the American School Hygiene Association.*

⁴⁴ *Proceedings of the Congress of the American School Hygiene Association.*

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than conditions which do not put an undue strain on the eyes.”⁴⁵ Maintaining cleanliness was considered part of sanitation, and standards for toilet rooms, ventilation and finish materials that were easily cleaned was also discussed.

Several design elements at the Sacred Heart School reflect the transitional time in the history of school standardization. The building included a cloakroom attached to each classroom, which was a typical late-nineteenth-century design before sanitation theories advocated for placing the cloakrooms away from the students in the basement. Furthermore, the building reflects a late nineteenth century design approach typically aligned with germ theory, which suggested that germs preferred dark, damp places and, as a result, contributed to sickness.⁴⁶ In an effort to provide plentiful illumination and ventilation, late nineteenth century schools often included large transom windows and doors that are affiliated with a pre-mechanical air filtration system. Despite these germ theories being later disproven, the Sacred Heart School still features the tall ceilings, transom windows and doors and attached cloakrooms that are associated with late nineteenth century school design. These character-defining details are still intact, and thus identify the first era of construction for the older portion of the school built in 1900.

Midcentury Modern Style School Addition

The 1960 school addition is a subdued example of a Modern style educational facility that contains a large gym and 6 classroom spaces. The building was constructed amidst a national building boom in religious building construction but also in the context of a smaller expansion period among Catholic campuses in Buffalo and Niagara Falls. Many parishes and congregations across the country put off large-scale renovations and constructions for their churches during the Depression and World War II, resulting in a construction boom for religious buildings after the war.⁴⁷ Driven by repairs, as well as the growth of post-war “baby boom” families settling down and looking for religious centers, religious building construction totaled \$126 million in 1947, increasing to \$474 million in 1953, before ballooning to \$1 billion in 1960.⁴⁸ Given the postwar era in which these repairs and additions were constructed, many of these religious building expansions resulted in the use of various Modern styles, as in the 1960 wing at the Sacred Heart Complex.⁴⁹

Both the aesthetic approach and overall plan of the 1960 wing reflect changes to school standardization that had taken great strides since the construction of the original portion of the school in 1900. The addition’s lack of

⁴⁵ *Proceedings of the Congress of the American School Hygiene Association.*

⁴⁶ Susanne R. Warren, “Context Study...” 117.

⁴⁷ Lisa Mausolf, “Mid-20th Century Architecture in NH: 1945-1975,” NH Employment Security, last modified December 2012, https://www.nh.gov/nhdhr/publications/documents/mid_20th_century_architecture_nh.pdf.

⁴⁸ Jay M. Price, “When Traditional Could be Modern: Religious Buildings in Kansas after World War II,” *Kansas Preservation* 26, no. 2 (2004): 5.

⁴⁹ Preservation Studios, 8.15.

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ornamentation and use of a curtain wall of aluminum and glass is typical of the Modern style. The style features simplification of form, rejection of superfluous ornamentation, and the use of glass, steel and concrete, attempting to give a “machine aesthetic,” and often built with a rectangular form. Though the most notable architects of the style were internationally renowned (Walter Gropius, Le Corbusier, Mies van der Rohr, to name a few), Buffalo’s Tishman Building (1959; NR 2011) is a great example of the style. The building, rectangular in form, consists entirely of an aluminum and glass curtain wall attached to the skyscraper’s steel skeleton frame. The simplification of form (a large rectangular box with sharp lines) and the use of modern prefabricated materials are typical of the style.

The exterior of the 1960 wing is a box-like building with simplified massing reflecting its midcentury construction. With a one-story flat-roofed classroom portion and a two-story gabled brick gymnasium portion, the building has a streamlined appearance, characterized primarily by an uninterrupted rhythm of curtain walls on the east and west elevations. The classroom portion of the wing is essentially a one-story rectangular box, culminating in the solid brick wall of the gabled gymnasium. This simplicity in ornamentation and form is typical of a midcentury application of the Modern style.

The 1960 wing also reflects the absorption of the school standardization principles that had been well established since the 1900 portion was constructed. The classroom portion featured a central corridor flanked by classrooms, each with windows on only one side. The rear portion contained a large gymnasium/auditorium, reflecting a need for both a physical education space as well as a gathering space that had been identified in the early twentieth century. Since New York State didn’t require school buildings to contain a public space for students and communities until 1916, the 1900 portion of the Sacred Heart School lacked a significant public space in its original plan.⁵⁰ By the 1910s, author Wilbur Thoburn Mills identified the need for a gymnasium in *American School Building Standards*, recommending it as an important part of the child’s physical development. During the 1910s it was considered best to locate the gymnasium in the basement so it could be sound-proof and to have adjacent locker rooms and bathing rooms.⁵¹ By midcentury, a separate, above-ground gymnasium with multiple points of egress was viewed as a more favorable design, as reflected in the Sacred Heart School addition. Both in plan and in aesthetics, the architecture of the 1960 wing demonstrates the adoption of midcentury school standards that updated the 1900 portion of the school.

Notable Figures

Michael Sheahan, builder

⁵⁰ Warren, “The American School Building...” 223.

⁵¹ Warren, “The American School Building...” 223.

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Born in 1826, Michael Sheahan was a contractor and builder in Western New York until he died in 1895. He is listed as a carpenter in Buffalo city directories as early as 1861 and as a builder and contractor through the 1880s and 1890s. He lived at 69 Front Avenue in Buffalo for several decades until his death. Throughout his career, many of his commissions were for Catholic organizations. Around the same time he was building the Sacred Heart Church in Niagara Falls, he also designed "the young ladies seminary which is to be erected on Cleveland Ave between Delaware and Elmwood Ave," known today as Nardin Academy in Buffalo.⁵² Additionally, he received a contract from the Sisters of St. Joseph to build "an educational institution, presumably for young women, on the old Bailey property on Main Street near Humboldt Parkway."⁵³ All of these buildings were completed before Sheahan died of rheumatism at his home in 1895.

