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NPS Form 10-900

OMB No. 1024-0018

United States Department of the Interior
National Park Service

RECEIVED 2280

OCT - 9 2015

Nat. Register of Historic Places
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Saint Ann's Roman Catholic Church and Rectory

other names/site number St. Anna's Roman Catholic Church

2. Location

street & number 704 Jefferson Street ☐ not for publication

city or town City of Hoboken ☐ vicinity

state New Jersey code 034 county Hudson code 017 zip code 07030

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I 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 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.

Rich Boornazian Ass't Commissioner 10/2/15

Signature of certifying official/Title Date

NJ DEP

State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

[✓] entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the National Register.
☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:) _____

for Signature of the Keeper Carson V/G Beall Date of Action 11-24-15

St. Ann's R.C. Church and Rectory
Name of Property

Hudson, New Jersey
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [x] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [x] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
2	0	objects
4	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

RELIGION: religious facility
RELIGION: church-related residence

Current Functions
(Enter categories from instructions)

RELIGION: religious facility
RELIGION; church-related residence

7. Description

Architectural Classification
(Enter categories from instructions)

LATE VICTORIAN: renaissance

Materials
(Enter categories from instructions)

foundation BRICK
walls BRICK
STONE
roof CERAMIC TILE
other

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

8 Statement of Significance

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

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

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

Property is:

- [x] A owned by 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.

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE
RELIGION
ETHNIC HERITAGE

Period of Significance
1925-1927
1947

Significant Dates
1925, 1927, 1947

Significant Person
(Complete if Criterion B is marked above)

n/a

Cultural Affiliation
n/a

Architect/Builder
Anton Vegliante (architect)
Louis Infante and Son (builder)

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data

- [x] State Historic Preservation Office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Name of repository:

St. Ann's R.C. Church and Rectory
Name of Property

Hudson, New Jersey
County and State

10. Geographical Data

Acreage of property .4591

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	581360.91	4511039	3			
2				4			

☐ See continuation sheet

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

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

11. Form Prepared By

name/title Douglas C. McVarish/Architectural Historian

organization New Jersey Historic Preservation Office date April 2015

street & number 501 East State Street. Fourth Floor telephone (609) 984-3856

city or town Trenton state NJ zip code 08625

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

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

Property Owner

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

name Archdiocese of Newark Office of Property Management Administration

street & number 171 Clifton Avenue telephone 973.497.4110

city or town Newark state NJ zip code 07104

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 from to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

Summary

Saint Ann's Roman Catholic Church, constructed between 1925 and 1927, is a Roman Catholic parish church serving a portion of the City of Hoboken, Hudson County. It reflects the Italian heritage of its immigrant congregation in its use of an Italian Renaissance Revival design and in the iconography and organization of the church interior. The footprint of the church measures approximately 58 feet wide and 125 feet deep, and its plan is based upon the basilica, a rectangular structure with central nave, symmetrical side aisles and a terminal apse, developed during the early Christian period from earlier commercial market designs. The church remains in good condition. Its exterior reflects the time of its original construction, while the interior reflects alterations made since the 1940s primarily in response to mandated changes in the liturgy.

The central, tall, barrel-vaulted nave is flanked by two, single-story side aisles with the separation marked by Corinthian-columned arcades, each consisting of seven arches. The interior features painted decoration executed by Gonippo Raggi, a noted twentieth century Italian ecclesiastical artist. The building is sheathed in beige brick ornamented with stone detailing. The roof covering is pantiles. Round-arched windows are used throughout the buildings and those on the east façade wall and the side walls contain stained glass fabricated by the prominent New York firm of John Morgan and Sons.

The church property, an L-shaped lot located at the northwest corner of Seventh and Jefferson Streets, measures 100 feet along the Jefferson Street frontage, 200 feet deep along Seventh Street, and 175 feet along Madison Street. The property boundary then extends southeast, perpendicularly, from the north end of the Madison Street frontage, for a distance of 100 feet, then perpendicularly, toward the southwest, a distance of 75 feet, and then again, perpendicularly, toward the southeast, a distance of 100 feet to the north end of the Jefferson Street frontage. It contains two buildings, and two objects, each of which contributes to its significance. The site is divided into three sectors by usage. The southeast portion of the parcel is occupied by the church, while the northeast portion is occupied by the rectory. The steps of the church adjoin the sidewalk, while the rectory, set back from the façade plane of the church, features a front yard with a central concrete sidewalk and a wrought iron fence defining the east edge of the rectory precinct. The front lawn of the rectory is planted in seasonal bedding plants along the edges of the sidewalk and evergreen bushes placed elsewhere in the front yard. At the northeast corner of the front yard is a small brick grotto surrounding a statue of St. Ann and her daughter, Mary. A second statue of St. Ann is placed in front of the east vestibule of the rectory. The west side of the parcel is occupied by an asphalt parking area bordered by a tall, partially rusticated concrete block wall, crowned with concrete slab capstones. Vehicular openings are placed at the north end of the west side and the east end of the south side of the wall. The south end of the site adjoins Seventh Street, while the north side of the property is bounded by two, three-story walk-up apartment buildings that front on Jefferson Street.

Current Appearance of the Church

Exterior: East Façade

The east façade of the church is strictly symmetrical about a center axis (Photo 1). Nine trapezoidal-shaped granite steps extend up to the first floor raised approximately four feet above the level of the sidewalk. Two wrought iron handrails extend upward to the central façade bay. The façade is divided into five bays, the three central bays forming a pedimented, gabled frontispiece block while the lower side bays are devoted to stair towers. The frontispiece is divided into bays by Corinthian pilasters that rise from tall, paneled plinths. Metal Latin crosses are mounted at the center of each panel. The two outer plinths rise from granite bases. The pilasters themselves rise from molded cast stone bases. Bronze and opaque glass sconces are mounted to the bottom of each pilaster about a foot above the base.

The raised first story façade wall is marked by three entries, each containing paneled bronze doors (Photo 2). The doors in the central bay are taller and wider than those in the flanking bays. Each is decorated with four small, molded, square panels, above and below which are larger, molded square panels. Each door has a C-shaped bronze handle, a granite threshold, and is surmounted by a stained glass, single-light, transom placed in a bronze frame. Because of the shorter heights of the side entry doors, the transoms are taller than that in the central door. Each transom features a central cross centered within a ring, which, in turn, is enclosed with a rectangular frame. The windows are fabricated of opalescent glass. The central entry, placed on axis with the interior nave, is given greater prominence than flanking bays in its use of flanking Corinthian pilasters, a prominent signboard labeled, "St. Anna Church," and a segmental arched pediment surmounted by a Latin cross (Photo 3). The tympanum of the pediment includes a central, circular plaque flanked by pseudo-triangles whose top chords follow the angle of the top pediment chord.

The flanking entry bays contain narrower, double door openings. The doors are placed in molded, cast stone surrounds surmounted by a decorative brick panel with a stretcher frame and vertical stretchers within the frame. These panels are, in turn, surmounted by pedimented gables. These gables are ornamentally supported by end consoles decorated with an acanthus leaf motif. The gables themselves feature molded raking cornices, dentils hanging from the cornices, and the lower chord of the gable, and a central concentric circular plaque flanked by triangular plaques.

The second level of the façade continues the symmetry of the first level. The central bay contains a tall central opening topped by a projecting Roman-arched lintel with a faux keystone. The window opening rises from a cast stone sill and contains paired, Roman-arched, stained glass windows in the lower section surmounted by an eight-petal, stained glass, rose window.

The two, flanking bays contain windows simpler in details but similar in form to the central window. Projecting molded lintels are marked by faux keystones, while the window itself contains two Roman-arched, stained glass windows surmounted by a stained glass oculus.

The east façade wall is crowned by an elaborate projecting gabled pediment. The bottom chord of the pediment rises above a dentil course. Modillion blocks hang from its soffit. Paterae decorate the portions of the soffit between the modillion blocks. A dentil course ornaments the upper edge of the frieze. The pediment is given additional interest by the recessed central portion of the chord. The upper chord features dentils and regularly-spaced modillion blocks. A pantile roof crowns the pediment, and a Latin cross rises from the front of the roof

ridge. The deep-set tympanum is marked by a central stone bas-relief of the Coat of Arms of the Franciscan Friars. The Coat of Arms depicts Christ's bare arm (on the right) crossing the clothed arm of St. Francis (on the left) with a cross in the middle. The hands of both arms depict the Stigmata (pierced palms).

Flanking the central pediment are lower stair tower blocks. Each of these side blocks is defined by a slightly projecting pilaster that rises from a cast stone water table and slightly projecting plinths. The upper portion of each pilaster is marked by two stone belt courses. The lower belt course extends from either side of the spring of an upper level arched lintel. A plaque marks the south plinth and reads "AD 1925" with a Latin cross.

Both stair towers have narrow openings placed in the first and second story level. Each of these openings is punctuated by arched lintels with brick vousoirs and projecting cast stone springers and extrados. The projecting lintels are also constructed of cast stone. Both first story, Roman-arched openings are now filled. The south second story opening contains a stained glass window, while the north second story opening is blank. The area between the springers of each of the second story arches and the molded cornice is decorated with yellow brick laid in a basketweave pattern.

Each stair tower is crowned by a matching scroll bracket that terminates in a patera. The curved upper portion of each bracket is decorated with a series of parallel gouges.

South Elevation

The south elevation (Photo 4) is enframed by projecting end blocks. The east end block contains a stair tower, while the west end block constitutes the bell tower (Photo 12). The south wall of the stair block is flanked by slightly projecting brick pilasters. These pilasters rise from coursed, ashlar plinths. A stone band marks the water table. As on the façade wall, two moldings ornament the upper portion of the pilaster shaft. The bottom molding extends from either side of the arch spring. The lower portion of the wall is ornamented with a blank oculus with cardinal point keystones, while the upper portion of the wall contains a blank surround with Roman-arched lintel. Similar to the façade, the area between the arch springer and the molded cornice is filled with bricks laid in a basketweave pattern.

A handicapped access ramp was added adjacent to the lower south wall in about 2000 (Photo 5). The ramp rises from east to west, beginning at sidewalk level in the vicinity of the stair tower wall, and rising to the height of the door at the rear of the south wall. The ramp is constructed of poured, reinforced concrete with a projecting upper concrete lip accommodating the railing. The steel railing consists of thin matchstick posts with regularly spaced newels, square in cross-section with ball finials. The west end of the ramp terminates with steps downward from the door landing at its west end. These steps have granite treads and are sheathed in brick. The landing provides access to a steel door decorated with a Greek cross (Photo 6). This door provides access to the south side aisle of the church in the vicinity of the sanctuary. A water table extends the length of the south side, and a basement window whose upper cord extends to the bottom edge of the water table illuminates part of the basement, which is now primarily used for storage.

This wall is divided into seven bays by buttresses with slanted caps that rise from the water table. Each buttress is ornamented by a tall, narrow, Roman, filled arches (Photo 7). Each bay contains a Roman-arched window with paired Roman-arched stained glass windows and a circular plaque in the upper section. As on the east façade, the half-round lintel is marked by projecting cast stone springers and extrados. The western bay contains a raised steel door, placed adjacent to the handicapped ramp landing (Photo 6). Above the door is a blank arch with a projecting cast stone sill and projecting Roman-arched lintel.

The wall cornice is marked by a decorative brick band that resembles a horizontal ladder. The cornice is boxed in aluminum, and the roof is sheathed in pantiles. The shed roof of the south side aisle slopes upward to the base of the clerestory of the nave.

The south wall of the clerestory is divided into bays by plain brick pilasters. The five central bays contain paired window openings, while the two end bays contain single window openings. The paired windows are enframed by Roman arches rising from a central, slightly projecting pier. The window lintels feature projecting springers, intrados, and extrados. Each opening contains a stained glass window. Above the window openings is a decorative brick band, resembling a horizontal ladder, matching that used on at the cornice of the side walls. The roof is sheathed in pantiles.

The rear of the frontispiece façade is visible at the east end of the south elevation. This view reveals that the central façade gable peak rises above the roof of the nave. The exposed upper portion retains the decorative elements of the east side of the gable, employing both modillions and dentils. A flat-roofed block, probably containing utilities, rises from the inner portion of the stair tower where it is hidden by the frontispiece. The capital of a Corinthian pilaster is visible at the east corner of the south elevation (Photo 8).

As noted, a bell tower, square in footprint, projects from the southwest corner of the church. This bell tower is described following the general description of the four sides.

West Elevation

Typical of the rear elevation of a building, this side is less ornamented than the "public" sides, though it employs several of the same decorative elements (Photo 9). This side is divided into two parts: a southern section forming the rear wall of the church itself, and a northern section that forms a connecting block between the church and the rectory.

The bell tower, described below, is located at the south end of the rear wall (Photo 12). The rear wall is divided vertically into three sections. The basement, containing two rectangular window openings and a north rectangular louvered opening, is defined by a narrow, crowning, cast stone belt course. Above the belt course rises the first story wall. This wall has two openings, each defined by a Roman-arched lintel with slightly projecting springs, extrado and intrados, and a slightly projecting, cast stone sill. The northern window is infilled with a metal, two-panel louvered vent, while the south opening is filled. The first story cornice continues the brick, ladder-like decoration used on other sides of the building. Above this decoration is a metal rain gutter mounted to the wall. The rear wall rises to a second story gable. The second story wall is stuccoed

and blank, except for a downspout mounted off-center on the wall. A Latin cross finial rises from the peak of the rear gable. A low chain-link enclosure containing four air conditioning compressors placed on a concrete pad adjoins the rear wall of the church.

The connecting block rises two stories in height above a partially raised basement (Photo 38, right side). The water table that extends across the rear wall of the church continues across the rear wall of the connecting block. Two wood-framed, one-over-one, double hung, sash windows provide illumination for the basement. Paired window openings, vertically aligned, are placed in the first and second story of this block. Each pair of windows is joined by the continuation of the inner springer as a belt course between the two openings. The first story openings contain Roman-arched, stained glass windows placed beneath Roman-arched lintels with projecting springers, extrados and intrados. Sills are formed of slightly projecting cast stone. Second-story openings are similar to those of the first story but the windows are shorter and feature a lower hopper sash. The wall is crowned by the same ladder-like decoration employed elsewhere on the building. The roof of the block is sheathed in clay tile.

The configuration of the west wall of the rectory is described later in Section 7.

North Elevation

The north elevation (Photo 11) resembles the south elevation of the church. The six-bay portion of the lower wall is enframed by the stair tower at its west end and by the connecting block between the church and the rectory at its east end. The stair tower features corner quoins at the ground level formed by coursed ashlar, stone blocks. These blocks rise to the lower surface of the water table. Both arched openings match in form those on the east façade wall. The upper level opening on the north wall is infilled with brick, and its springers extend into a decorative horizontal band.

As with the south elevation, the north elevation is divided into bays by equally-spaced, projecting, slant-topped buttresses. The water table continues as a band along the lower portion of each buttress, and a narrow, oblong, Roman-arched topped recess is placed in the center of the outer surface of each buttress. Each bay contains a three-part, stained glass window, identical in form to those used on the south wall. Slanted screen guards protect the sill area of each window. Above the windows is a narrow band, and above this band is the ladder-like decoration used elsewhere on the church as a frieze. A metal box gutter projects from the underside of the clay tile roof.

Similar to the south elevation, the recessed clerestory wall is visible behind the plane of the north aisle wall. This wall is divided into bays by plain pilasters. The end bays contain single, Roman-arched stained glass windows, while the central bays have paired windows. These windows are identical in placement to those on the south clerestory wall. A narrow band extends horizontally across the upper wall. The lower side of the band intersects the extrados of the window lintels. The frieze is ornamented by a horizontal ladder-like decoration similar to those used elsewhere on the church. The wall is crowned by a metal box gutter. Downspouts extend at several points from the gutter and are mounted to several of the wall pilasters.