Orchard and Joralemon, architects

The architecture firm of Orchard and Joralemon was composed of William H. Orchard (1868-1926) and Edgar Eugene Joralemon (1859-1937). The firm was based in an office in the Gluck Building in Niagara Falls from about 1898-1907, and both of the partners continued to have their own independent careers for several decades after that time. Together they designed multiple buildings in Niagara Falls, including not only the Sacred Heart School in 1900 but also the 11-room brick school on Ferry Avenue (1901), a high school in North Tonawanda (1901), and the Carnegie Library in North Tonawanda (1903). While the firm existed relatively early in their careers, Orchard and Joralemon received praise in particular for their school designs, especially that at North Tonawanda, of which it was stated, "In the making of high schools too much is generally left to utilitarianism...The design has an exterior worthy of a palace and was successful over those of 16 other architects and many of them widely known. Orchard and Joralemon did an excellent piece of work and deserve high credit."⁵⁴ The Sacred Heart School was possibly their first school commission as a firm, and it served as an important starting point, in particular for Joralemon, who specialized in school design later in his career.

William H. Orchard was born in Rochester in 1868. After attending the public schools there, he received his training in architecture at Columbia University before studying in Europe under Bongiroun and Julian as well as at the Art Students League in New York City. In the 1880s he returned to Rochester and worked with the Ellis Brothers firm before becoming a member of a firm composed of himself, E.S. Gordon and Claude Bragdon. After marrying in 1897, Orchard and his wife, Helen, moved to Niagara Falls, and it was around that time that the firm of Orchard and Joralemon was established. Together Orchard and Joralemon received many commissions in Niagara Falls until the firm split around 1907. At that time Orchard moved to New York City, where he was first associated with the firm of McKim, Mead and White. Designing primarily large residences

⁵² "Michael Sheahan's Contracts," *The Buffalo Courier* (May 27, 1889), 5.

⁵³ "Michael Sheahan's Contracts," 5.

⁵⁴ "Exterior Worthy of a Palace," *Buffalo Evening News* (November 27, 1900), 2.

United States Department of the Interior
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Continuation Sheet

Sacred Heart Roman Catholic Church Complex
Name of Property
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for the wealthy, Orchard became “one of the leading architects of the metropolis” at that time.⁵⁵ He had many commissions in the Pelhams and was “responsible for a great deal of suburban building” in the 1910s and early 1920s, including residences for Ralph Rogers and Henry Hylman as well as the Manor Club building.⁵⁶ He also assisted in the plans for Hartley and Livingston Halls at Columbia University and the Low Haywood School at Stamford. He moved to the Pelhams sometime around 1909 and resided there until his death of peritonitis in 1926.

Edgar E. Joralemon was born in Niagara Falls in 1859. He and his wife, Elizabeth, married c.1885 and lived at 225 Second Street in that city for about 20 years, along with their son, Fred, who drowned in Lake Ontario at the age of 20 in 1907. Around that time the firm of Orchard and Joralemon was dissolved, and Joralemon moved to Buffalo by the early 1910s, residing at 360 Delaware Avenue until the early 1930s.⁵⁷ During his time in Buffalo, Joralemon received dozens of commissions throughout Western New York. He soon became a specialist in school architecture, particularly at a time when new standards in school design were being established and adapted nationwide. His school commissions included high schools in Brockport (1906), Albion (c 1908), Springville (1907), and Batavia (1917).⁵⁸ Particularly after the firm of Orchard and Joralemon dissolved, he was widely recognized as a prominent architect specializing in schools with a particular emphasis on cost effective designs.⁵⁹ In 1933, he moved to Los Angeles, where he died in 1937.⁶⁰

Eagan and Cox

The construction firm of Eagan and Cox, located for many years at an office at 9th Street and Niagara Street in Niagara Falls, consisted of John F. Eagan (c.1862-1925) and Thomas Cox (1862-1934). John F. Eagan was born in Niagara Falls and lived at 701 Cedar Place; Thomas came to Niagara Falls from Medina in 1892. The firm constructed “a large number of substantial Falls buildings,” including the Niagara Falls Permanent Savings and Loan association building, the International hotel and the Niagara Dry Goods company building.⁶¹ John F. Eagan retired in the late 1910s and died at the age of 63 in 1925. Thomas Cox entered the masons’ supply and coal business and in 1915 he became president and treasurer of the Thomas Cox Co. Inc, a mason business he maintained until his death in 1934.

John Lennon

⁵⁵ *Niagara Falls Gazette* (September 14, 1907), 3.

⁵⁶ “William H. Orchard Dies of Peritonitis,” *The Pelham Sun* (December 10, 1926), 7.

⁵⁷ “Edgar Eugene Joralemon,” *Buffalo Evening News* (October 13, 1937), 1.

⁵⁸ “Reputation Brings Him Big Contract,” *Niagara Falls Gazette* (July 7, 1906), 1; “School Buildings Cost,” *Orleans Republican* (April 11, 1923), 11.

⁵⁹ “Architect Joralemon is Chosen,” *The Daily News* (Batavia, February 24, 1917), 1.

⁶⁰ “Edgar Eugene Joralemon,” 1.

⁶¹ “Thomas Cox, Widely Known Businessman, is Called by Death,” *Niagara Falls Gazette* (June 11, 1934), 1.

United States Department of the Interior
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Born in Rome, NY, in 1853, John Lennon moved to Lockport in 1855 where he then went to school. His father was a builder, and by “the age of fifteen he began his business career by learning the trade of mason and building with his father.”⁶² By 1876, he established his own business as a contractor and builder in Lockport, and he moved his business to South Street in Niagara Falls in 1891, presumably to take advantage of the construction boom occurring in the city at that time. From 1902-1915, his business was listed as John Lennon and Son, and he received many contracts throughout Western New York. Receiving major commissions to build the State Armory in Niagara Falls (1895, extant), St. John’s Rectory in Buffalo, and several factories in Batavia, Lennon was “well known throughout the northern section of New York State and erected many imposing buildings in the principal cities.”⁶³ He also constructed the Lennon Block building at 324 Niagara Street in 1904 as a real estate investment as the area was rapidly developing at the time.⁶⁴

After the Period of Significance, 1960-2018

Much of the City of Niagara Falls experienced many building demolitions during urban renewal efforts during the 1960s and 1970s. The Hydraulic Canal was slowly filled in from 1958-1974, and much of the historic fabric of the city was demolished during this time in order to make way for the construction of new streets, casinos, and attempted tourist attractions. While the Suspension Bridge area remained residential, several houses were abandoned in favor of suburban residences outside the city, in keeping with settlement patterns of the time. Those residents that did remain in the area were often the victims of the typical white flight pattern, and several of the dwellings near the church complex went into disrepair by neglect. Nonetheless, the church complex remained an anchor to the community throughout this time and did not close until the twenty-first century.