The Roof

The roof of the church consists of a gabled central block hidden behind the frontispiece façade and lower shed-roofed side aisles. Each section of the roof of the church is sheathed in pantiles, possibly chosen to evoke the architecture of Italy. An octagonal brick and wood-framed ventilation cupola rises from near the center of the roof ridge of the main block (Photo 1, upper left). This cupola has a brick base, wood-framed side walls, each pierced with wooden, Roman-arched, louvered wood vents. The cupola is crowned with a tent roof, sheathed in clay roofing tiles. A multi-part, wood finial rises from the apex of the roof. A tall, narrow, half-engaged, brick heater chimney, square in cross-section, rises from the western portion of the northern roof slope. This chimney has a belt course about halfway up its exposed stack, and a corbeled cap.

The Bell Tower

The bell tower is the most visible part of the church in the surrounding portions of Hoboken (Photo 12). Rising four stories in height, it is a landmark on the city skyline. As would be expected, it employs many of the same architectural elements found elsewhere on the church. The east wall of the bell tower projects slightly beyond the plane of the south wall of the church in its lower two levels. This exposed wall is marked by a portion of a brick pilaster whose full width is visible on the south wall. The upper two levels of the east wall of the bell tower are visible. The third level features a single Roman-arched opening. This opening, which is filled with a metal louvered vent, employs the same type of sill and lintel as those found elsewhere on the building. The top level of the tower features paired Roman-arched openings with connected inner springers. As with the third level opening, louvered metal vents fill the Roman-arched openings.

The upper two levels of the bell tower are enframed by slightly projecting pilasters. These pilasters feature a molded cast stone pendant hanging from the underside of the shaft. Two cast stone bands define the two upper levels of the tower, and the cornice is punctuated by a horizontal, ladder-like decoration. The bell tower is crowned by a tent roof sheathed in standing seam metal. A Greek cross rises from the apex of the roof.

The south, or primary, elevation of the bell tower is enframed by corner pilasters that rise from a slightly projecting base defined by the water table band. A rectangular basement window is centered on the wall beneath the water table band. Each of the arched openings that define this side of the tower feature springers that extend outward to the corner pilasters. Single Roman-arched windows are placed in the first and second levels of the tower. Similar to the sanctuary stained glass windows, these are marked by projecting Roman-arched lintels and flat sills. A stained glass oculus is placed above the upper window and is placed in a slightly projecting frame. The third level of the tower is defined by upper and lower, cast stone bands. The lower band intersects the base of corner pilasters inset within the wider, full-height corner pilasters. Below the belt, molded pendants hang from the base of the pilasters.

The upper belt course defines the sill of the paired louvered bell tower openings. The louvers in the belfry are not original to the building. They were installed by the U.S. Secret Service prior to President Reagan's visit to the church in 1984. These openings also feature Roman-arched heads defined by slightly projecting lintels. A frieze band tops the wall and steps in at either end. A cast stone circular plaque is placed in the center of the

frieze. The wall is crowned with a segmental arched pediment, a feature that references the main door surround on the east façade wall. Dentils hang from the lower chord of the pediment and the arched upper chord. The tympanum is deeply set and features a central plaque with symmetrical panels to either side shaped to reflect the surrounding chords.

The rear (west) side of the bell tower employs the same pattern of openings as on its south side. The main difference is the smaller size of the basement window. On the north wall of the tower the two upper levels of the tower have openings matching those on the other sides of the tower.

The belfry contains four cast bronze bells. Markings on each indicate that they were cast by the McShane Foundry in Baltimore in 1926. The bells were dedicated to St. Ann, St. Anthony of Padua, St. Francis, and the Immaculate Conception.

Interior

The interior of the church has a traditional basilica plan. The doors on the east façade wall provide access to the narthex that extends the width of the east wall. In both cases, a central nave is flanked by two side aisles and terminates at the chancel which contains the main altar. The side aisles terminate in two side altars.

The Narthex

The narthex serves as a transition zone between the exterior of the church and the worship space. The exterior doors are placed in the east wall, on axis with the interior doors placed in the opposite wall. The lower walls of the narthex are marked by wainscoting, made of scagliola to resemble marble.[1] A Roman arched doorway at the north end of the narthex has an arched, stained glass window placed above a molded wood transom bar. The adjacent wall is presently decorated with two rows of metal stars that echo the shape of the door surround. The flooring of the narthex is terrazzo, while the ceiling is formed of pressed metal in a plain, small panel pattern.

The north doorway provides access to the chapel in honor of St. Ann (Photo 13). Constructed in 1993, this chapel has a floor constructed of marble tiles, walls of varying shades of marble and a northeast corner shrine to St. Ann comprised of an arched kneeler and rail and a statue of St. Ann teaching her daughter to read. This common representation of Ann and Mary originated in fourteenth century religious iconography.[2] The sculpture is mounted on a cloud base (Photo 14). This is the statue of St. Ann that is carried through the streets of Hoboken on her feast day. Tiered racks of votive candles adjoin the east wall of the chapel. The ceiling is dropped and recessed spotlights are visible through circular openings. The walls are decorated with metal or metal-coated stars mounted behind Plexiglas panels. These stars recognize donors to the church. This chapel was constructed in the former site of the baptistery.

[1] Scagliola, an Italian term meaning "chips" is made of highly polished mineral pigments and gypsum plaster. A form of ornamental plaster, it was popular in the late nineteenth and early twentieth centuries as an alternative to other, more costly materials.
[2] See, for instance, 'St. Anne and the Education of the Virgin Mary, Fourteenth and Fifteenth Centuries" (Jacobson 2010).

The south end wall of the narthex contains a central, paneled wood door with a large stained glass light in the upper section surmounted by a segmental arched, opalescent stained glass window, above a wood transom bar (Photo 15). The space behind the door consists of winder stairs extending up to the balcony with a utility closet placed beneath the stairs. A bronze plaque is mounted to the wall above the balcony door opening. This plaque is dedicated to the memory of Father Michael Gori, a well-loved early pastor of the church, and includes a portrait of Father Gori.

The three nave entry doorways, symmetrically spaced in the west wall, are each set in stained wood, molded arch surrounds with semi-circular stained glass windows placed above molded wooden transom bars (Photo 16). These transom bar are hung with dentils. Each of the windows employs opalescent glass and features a central medallion set within a circular frame, which is, in turn, set in a half-round frame. The medallion of the central door transom contains a Latin cross and crown, the medallion in the north transom contains the crossed Keys of Heaven, while the medallion on the south transom depicts flowered greenery overflowing a chalice. Each of the doors has a door closer in its outer, upper corner. The upper portion of each of the doors contains a single-light, oblong window set within a molded frame. The two outer door sets have brass push plates, while the central doors have paired brass, C-handles. The lower portion of each door consists of louvered wood panels. The central door pair is three feet wide, while the flanking doors measure two feet six inches wide.

The floor of the narthex is sheathed in terrazzo. The ceiling of the space is lowered and is currently sheathed in ceiling tiles. A lighting track is mounted to the ceiling tiles, and cylindrical spotlight fixtures are hung from the track.

Nave

The rear wall of the nave is marked by the three pairs of doors leading to the narthex. The lower portion of the wall has a scagliola baseboard, wainscoting, and chair rail with plain plaster above. The central doors are flanked by marble angels holding scallop shell bowls for Holy Water set on granite bases. Wooden shelves supported by central wooden brackets flank the upper portion of the central doors. A statue of St. Clare is placed over the left angel, while a statue of St. Teresa is located above the right angel. A large candle in brass candle holder is also placed on each shelf. Corinthian half columns extend from the wall plane to either side of the outer pairs of doors. A wooden statue of St. James holding a staff sits atop a plinth, square in cross-section, in front of the half-column. Another pair of half-columns is placed at the corners of the rear wall. A wood-framed confessional, with a north curtained chamber and a south chamber with a paneled wood door, is placed between the two south half-columns. Ball finials rise from the cornice of the confessional. The ceiling of the nave has been altered with track lighting to illuminate the area beneath the balcony.