A few repairs and renovations were conducted on the Sacred Heart Roman Catholic Church Complex in the decades following the completion of the new school wing in 1960. The church interior was redecorated in 1972. These redecorations occurred primarily in the basement, which was used as a cafeteria and assembly space by this time. From 1974-1976 the organ was repaired, and the interior of the church was repainted. A carillon was installed in 1976. At an unknown date, the one-story porches at the rear of the convent and of the rectory were demolished, after the period of significance.

Due to population loss and declining enrollment, the school addition was closed in 1979. The older school building remained open at this time. By 2001, continued population loss in the neighborhood and congregation resulted in the closing of the Sacred Heart School entirely. The school has been vacant since that time.

⁶² William Pool, *Landmarks of Niagara County, New York* (Niagara Falls: D. Mason, 1897), 7.

⁶³ Pool, 7.

⁶⁴ The Lennon Block (324 Niagara Street) is contributing to the Buildings on Niagara Street at Fourth Street National Register Historic District.

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**Sacred Heart Roman Catholic Church Complex
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In 2008, the Sacred Heart Church closed due to a substantial loss of congregation members and funds. In 2009, the True Bethel Baptist Church took ownership of the building and continues to utilize the space today.

Summary

The Sacred Heart Roman Catholic Church Complex in Niagara Falls, New York is significant in the area of Architecture as an excellent example of the architectural evolution of ecclesiastical buildings from the late-nineteenth century into the mid-twentieth century. The complex contains a variety of architectural styles and building types, with an emphasis on Gothic Revival and Romanesque Revival design that characterizes much of the religious campus. The complex retains significant architectural integrity in all four buildings, with a period of significance beginning with the construction of the church in 1889 and ending when the school addition was completed in 1960.

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Sacred Heart Roman Catholic Church Complex

Name of Property

Niagara County, New York

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Sacred Heart Roman Catholic Church Complex

Name of Property

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Name of Property

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County and State

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Sacred Heart Roman Catholic Church Complex
Name of Property
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Verbal Boundary Description

The boundary is indicated with a heavy line on the attached maps with scale.

Boundary Justification

The boundary has been drawn to correspond to the parcel containing the four contributing buildings at 1112 South Avenue. This parcel was historically owned and occupied by the Sacred Heart Roman Catholic Church during the period of significance.

United States Department of the Interior
National Park Service

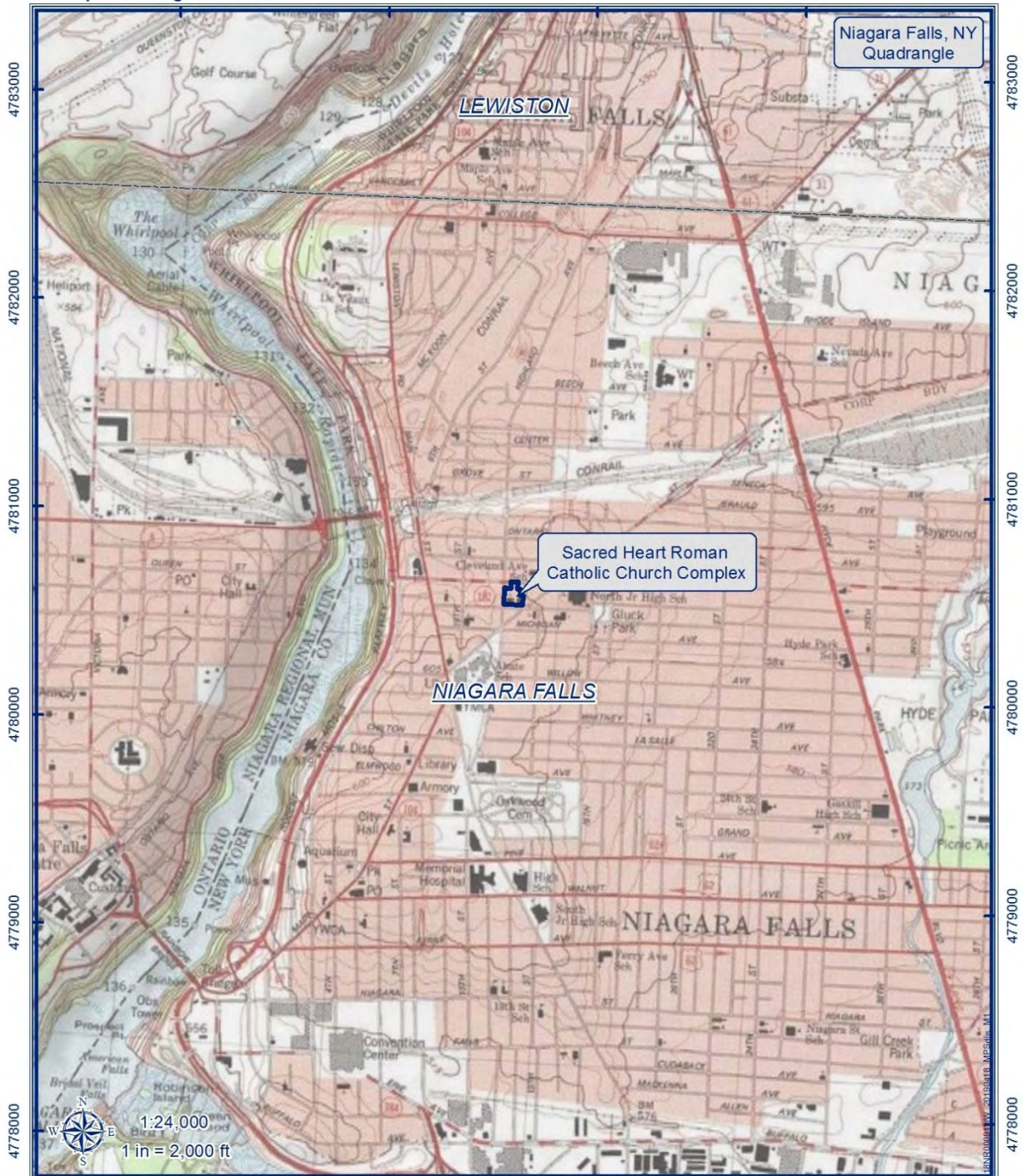
National Register of Historic Places
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Sacred Heart Roman Catholic Church Complex
Name of Property
Niagara County, New York
County and State

Sacred Heart Roman Catholic Church Complex
Lockport Niagara Co., NY

1112 South Ave. & 1917 Eleventh St.
Niagara Falls, NY 14305



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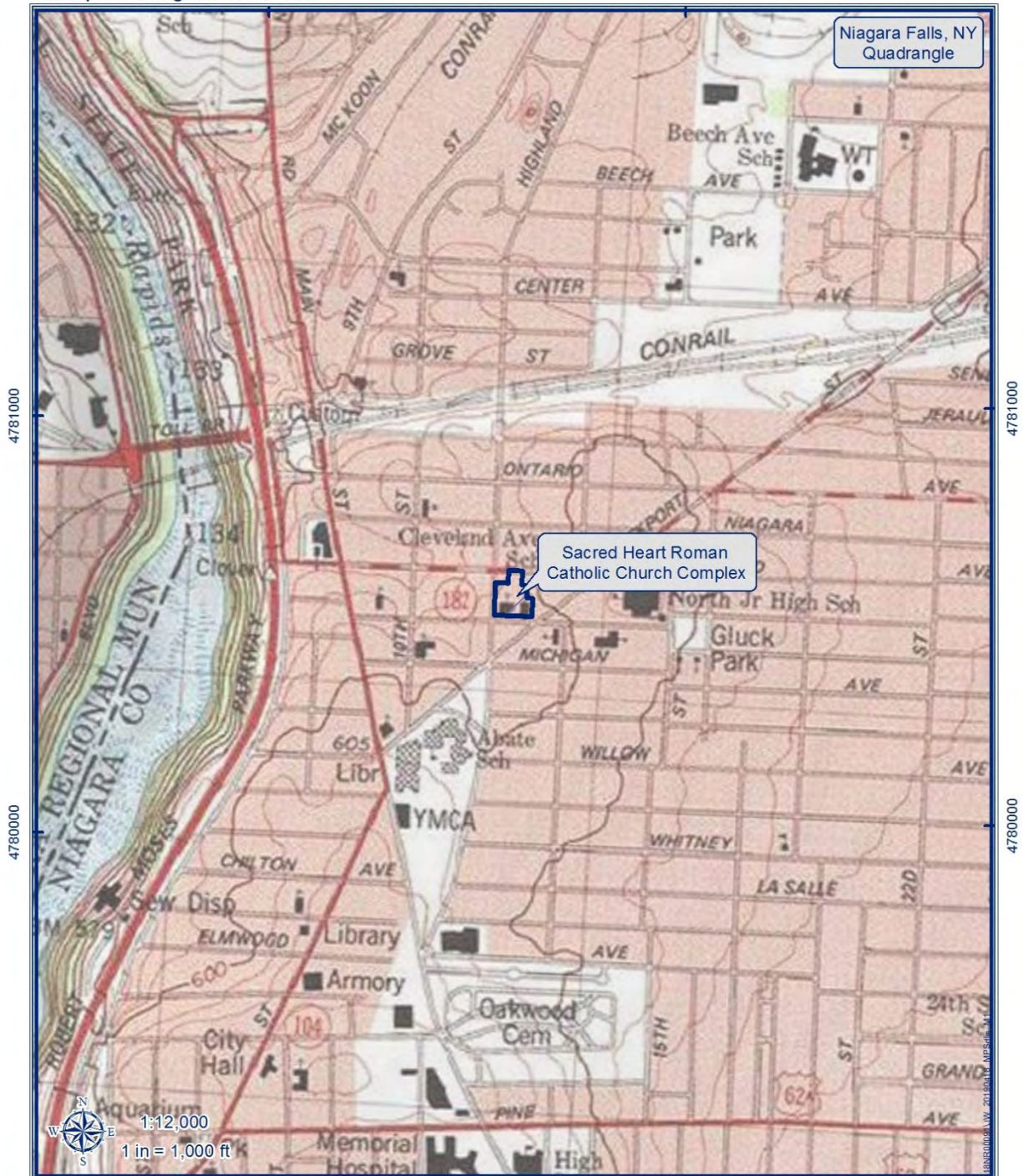
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Sacred Heart Roman Catholic Church Complex
Name of Property
Niagara County, New York
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Sacred Heart Roman Catholic Church Complex
Lockport Niagara Co., NY

1112 South Ave. & 1917 Eleventh St.
Niagara Falls, NY 14305



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

0 305 610 1,220 Feet

Sacred Heart
Roman Catholic
Church
Complex

NEW YORK
DIVISION OF
Parks, Recreation
and Historic Preservation
Division for Historic Preservation