The nave extends along the main axis of the church from the central front doors to the sanctuary (Photo 17, toward entrance, and 18, toward altar). The center aisle is lined to either side by 21 rows of wood pews with scrolltop end panels. The westernmost pews on each side are recessed 18 inches from the center aisle. The sides of the nave are defined by matching arcades symmetrical on either side of the center line (Photo 19). The east end of these arcades terminates in the choir loft. Each arcade is supported by marbleized Corinthian columns

(Photo 20) with gilded capitals. These columns support both the arches of the arcade and the arches that define the side aisles. The latter are set perpendicularly to the plane of the arcade.

The Roman arches of the arcade have soffits decorated with central painted medallions flanked by painted decorative bands. The spandrels of the arcade are also decorated with ornamental painting. The extradro of each arch is emphasized by a painted white band that extends along the edge of each spandrel and forms a frame for the decorative art. Inner portions of the spandrel contain painted panels with vine and Maltese cross motifs. A circular medallion encircled by a painted white frame is placed in the notch formed by the spring of adjacent arches. Each medallion contains a portrait in profile or facing front of one of the Apostles or Jesus, set within a painted frame of painted, bundled reeds. Some of these medallions appear to use gold leaf in the portion of the disk surrounding the portrait. Each of these medallions contains a traditional iconographic symbol serving to identify the particular Apostle (Photos 20 and 21).[3] The medallions depict the following Apostles: Andrew, Bartholomew, James (the Greater), James (the Lesser), John, Matthias, Paul, Peter, Phillip, and Thomas. Bronze and frosted glass lantern fixtures hang from the rise of each arcade arch. These fixtures have a central tubular lantern with smaller lanterns mounted to the bottom ring.

The spandrels of the arcade rise to a molded wood entablature. Its frieze is painted and is ornamented with verses from the Bible painted in a font to resemble carved letters. An inscription on the north frieze reads in Latin: *Qui Petit*Accipit* Qui Quaerit* Inveni* Et Pulsanti* (Photo 22). This passage, from Matthew 7, may be translated as "he that seeks, finds, and to him that knocks, it shall be opened." The inscription on the south band reads (also in Latin): *Domus Mea* Domus* Orationis* Vocabitur *Dicit *Domus*. (Photo 23). These words, reported by Matthew to have been spoken by Jesus during the cleansing of the Temple, were a paraphrase of Isaiah 56:7: "My house shall be called a house of prayer says the Lord." Each phrase of the inscription is separated from the next by a plaster rosette. The frieze is crowned by a dentilled cornice. Atop the cornice are indirect lighting fixtures that illuminate the sides of the barrel-vaulted clerestory.

The central barrel vault is divided by molded ribs that ornamentally extend upward from the columns of the arcade. Each vault bay is ornamented with a central circular plaster plaque with filigree (see Photo 18). The lower section of the barrel vault is pierced with either single or paired inset, arched window openings. These frosted glass windows are divided into a series of small lights. Centered within each of the windows is a Maltese cross. Because of the curvature of the vault, each window is sheltered by a sort of hood or canopy. The surface of this recess is painted with a circular plaque containing an illuminated cross or other symbol flanked by triangular panels painted with vine motifs (Photo 24).

The rear wall of the nave (photo 18) is marked by the three sets of doors noted in the narthex description. The choir loft rises above the rear wall of the narthex and extends into the nave. This area of the church is described in a later section.

[3] Traditional Catholic iconography for the Apostles includes the following: St. Peter, depicted with keys; St. Paul, carrying a book of the Gospel that he wrote; an elderly St. John holding an open Gospel book; St. Matthew with a long, wavy white beard, holding a Gospel book in one hand and an axe in the other; St. Andrew, holding a small scroll; St. Jude, holding a sword of martyrdom; and St. James, son of Zebedee, with a Pilgrim's staff. In the nave, Jesus is depicted on one medallion with an empty cross in one hand, and a Bible in the other.

The center aisle and side aisle floors, as well as the floors along the front and rear of the nave, are terrazzo. The Coat of Arms of the Franciscan Order is depicted in the terrazzo floor at the west end of the center aisle adjacent to the sanctuary steps. The flooring beneath the pews is vinyl tile on a wood subfloor.

Side Aisles

The nave and the side aisles are defined by the Roman-arched arcades that symbolically mark the transition between the ribbed barrel vault of the nave and the lower, groin-vaulted side aisles. The surface of the groin vaults unornamented, simply painted white. The side walls of the church are organized into a series of bays defined by single groin vaults (Photo 25). Within each bay are the inner half of statue niches, a central stained glass window composition, and flanking Stations of the Cross plaques between the central windows and the outer statue niches. These elements each rise from an angled marble band that sits atop scagliola wainscoting

Centered beneath the Corinthian impost blocks of the groin vaults are small statuary niches (Photo 26). The ceramic statues are placed within recesses. A wood shelf extends slightly beyond the face of the niche, supported from below by angle brackets. These shelves, which may have, at one point, held votive candles, now support spotlights aimed to illuminate these statues. These statues include the Sacred Heart of Jesus, the Immaculate Heart of Mary, Madonna Dei Martini, Mother Cabrini, Our Lady of Mount Carmel, the Sacred Heart of Jesus, St. Francis, St. Gerard, St. Giacomo, St. Joseph, Santa Lucia, St. Michael and St. Nicholas.

The niches are, in turn, flanked by marble Stations of the Cross panels set within a rounded frame with scroll detailing. Each station is in turn, surmounted by a Latin cross.

The central stained glass ensemble is placed within a Roman-arched surround (Photo 27). The lower portion of the window opening, contains a stained glass memorial plaque set beneath a transom bar. This plaque sash is able to pivot to increase ventilation in the church. Above these plaques are matching, tall, arched-top, stained glass windows. As mentioned in Part 8, these windows employ Munich style stained glass, characterized by large planes of glass, realistic yet romantic subject matter, and less prominent leading lines. The main portions of the windows consists of paired Roman-arched windows placed in a larger Roman-arched surround. The upper portion of the window opening contains a large central circular plaque flanked by rounded triangle panels with edge banding. The main pictorial windows are unified by the use of a columned arch frame and a half-recess, Most of the windows contain depictions of the Holy Family, and Jesus as an adult. Other subjects include angels, the King and Queen of Heaven, and St. Ann. The central medallions are decorated with a variety of religious symbols and iconography including IHS (a monogram for Jesus Christ), a crown, a baptismal font, Alpha and Omega symbols[4], a Bible, a Greek cross, a dove, a chalice with host, and an anchor.

Side Altars

[4] A reference to the passage in Revelation 22:13, "I am the Alpha and the Omega."

Side altars flank the main altar to either side, the north dedicated to Saint Anthony of Padua (Photo 28), while the south is dedicated to the Blessed Virgin Mary. These side altars are mirror images of each other. The altars are set in a Roman-arched niche. The altars themselves are identical. Each is set on a stone plinth and features a rectangular recessed panel with central oval cameo. An angel is depicted in the cameo. The recessed panel is flanked by attenuated columns that extend up to a molded stone cornice.

Centered on the back wall of each niche are triptychs. The Roman-arched central panel, decorated with a lozenge pattern with flower petals ornamenting the frame, serves as the backdrop for an icon placed on a cantilevered shelf.

The north icon, depicts St. Anthony in a pose popularized beginning in the seventeenth century, holding the Baby Jesus and a book in one arm and Easter lilies in the other. Both icons are formed from painted wood. The Blessed Virgin Mary is depicted in a common pose with her arms slightly outstretched at her sides and her hands raised in an attitude of blessing (Photo 29).

The Main Altar

This altar is one of the more recently added interior elements, installed in the 1970s (Photo 30). Interior lighting and interior organization makes the altar the center of attention. On axis with the middle of the nave and recessed in a Roman-arched niche, the elaborate altar was fabricated in and shipped from Italy. The sanctuary is raised on a *predella* or raised platform three steps above the level of the nave. The floor and steps of the sanctuary are white Carrara marble. A rectangular apse is formed in the center of the sanctuary by the sacristy on the north side and the bell tower on the south side. A marble *ambo* or lectern is placed to the left of the altar.