United States Department of the Interior
National Park Service

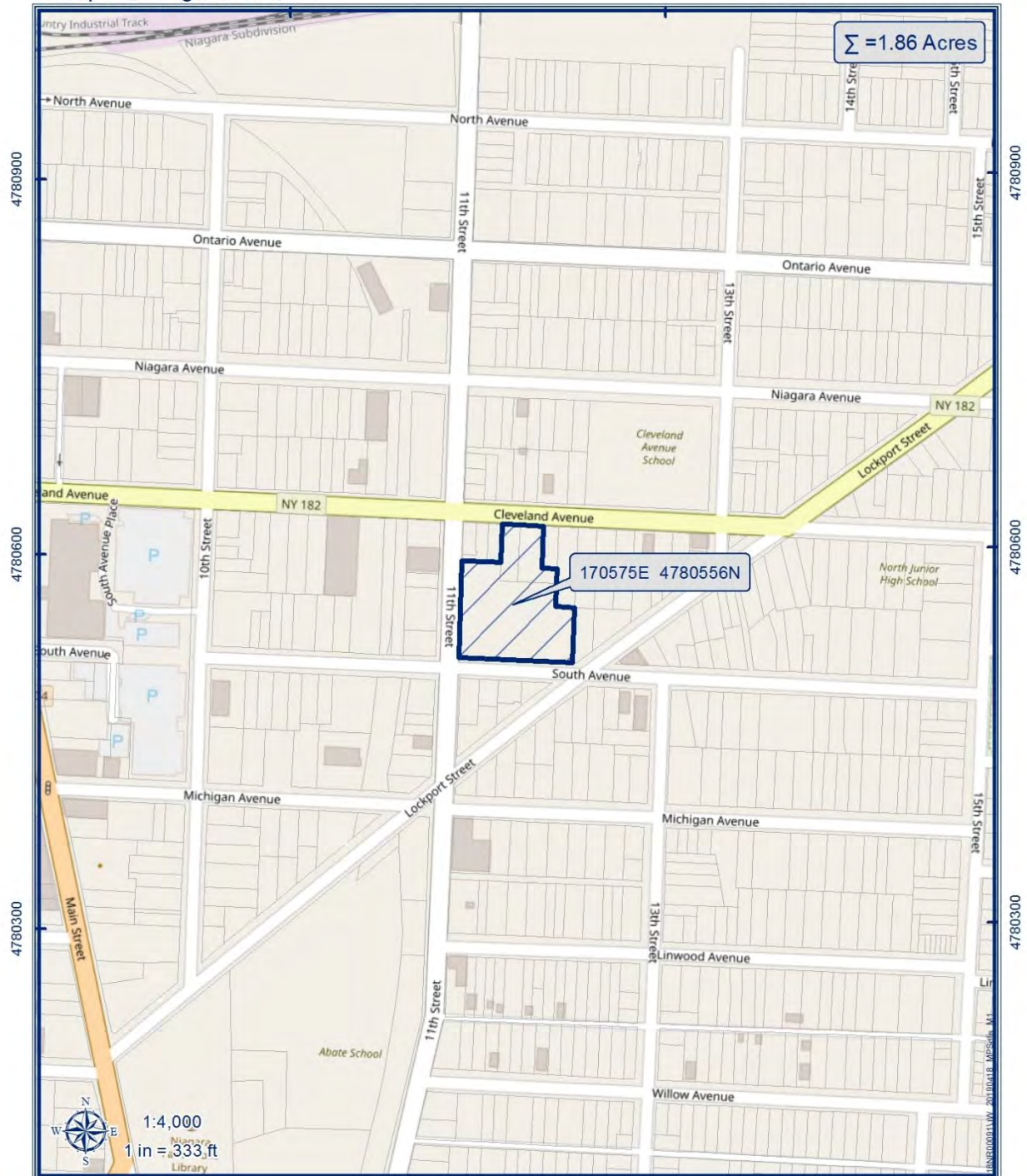
National Register of Historic Places
Continuation Sheet

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Sacred Heart Roman Catholic Church Complex
Name of Property
Niagara County, New York
County and State

Sacred Heart Roman Catholic Church Complex
Lockport, Niagara Co., NY

1112 South Ave. & 1917 Eleventh St.
Niagara Falls, NY 14305



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

0 100 200 400 Feet

Sacred Heart
Roman Catholic
Church
Complex

NEW YORK
STATE OF
OPPORTUNITY
Parks, Recreation
and Historic Preservation
Division for Historic Preservation

United States Department of the Interior
National Park Service

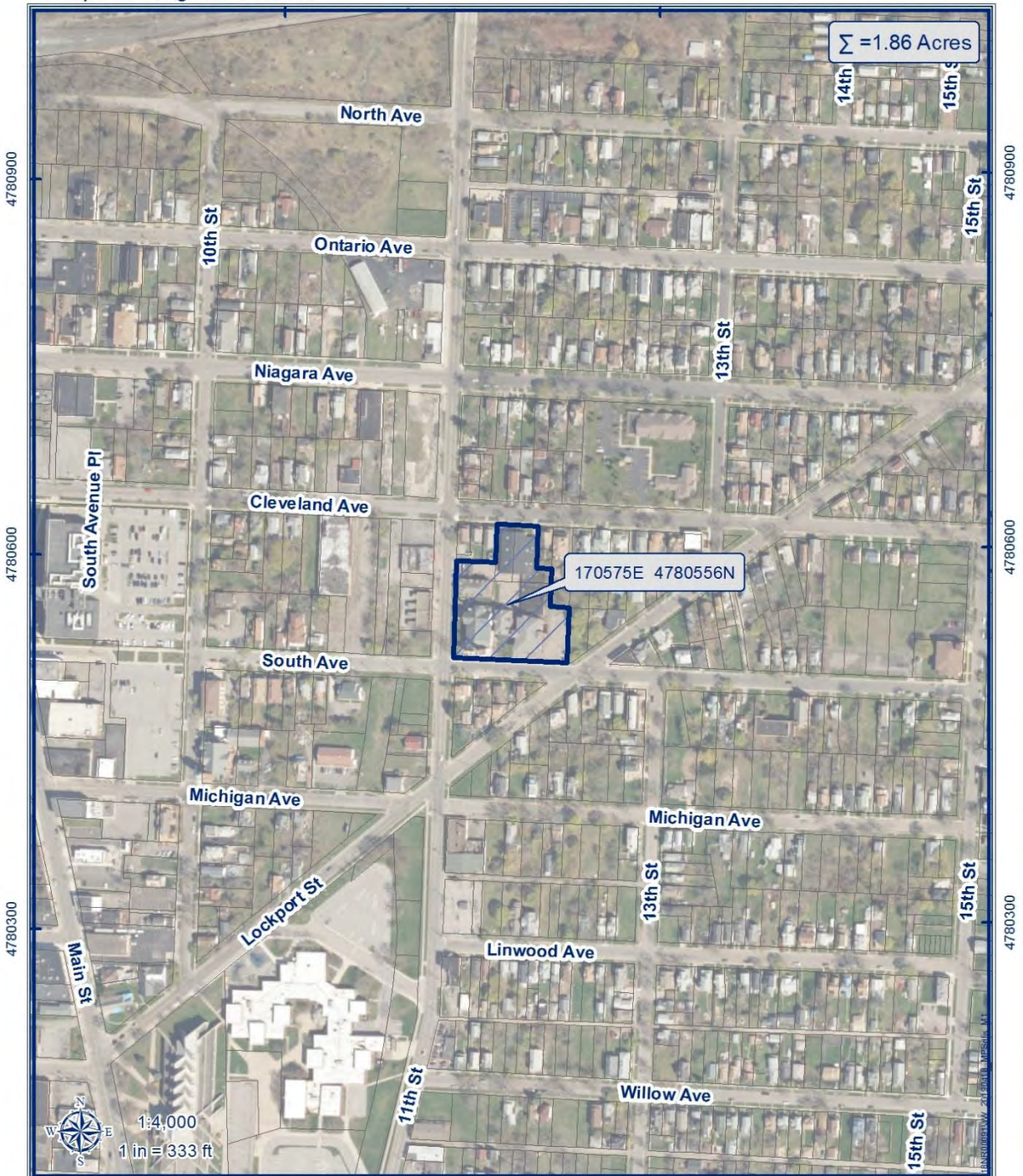
National Register of Historic Places
Continuation Sheet