In keeping with the changes required by the Second Vatican Council, an altar of sacrifice was installed in front of the high altar to permit the priest to face the congregation. The table top (*menza*) of the altar of sacrifice is composed of a solid slab of white marble supported by paired, round marble columns with Corinthian capitals. In 1975, the sanctuary floor was extended by removing the original marble Communion railing and three rows of pews.

The towering bulk of the altar is symmetrically arranged with a lighted statue depicting St. Ann teaching her daughter Mary, the mother of Jesus, to read. As mentioned elsewhere in the nomination, this is a common iconographical depiction of St. Ann. This composition is enframed by a molded surround with a segmental-arched top. Flanking, paired, marbled Corinthian columns extend up to either end of a broken-arched pediment. Winged cherubs sit atop the broken pediment ends. Between the two cherubs and above the central niche is a dove, wings outstretched, seemingly rising from the center of a round, rayed plaque. The central portion of the altar is, in turn, flanked by large paired, marbled Corinthian columns flanking partial pilasters topped with an elaborate marble and marbled cornice. These side elements are slightly curved, drawing the eye even more to the central element. Piers and pilasters are used to emphasize the curvature of an enclosing arcade. The rounded altar top features a central shield that rests atop the central molded cornice. This plaque bears the coat of arms of the Franciscan Capuchin Order, the order of priests who have served the church for nearly 100 years and is flanked by marbled pilasters and crowned with an elaborate molded cornice. The composition is crowned with a

central finial flanked by scrolled modillions and is enframed by two trios of Corinthian columns placed on paneled plinths. The outer two columns on each side are painted to resemble marble. These columns provide ornamental support for a massive marble cornice with end scroll brackets. Rising from the center is an elaborated cross resting atop a paneled pedestal.

The arch of the apse is painted with a mural situated so that it appears that Jesus has risen from the altar to ascend the throne of Heaven (Photo 31). A bare-chested Jesus, reflecting his time on the cross, sits with his lower members draped atop a hidden chair resting on a cloud. To his right hand is his mother, Mary, while to his left hand is a figure symbolizing martyrdom. Putae holding books painted with Latin phrases are posed on the clouds beneath the Holy Family.

The Choir Loft

The choir loft is reached by a set of carpeted winder steps behind a door in the south end of the vestibule. The tiered seating of the loft is visible above the rear wall of the nave (see photo 18). The stair landing is illuminated by a patterned stained glass window with an elaborated acanthus band along the outer edge and three disks in the center containing concentric circles surrounding a central cross and featuring radial acanthus leaves. This window was donated by Maria Guiseppe Piteco (Photo 31).

The north and south portions of the east wall of the sanctuary are marked by projecting organ pipe casings, trapezoidal in footprint. (Photo 32). Centered in the east wall of the loft and recessed five feet from the front wall of the organ pipe casing is an ensemble of stained glass windows. The organization of this window is an elaboration of the window forms used in the side walls. A pair of Roman arch windows is surmounted by a rose window with triangular spacer windows (Photo 33). This window ensemble was donated by Louis and Gertrude O'Farrell. A retired cigar dealer, Louis O'Farrell and his wife Gertrude were residents of Hoboken.[5] The lower window is the only one in the church containing the painted name of its fabricator, the New York firm of John Morgan and Sons.

The main portions of windows contain depictions of St. Ann and St. Mary. Similar in form to those used on the side walls, each image is enframed by double-height paneled pilasters that rise to a Roman arch with an egg-and-dart molding. The two saints are depicted as facing one another while standing in an interior space with an arcade that permits an exterior view. The depiction of the Virgin Mary includes a scroll discarded on the floor, while that of St. Ann includes an open book discarded on the floor (photo 33 left and right side, respectively).

The pipes and electro-pneumatic wind chests for the organ are located to either side of the central stained glass window. The pipes from the original organ, removed in 1952, were reused and combined with oak paneling to create a decorative screen in front of the organ works. The choir loft is illuminated by a hanging pendant light with a frosted glass bowl.

[5] U.S. Bureau of Census, Fourteenth Census of Population (1920), Hoboken, Hudson County, NJ, page 1B.

The church organ console is centered in the choir loft and is located close to its west side (Photo 35). A solid wood kneewall marks the west side of the loft. The organ is flanked by choir pews.

The Clerestory

The clerestory is lit by cove spotlighting concealed by the nave cornice (see Photos 19 and 24). Each clerestory wall contains 14 windows placed in angled recesses. The windows, set in wood-framed surrounds, each have a Roman-arched upper sash with 30 lights, and a 1d2-light-lower sash. Each window light is frosted, and each window has either a red or yellow Maltese cross with larger vertical members centered in the upper sash. The sash is marked by a blue border.

The upper surface of the window recess is painted with a plaque surrounded by a white band. Some of these openings have a cross surrounded by a tangle of vegetation while others depict an angel figure with gold-leaf halo.

Sacristy

The sacristy is situated at the west end of a short hallway that extends from the west side of a narrow hallway connecting the sanctuary and the rectory (Photo 36). This hallway extends from a doorway placed in the north wall of the church, a short distance east of the north side altar. The sacristy provides an area for clergy and acolytes to don vestments and also contains the controls for the church's electronic carillon. It contains carved oak cabinets for storing vestments and sacred vessels, as well as more modern closets on the east wall to house acolyte vestments. The room also contains a special wash basin, called a "*piscina,*" the drainage of which is piped directly into the earth. This basin is used for rinsing sacred vessels. In 1975, the original stained glass windows in the room were removed and replaced with three designed and executed by J & R Lamb Studios of Wyckoff, New Jersey. Established in 1857, Lamb is the oldest continuously operating stained glass studio in the United States.[6] The sacristy windows depict the Blessed Mother and Saint Ann on the west wall and St. Francis on the north wall. A short hallway connects the sacristy and church with the rectory.

The Rectory

Constructed at the same time as the church, the rectory is located to the north of it and connected to it by a three foot wide, first floor hallway. This hallway has a small bathroom and a utility closet on its east side and a hallway to the sacristy at the south end of its west wall.

The rectory is set back from the west side of Jefferson Street and its front yard is planted as a garden (Photo 37). This garden is defined by a low, wrought iron fence, curving inward at the center of the fence line. The center of the inward arch is marked by a side-hung wrought iron gate placed at the east end of a central concrete

[6] Our History. J&R Lamb Studios website (http://lambstudios.com/stained-glass-studios.html).

walkway. At the time of the original survey, the sides of the walkway were planted with seasonal flowing plants and low bushes. A stark Latin cross formed by stained boards is planted in the ground south of the walkway. The walkway itself splits at the east side of an enclosed vestibule. This vestibule, whose east wall features patterned concrete blocks forming a rectangular frame, serves as a backdrop for a statue of St. Mary mounted on a low plinth.

Historic images of the rectory indicate that the site of the enclosed vestibule was originally an open stoop. The vestibule has a raised doorway on its south wall reached by a flight of concrete steps finished in veneer brick with wrought iron safety railings. These stairs extend up to a stoop adjacent to a single-light steel door in the south wall of the vestibule. A brick string course formed of vertical stretchers extends a few feet across the façade wall, interrupted by the vestibule, a few inches above the stoop level. The vestibule is flanked by paired narrow windows with replacement one-over-one, double-hung, steel-framed windows. The four, first floor windows are topped by half-round lintels formed by header belt course. A steel-framed and glass door provides entrance into the interior of the rectory. First story windows on the façade are protected by side-hinged wire mesh and metal framed security panels.

The primary entrance to the building is now from the parking lot at the rear of the building and is housed in a raised single-story, flat-roofed, brick-clad block that projects from the center of the rear wall of the building, echoing the interior central hall that extends the depth of the first story (photo 37). Access to this rear vestibule is by brick-clad steps with brick balustrades to which are mounted metal pipe railings. These steps provide access to a recessed flat panel door placed off-center on the south wall. A porch light is mounted above the rear door.

The east front of the rectory (photo 36), two-and-one-half stories in height, is three bays wide. Paired windows with arched lintels are placed over the original stoop. The first story of the façade features paired square-topped windows, symmetrically arranged to either side of the former main entry. The end bays of the second story wall are marked by single, Roman-arched windows. The second story windows are tied to one another by a brick string course composed of headers and soldiers that extends across the wall at arch spring level. A double dormer with paired arch openings, a string course, and a crowning rounded parapet rises from the eaves of the front wall. The roof is sheathed in pantiles.

A hipped roof, two-story, brick hyphen extends from the rear of the south wall of the rectory to the church. The west wall of this hyphen is fenestrated with paired, Roman-arched, one-over-one, double-hung, sash windows. The overhanging eaves of the hyphen shelter a brick band placed at the top of the wall. The roof of the hyphen is sheathed in roofing tiles that match those of the rectory.

The rear wall of the rectory contains a projecting raised vestibule addition with south side brick steps and a flat roof. First story windows are placed in Roman blank arch surrounds, while second story windows feature arched lintels with the spring line of the arch rising from a corbeled brick string course. A hipped dormer rises from the rear roof slope. This dormer contains paired one-over-one double-hung, sash windows (Photo 39).

Although the rectory still contains a third-story apartment for the parish assistant priest, it is now primarily used as office space. Interior partition walls have been added, and the ceilings dropped and equipped with flush lighting fixtures. The ground floor is divided into a reception room, three offices (Photo 39), two bathrooms, a kitchen (Photo 40), and a meeting room. A staircase, placed on the north side of the central hallway, provides access to the second floor, which is divided into two offices, a bathroom, a meeting room and a chapel. The third story contains the priest's apartment and subdivided office spaces, now largely used for storage.

Beginning in 2015, the rectory has undergone and is undergoing major renovations and reconfigurations to accommodate living quarters for the pastor of the church on the second floor. Previously noted wall paneling has been removed, the bathroom is being modernized, and the partitions reconfigured to be appropriate for an apartment. Due to the removal of earlier fabric to build the apartment, this part of the building lacks historic integrity.

Most of the interior spaces have undergone at least moderate degrees of alteration. In most spaces gypsum wallboard appears to have replaced the original plaster. The original flooring has been replaced with or covered in vinyl tiles, while ceilings in many spaces have been dropped to accommodate new utility lines. For example, in the kitchen the ceiling consists of standard-size, large ceiling panels set in a metal strip grid, with fluorescent box light fixtures hung from the ceiling.

In 1947, the original entry and stoop on the east façade wall was removed and a new, flat-roofed vestibule was constructed. The original double-hung, wood sash windows were replaced in 1985 with double-glazed, aluminum sashes. Three stained glass windows were installed in the second story chapel in 1986. These windows include depictions of the Blessed Mother and Saint Anthony on the west wall and St. Ann on the north wall. These windows, as those in the sacristy, were designed and executed by J & R Lamb Studios of Wyckoff, New Jersey. The final stained glass window in the chapel, depicting St. Jude, that had been removed from the west wall of the church to permit the installation of ventilation fans, was reinstalled on the south wall of the rectory by J & R Lamb Studios in 1990.

Basement

A basement underlies both the rectory and the church. Current access to this basement area is by means of a straight run wood staircase located off the north side of the central first story hallway of the rectory (Photo 41). The basement is presently used for rectory laundry facilities (Photo 42), a wine cellar for Communion wine, storage, and a central area is used as a kitchen for the substantial amounts of food served during the July festival (Photo 43). The east portion of the church is underlain by a full basement used for storage (Photo 44).

The basements of both the church and rectory are unfinished with concrete floors, exposed floor joists and piping, brick walls, and brick piers. Lighting is provided by temporary lights hung from the joists (Photos 42

and 44). In the rectory portion of the basement, structural support is provided by two rows of regularly-spaced , brick piers, one foot square in cross-section.

Exterior Statuary

As noted in the rectory setting description, the east yard of the rectory contains two statues. The first depicts Mary, attired entirely in white, holding a rosary and praying (Photo 45). This depiction is termed "Our Lady of Fatima" as a depiction of the famous Portuguese vision. The statue, sculpted of Carrara marble, was donated to the church in the 1940s.

The second sculpture (Photo 46), located in the northeast corner of the rectory yard, is similar in form to the sculpture in the St. Ann Chapel, depicting St. Ann teaching her daughter to read. It is set behind a low, wrought iron fence in a brick grotto with a shallow plastered recess. The bricks used in the grotto resemble those employed in both the church and rectory. The main wall of the grotto is crowned with brick headers and corner granite blocks. A metal cross with arms resembling open hearts serves as a finial for the grotto.

SUMMARY

St. Ann's Roman Catholic Church in Hoboken, Hudson County, New Jersey, is locally significant under National Register Criterion C, Criterion Consideration A, as exemplifying the distinctive characteristics of Italian Renaissance Revival church architecture. Built for an Italian immigrant congregation, its style was chosen to evoke references to the religious architecture of the homeland of its members. The church possesses significance both for its architecture and for its ecclesiastical decoration including paintings, statuary, and stained glass windows. The period of significance of the property extends from 1925 to 1927, when the church was constructed, and also includes 1948, when a major program of interior decorative painting was completed.

The church was designed by Anton Louis Vegliante, an Italian immigrant architect who designed at least four other churches in northern New Jersey. The church's interior decoration was planned and executed by Gonippo Raggi, one the foremost ecclesiastical artists of the Roman Catholic Church during the first half of the twentieth century whose works are found in as many as 100 churches in the United States. Most of its stained glass windows were fabricated by a prominent nineteenth and early twentieth century firm, John Morgan and Sons, whose other commissions included New York's St. Patrick's Cathedral. The church retains a high degree of integrity with most changes due to mandated changes in the liturgy.

In its design, feeling and craftsmanship, St. Ann's exemplifies the effective use of an Italian Renaissance architectural language in the design of an edifice to serve an Italian ethnic community. The congregation's ties to Italy are further conveyed by the extensive depiction of its patron saint, Saint Ann [or Anna], as well as the depiction of a variety of other Italian saints in its interior decorative art.

History of the Parish

The Parish was canonically erected in 1900 by the Most Rev. John J. O'Connor, Bishop of Newark. Father Felix DiPersia, later monsignor and pastor at Holy Rosary Catholic Church in Jersey City, was selected to minister to the spiritual needs of a portion of Hoboken's Italian immigrants at a small chapel on Adams Street that had been purchased by the St. Ann's Society, an organization of southern Italian immigrants. Father DiPersia obtained permission from the Diocese of Newark to purchase several lots at the northwest corner of Seventh and Jefferson streets in a predominantly Italian section of Hoboken as the site of a more permanent church and rectory.[1]

DiPersia left before construction began on the first church and was succeeded by Father John Rongetti. The church's cornerstone was laid on November 8, 1903 by Father Leopold Hofschneider, pastor of the Church of Saints Peters and Paul in Hoboken.[2] It was a Carpenter Gothic building of wood-framed construction featuring a stickwork gable screen on its façade. Not tied to the geographic roots of the congregation, it, instead, employed a frequently-used stylistic language for small churches of its time (Supplementary Photo 1).

[1]Saint Ann's Roman Catholic Church, "Silver Jubilee of St. Ann's R.C. Church, 1925-1950," 1950: no page.
[2] "Highlights of Saint Ann's Parish," 23. 1975 typescript history in the St. Ann's Church files, Newark Archdiocese Archives, Seton Hall University, East Orange, New Jersey.

In 1906, Father Rongetti was succeeded by Father Michael DiSapio who served the church until the arrival of the Capuchin Franciscan Fathers in 1921.[3] The Capuchins were one of several missionary orders sent by the Vatican to minister to poor immigrant congregations throughout North America and Australia. In his study of one missionary order's effect on Catholic parishes, Peter R. D'Agostino divided Italian immigrant priests into three types: 1) clerical individualists; 2) religious exiles; and 3) missionaries of the *patria*, emigrant priests in missionary societies.[4] The Capuchin priests of St. Ann's belonged to the third group.