Section 10 Page 5

Sacred Heart Roman Catholic Church Complex
Name of Property
Niagara County, New York
County and State

Sacred Heart Roman Catholic Church Complex
Lockport, Niagara Co., NY

1112 South Ave. & 1917 Eleventh St.
Niagara Falls, NY 14305



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

0 100 200 400 Feet

Sacred Heart
Roman Catholic
Church
Complex

NEW YORK
DIVISION OF
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and Historic Preservation
Division for Historic Preservation

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Sacred Heart Roman Catholic Church Complex

Name of Property
Niagara County, New York
County and State

Section 11 Page 1

Additional Information

Photo Log:

Name of Property: Sacred Heart Roman Catholic Church Complex
City or Vicinity: Niagara Falls
County: Niagara County
State: New York
Name of Photographer: Jennifer Walkowski, NYSHPO
Date of Photographs: September, 2019
Location of Original Digital Files: NYSHPO, Peebles Island Resource Ctr, PO Box 189, Waterford, NY 12088

NY_Niagara County_Sacred Heart RC Church Complex_0001
View of church complex from the corner of South Ave and 11th Streets, looking northeast

NY_Niagara County_Sacred Heart RC Church Complex_0002
View of church complex, with rectory in the foreground, looking southeast

NY_Niagara County_Sacred Heart RC Church Complex_0003
View of church complex from South Avenue, with school in foreground, looking northwest

NY_Niagara County_Sacred Heart RC Church Complex_0004
View of Sacred Heart Roman Catholic Church, looking northeast

NY_Niagara County_Sacred Heart RC Church Complex_0005
View of former convent, looking northwest

NY_Niagara County_Sacred Heart RC Church Complex_0006
View of former rectory, looking east

Name of Property: Sacred Heart Roman Catholic Church Complex
City or Vicinity: Niagara Falls
County: Niagara County
State: New York
Name of Photographer: Kerry Traynor, kta preservation specialists
Date of Photographs: September, 2019
Location of Original Digital Files: kta preservation specialists: Buffalo, NY 14216

NY_Niagara County_Sacred Heart RC Church Complex_0007
View of former school, looking north

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Sacred Heart Roman Catholic Church Complex
Name of Property
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Section 11 Page 2

Name of Property: Sacred Heart Roman Catholic Church Complex
City or Vicinity: Niagara Falls
County: Niagara County
State: New York
Name of Photographer: Jennifer Walkowski, NYSHPO
Date of Photographs: September, 2019
Location of Original Digital Files: NYSHPO, Peebles Island Resource Ctr, PO Box 189, Waterford, NY 12088

NY_Niagara County_Sacred Heart RC Church Complex_0008
View of rear addition to school, on Cleveland Avenue, looking south

Name of Property: Sacred Heart Roman Catholic Church Complex
City or Vicinity: Niagara Falls
County: Niagara County
State: New York
Name of Photographer: Kerry Traynor, kta preservation specialists
Date of Photographs: September, 2019
Location of Original Digital Files: kta preservation specialists: Buffalo, NY 14216

NY_Niagara County_Sacred Heart RC Church Complex_0009
Sacred Heart Church, interior of main worship space, looking north

NY_Niagara County_Sacred Heart RC Church Complex_0010
Sacred Heart Church, interior of main worship space, looking south

NY_Niagara County_Sacred Heart RC Church Complex_0011
Sacred Heart School, interior, second floor, looking south

NY_Niagara County_Sacred Heart RC Church Complex_0012
Sacred Heart School, interior, first floor, looking north in modern addition

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Sacred Heart Roman Catholic Church Complex
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Historic Images

Figure 1. Sacred Heart Roman Catholic Church Complex, c. 1890



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Sacred Heart Roman Catholic Church Complex
Name of Property
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Figure 2. Sacred Heart Roman Catholic School, c. 1900.