The first Capuchin pastor of St. Ann's was the Rev. Michael Gori. Gori, born in Italy, had been an active member of a group of missionaries commissioned to work in Tuscany. He had come to the United States in 1913 at the request of New York Cardinal John Murphy Farley, and assumed the role of pastor of St. Ann's on September 8, 1921, where he served for 16 years until his death.[5]

It was during Father Gori's tenure that the present church was constructed. In August 1922, the church purchased a 100 foot by 125 foot parcel of land at the corner of Jefferson and Seventh Streets from a resident of Weehawken for $15,000. The original church physically moved to 715 Madison Avenue and after completion of the new church was converted to a parish hall and later a youth center. It was razed after being severely damaged by fire. The original rectory, which stood on the west side of Jefferson Street immediately north of the church, was relocated to 720 Jefferson Street and sold to private interests.

On November 1, 1925, the Feast of All Saints, Monsignor Eugene Carroll, pastor of Our Lady of Grace Church in Hoboken, officiated at the laying of the cornerstone for the new St. Ann's Church. Father Raymond Tonini, Gori's fellow Capuchin, principal speaker at the ceremony, had officially opened the campaign to raise funds to erect the church. At the ceremony, Tonini made a plea for additional building fund contributions and received $5,000 in contributions in 20 minutes. The largest gift was $1,000 from the Hoboken City Commissioners. The church was completed two years later. Monsignor John A. Duffy, the Vicar General of the Diocese of Newark officiated at the blessing of the new church. He made particular note of the marble altar, considering it the finest he had ever seen.[6]

In 1947, Father Mauro Landini was appointed pastor of the church. A native of Italy, he was a popular preacher in his home country, and soon became well-known in the United States due to his radio broadcasts. Shortly after he assumed the pastorate, he initiated a program of renovation in the church. The exterior of both church and rectory were cleaned, and Gonippo Raggi and his son, Charles Raggi, were retained to paint decorative artwork to highlight the interior. At the same time bronze chandeliers were installed to better illuminate the artwork. These chandeliers were fabricated by the Rambusch Studios of New York.

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[3] Ibid., 2.
[4] Peter R. D'Agostino, "Ethnicity and Religious Priests in the American Church: The Servites, 1870-1940," *The Catholic Historical Review* 80:4 (October 1994), 714-740.
[5] *The New York Times*, "Michael Gori" [obituary], January 5, 1937
[6] *Jersey Observer*, "Cornerstone of New Church for St. Ann's is Laid," November 2, 1925

In 1953, the original organ was removed and was replaced with an organ constructed by the Schantz Organ Company of Orrville, Ohio. The organ has two manuals, twelve ranks of pipes, foot pedals and a traditional roll top style console. It is located near the front railing of the choir loft.

In 1956, a church school was dedicated with Archbishop Thomas A. Boland presiding. The school was staffed by the Franciscan Capuchin Sisters of Ringwood, New Jersey. The School, now known as Hoboken Catholic Academy, continues to educate Hoboken's children at its 555 Seventh Street location.

Additional renovation of the church took place during the pastorate of Father Lawrence Lisottta who arrived in the early 1960s. Time had dulled the colors and damaged the plaster and niches in the church interior, and renovation began in 1963. At the same time, plans were drawn for a residence to house the Sisters who staffed the school. Ground was broken for this dwelling on Jefferson Street between Sixth and Seventh streets. This convent was completed in November 1965.

Father Lawrence's successor, Fr. Achilles Cassiere, came to the church shortly after the major twentieth century conclave of the church, Vatican II. To accommodate the revised liturgy, a new altar of sacrifice was installed to permit the celebrants to face the congregation during the service. In addition, in keeping with the new liturgical format, portions of the altar rail and the first three rows of pews were removed to permit the enlargement of the sanctuary.

The next pastor of the church, Father Richard, began his service by having the church air-conditioned. At the same time an electronic carillon with a range of up to ½ mile was installed. Within the few following years, the sacristy was refurbished, and the sanctuary was extended. During the renovations in the sacristy three new stained glass windows, bearing the images of St. Ann, St. Francis of Assisi, and the Blessed Mother were installed. These windows were fabricated by the J & R Lamb Studios of Wyckoff, New Jersey. The west wall windows depict the Blessed Mother and Saint Ann, while the north window depicts St. Francis.

In 1984, the United States Secret Service ordered the open belfry of the bell tower to be enclosed with metal louvers as part of security preparations for a visit from President Ronald Reagan. Reagan's visit, which occurred on St. Ann's Feast Day, took place in the midst of his reelection campaign.[7] In 1984, the stained glass windows of the church were covered with Plexiglas protective glazing installed by J & R Lamb Studios of Wyckoff, New Jersey. In 1993, the former baptistery at the north end of the narthex was converted to a shrine to "Good Saint Ann." The baptismal font was then moved to the rear of the nave.[8]

[7] The President's remarks on that occasion are recorded on the American Presidency website: (http://www.presidency.ucsb.edu/ws/?pid=40204).
[8] The majority of this historical background was taken from the initial draft National Register nomination text, prepared by George Sorensen. Although no sources are indicated, it is assumed that most of the information was gathered from published histories of the church, including those for the 50th and 75th anniversaries.

Artistic and Architectural Significance

In both its design and its workmanship, St. Ann's Church is indicative of the confident use of Italian Renaissance Revival design by its Italian American architect. The church incorporates tenets and elements of Italian Renaissance models in its strict symmetry, its façade organization and details, and its use of the Corinthian order in pilasters and columns. The use of a single rear tower is a vernacular touch meant to reference an Italian village church with its characteristic campanile. Because of the height of this tower, the church is a focal point of its surrounding west Hoboken neighborhood.

The Architect of the Church

The church was designed by Bergen County architect Anton [Anthony] Louis Vegliante, presently best known as the donor for the Vegliante Award, an annual citation given to a member of the Architects' League of Northern New Jersey for outstanding service to his or her profession.

A scholar of Newark Archdiocese Roman Catholic church architecture indicated that the idea for using a Italian Renaissance model for the church reflected the desire of the Italian congregation to remember and honor their homeland and been routinely approved by the diocesan office.[9] Vegliante may have been selected because of his earlier Italian ethnic church designs in nearby Bergen County.

Information about Vegliante's upbringing, training, and architectural career is difficult to find. His World War I draft registration indicated that he was a naturalized American citizen who was born on March 14, 1885. An unsourced genealogical document indicates that he was born in S. Severo, Italy[10] in the Province of Foggia, Region of Apulia, Italy. He emigrated to the United States in 1906 at the age of 21, working as a housepainter while he learned English. His occupation is listed as housepainter at the time of the 1910 Census.[11] It is not known when or how he received architectural training, but he spent much of his adult life as an independent architect in practice in Garfield, Bergen County. He is first listed in the annual city directory for Garfield as an architect in the 1912 edition.[12] He had a typical local practice, designing apartment buildings, multi-use buildings, and a few houses.[13] His institutional buildings include schools, churches, and an orphanage. His identified commissions illustrate a marked affinity for Italian American organizations. Among the buildings he designed were a Sons of Italy lodge in Lodi, a Sons of Italy orphanage in Nutley, as well as at least four Roman Catholic churches, each for a predominantly Italian American congregation. His church designs included:

Sacred Heart Church. Randolph Avenue, Clifton, New Jersey (c. 1919). [Supplementary Photograph 2]

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[9] Msgr. Robert Wister, Seton Hall University, electronic mail message to Douglas C. McVarish, March 2015.
[10] "Long Family Tree," on *Ancestry.com* website (http://trees.ancestry.com/tree/19209202/person/19897029328?ssrc=&ml_rpos=2), accessed February 24, 2015.
[11] United States Bureau of Census, Census of Population, Garfield, Bergen County, New Jersey, 1910.
[12] W.L. Richmond, *Annual Directory of Passaic* (Passaic: W.L. Richmond Company, 1912), 470.
[13] Indexed citations to Vegliante's work are found in the periodicals *American Contractor* and *Real Estate Record and Builders' Guide.* Due to copyright restrictions, post-1922 issues of both publications are not available on-line (these later issues have also not been indexed). Therefore, this conclusion is based upon his reported earlier work.