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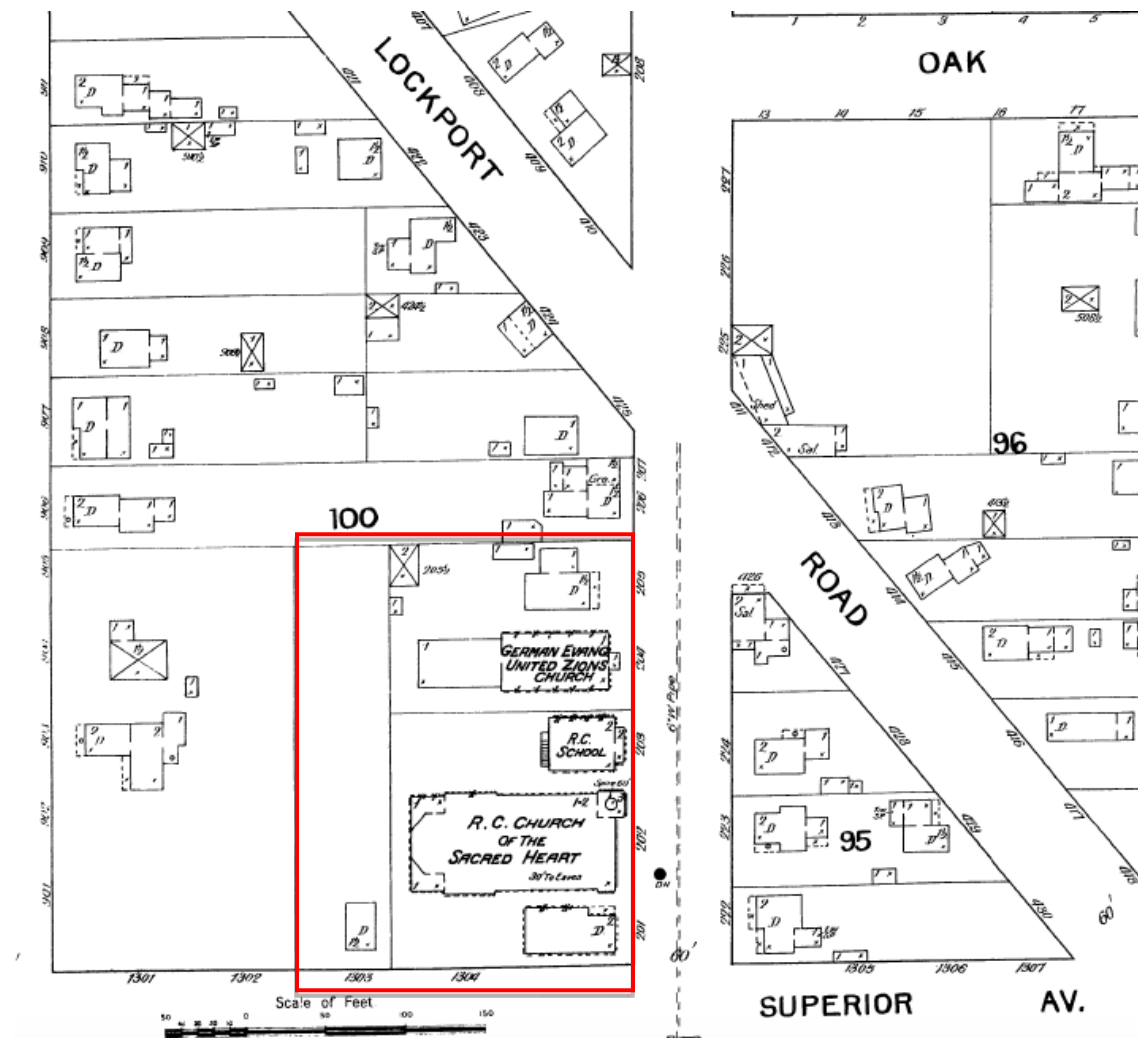
Section 11 Page 5

Sacred Heart Roman Catholic Church Complex
Name of Property
Niagara County, New York
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Historic Maps

Sanborn Fire Insurance Map, 1892. Sheet 18.

Note that the church is the only building remaining today that had been constructed by this time. The other buildings were demolished to make way for the construction of the school (1900), convent (1907) and rectory (1910).



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National Park Service

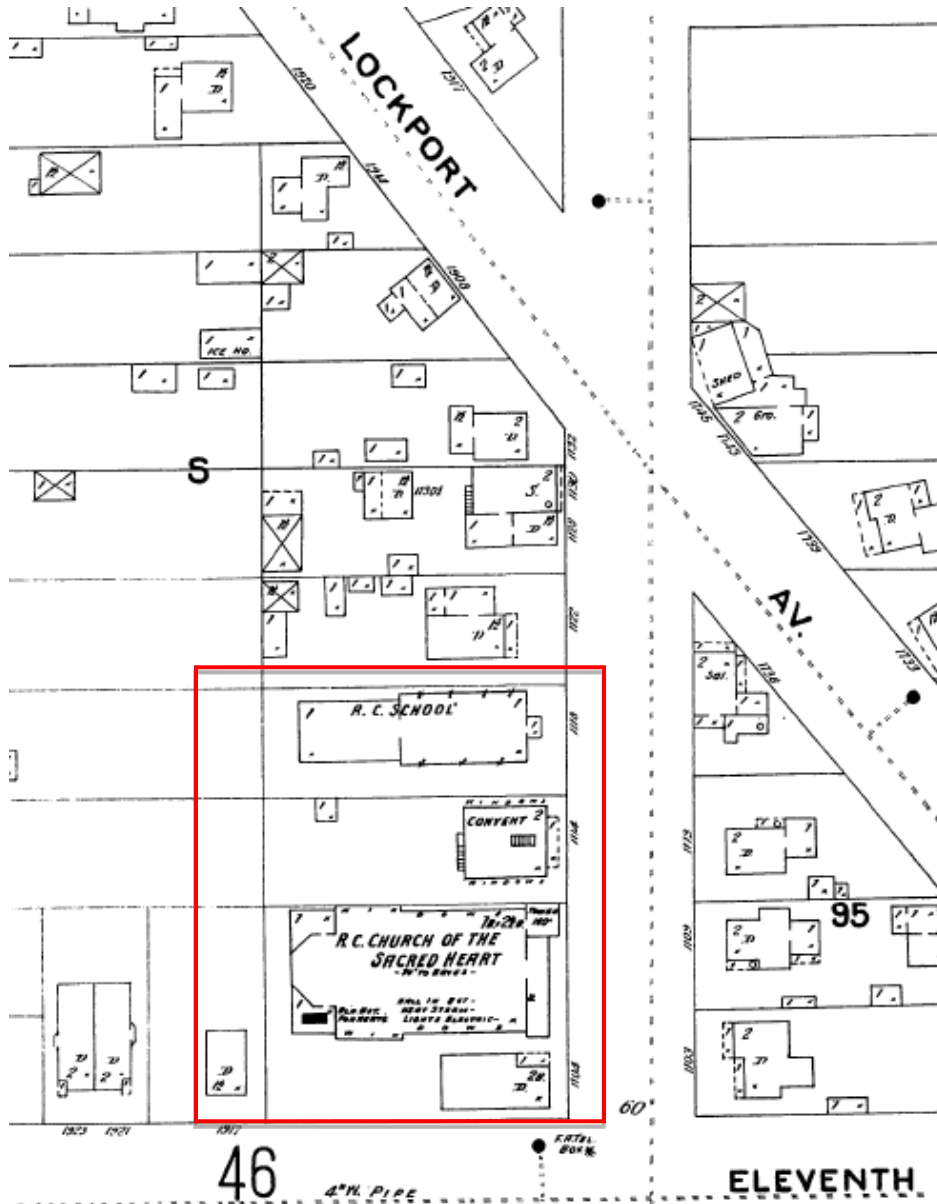
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Sacred Heart Roman Catholic Church Complex
Name of Property
Niagara County, New York
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Sanborn Fire Insurance Map, 1897. Sheet 43.

Note that at this time the former Zion church was in use as a school, and the former school in use as a convent.



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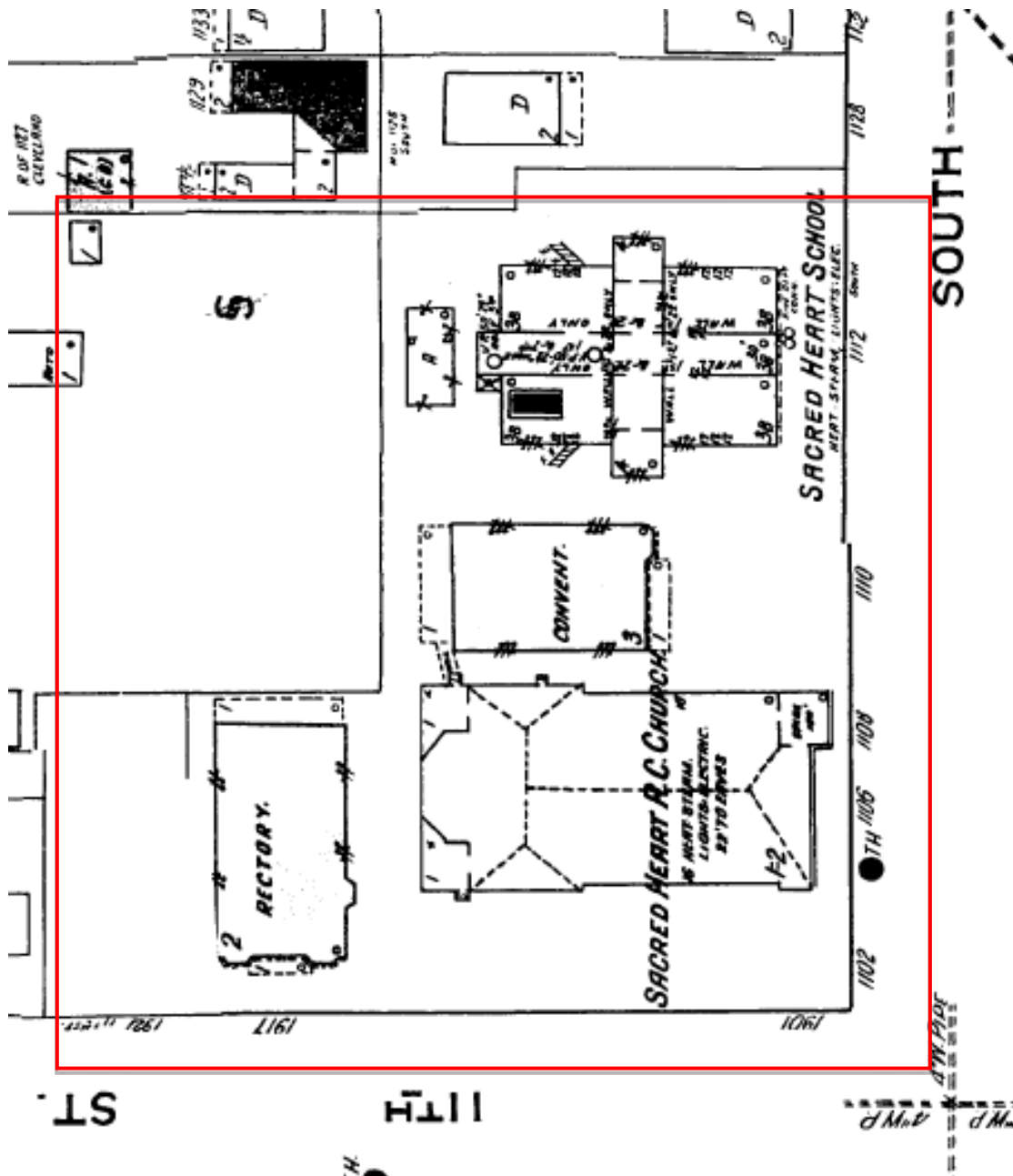
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Sacred Heart Roman Catholic Church Complex
Name of Property
Niagara County, New York
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Sanborn Fire Insurance Map, 1914-1950. Sheet 35.

Note the church (1890), school (1900), convent (1907) and rectory (1910) had been built by this time. The school addition had not yet been built.











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HEART
SCHOOL









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: 10/23/2019 Date of Pending List: 11/14/2019 Date of 16th Day: 11/29/2019 Date of 45th Day: 12/9/2019 Date of Weekly List: 12/6/2019

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 12/3/2019 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.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ERIK KULLESEID
Commissioner



18 October 2019

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 five nominations, both on disc, to be considered for listing by the Keeper of the National Register:

Rutherford House, Edmeston, Otsego County
First Presbyterian Church of Deposit, Deposit, Broome and Delaware Counties
St. Matthias Episcopal Church Complex, East Aurora, Erie County
Sacred Heart Roman Catholic Church Complex, Niagara Falls, Niagara County
Schaeffer & Brothers Malt House, Buffalo, Erie County

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