Vegliante's two earliest identified church commissions have unfortunately both suffered unsympathetic additions.Vegliante's Clifton church design has unfortunately been compromised by the addition of a c. 1960 full-width vestibule/entry to its façade wall. The church, smaller than Vegliante's later church designs, apparently features a central nave aisle leading to a rear sanctuary. As with later designs, a bell tower (or campanile) is placed in the rear corner. The design features a transept in front of the bell tower, and a gabled frontispiece façade with massive corner piers and a central Palladian window. The walls are laid in yellow-beige brick possibly to recall the predominant building colors of Italy.

Saint Anthony of Padua. 95 Myrtle Avenue, Passaic, New Jersey (c. 1919) [Supplementary Photo 3]

St. Anthony of Padua has been altered by replacement of its front doors, the installation of mid-twentieth century awnings, and the addition of a late 20th century, two-story brick block at one end of the façade, possibly the site of an elevator. Its central gabled façade wall with flanking, lower, triangle-topped buttresses may have been inspired by the much grander Santa Croce Church in Florence, while the façade niches may draw upon the inspiration of Venice's San Giorgio among other models. The side walls of the church contain stained glass windows placed in Roman-arched surrounds and a rear tower, referencing an Italian village church.

Our Lady of Mount Virgin. MacArthur Avenue, Garfield, New Jersey (plans c. 1920, completed 1927) [Supplementary Photo 4]

Vegliante's third identified church commission is on a much grander scale than his first two. He employs a basilica plan with a prominent frontispiece façade wall divided into a central, projecting entry bay defined by double Corinthian pilasters. In the upper wall, a large, Roman-arched stained glass window is placed in the central bay flanked by small Roman-arched windows. The entry bay is defined by a projecting triangular-topped parapet plaque with a central Greek cross. As in his other church designs, light-colored brick is used and a bell tower or campanile is placed in the rear corner.

Vegliante's final two known church designs, the near twins, St. Ann's and Our Lady of Mount Carmel [Supplementary Photo 9], illustrate the architect's growth. Our Lady of Mount Carmel, located on Broadway in Jersey City, was begun in 1925 and was completed the following year. The appearance of the two facades are very similar. Among the differences are the employment of paired windows in the façade side bays of Our Lady rather than the single windows of St. Ann's and the inclusion of a niche with a statue of Our Lady in the façade pediment of the Jersey City church.

While the frontispiece façade of Sacred Heart appears somewhat ungainly and the side elevations of this appear almost unfinished due to their lack of ornamentation, Vegliante's designs for the two Hudson County churches are both well-executed adaptations of European precedents, the works of a mature architect. It is the unity and creativity of the entire composition that gives St. Ann's architectural significance under Criterion C.

Vegliante died in 1931 at age 47. An anonymous writer described the architect's approach to his commissions:

> He was a finished project architect. He followed up his jobs. Nobody changed Vegliante's designs. He did not work for builders. When you commissioned him, he took his job all the way. He was a good architect,

> He was precise, he was meticulous. He was dedicated to his profession. He was respected as an architect. He loved architecture.[14]

St. Ann's Church is significant not only for its architecture but for its interior painting, its stained glass, and statuary.

Liturgical Art

From the earliest years of the church, liturgical art has been an integral part of the Catholic worship experience, designed both to inspire and educate the viewer. Liturgical art may be defined as "Images or representations of sacred subjects set aside for devotional purposes."[15] The designer of the paintings and the mural that grace the interior of St. Ann's, Gonippo Raggi, was, recognized as one of the foremost liturgical artists of the early twentieth century.

The church interior was painted by Raggi, a Roman Catholic ecclesiastical artist and his son, Charles. According to the elder Raggi's obituary in the *New York Times*, he did the murals and decoration for more than 100 Catholic churches in North and South American and in Europe.[16] Fewer than half of his commissions have been identified. Among those that have been are:

Cathedral Basilica of the Sacred Heart (Newark, New Jersey). Design of furnishings. Gonippo, Louis, and G. Ernest Raggi (1951).[17]
Saint Josephat Basilica (Milwaukee, Wisconsin). (1926-1929)[18]
Our Lady of Victory (Lackawanna, New York) (1921-1925)[19]
Our Lady of Good Counsel Church (Newark)[20]
St. Lucy's Church (Newark)[21] [NR 12/31/1988]
Our Lady of Mount Carmel (Orange, New Jersey)[22]
St. Leo Church (Irvington, New Jersey)[23]
St. Patrick's Pro Cathedral (Newark) [NR 11/3/1972]

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[14] As cited on, "Background of Architects League of Northern New Jersey: Anton L. Vegliante Award," an unpublished typescript provided by the League, 2014.
[15] New Catholic Encyclopedia (online), "History of Liturgical Art," accessed at http://www.encyclopedia.com/article-1G2-3407706767/liturgical-art-history.html,.
[16] *The New York Times*, October 23, 1959.
[17] *The New York Times*, "Cathedral to Get Lighting for Video," May 20, 1951; Brian Regan, *Gothic Pride* (2012).
[18] "St. Josephat Basilica: History," website: http://thebasilica.org/history, accessed February 24, 2015.
[19] Our Lady of Victory, "Our Lady of Victory National Shrine and Basilica," website: http://www.ourladyofvictory.org/about-the-shrine/history/. Accessed December 8, 2014.
[20] As cited in "A Brief History of Saints Peter and Paul Church" (St. Shenouda the Archimandrite Monastery), website: http://www.michellabs.com/joomla/index.php?option=com_content&view=article&id=36&Itemid=19&lang=en, accessed February 20, 2015.
[21] St. Lucy's Church, "St. Lucy's History and Tour." Website: http://www.saintlucy.net/history.html. Accessed February 17, 2015.
[22] Wister, Robert, "Orange – Our Lady of Mount Carmel," Churches of the Archdiocese of Newark: Architecture and Art, 2011,Website: http://blogs.shu.edu/newark/churches/archives/628. Accessed March 19, 2015.
[23] Wister, Robert, "Irvington - St. Leo Church: Churches of the Archdiocese of Newark: Architecture and Art", 2011. Website: http://blogs.shu.edu/newark/churches/archives/1155. Accessed March 19, 2015.

Archdiocesan Seminary Chapel (Darlington, New Jersey)[24]
St. Aloysius Church (Jersey City) (c. 1922)[25] (SHPO opinion)
St. Lucy Philippi Chapel at Vila Walsh (Morristown, New Jersey)[26]
St. Mary of Mount Virgin (New Brunswick, New Jersey) [NR 12/3/2010]
Notre Dame Church (Southbridge, Massachusetts) (1912-1916)[27] [NR 1989]
St. John the Baptist Catholic Church (Beloit, Kansas) (1913)[28] [NR 4/14/1975]
Chapel, St. John's Seminary (Brighton, Massachusetts)[29] (1920s)
St. Aloysius Church (Olivia, Minnesota)[30]
Mary Immaculate of Lourdes Catholic Church (Newton, Massachusetts) (c. 1910-1912) [State Register, included in National Register-listed historic district][31]
St. Peter's Cathedral (Scranton, Pennsylvania) (1934)[32] [NR 7/19/1976]
St. Columbkille Church (Brighton, Massachusetts)[33]
Marywood University. Liberal Arts Building and Rotunda (Scranton) (1937)[34]
Shrine of the Little Flower Catholic Church (Baltimore, Maryland)[35]

In general, Raggi's earlier commissions were far more elaborate than those, such as St. Ann's, produced toward the end of his career. The decoration in St. Ann's exhibits the straightforward simplicity of a mature artist.

Gonippo Giuseppe Raggi, born in Rome on May 6, 1875, was the son of sculptor Ernesto Raggi and Filemena Bianchi Raggi. He first attended St. Michael's Institute of Art in Rome, trained in the academic tradition at the Academia di San Luca, graduating in 1897 and receiving prizes in composition and the handling of oils. Skilled in various genres of historic painting, Gonippo Raggi found an interest and market for his work on Christian subjects. He married Angelina Palmerio in 1900 and they had four children. Their two sons, Louis P. (1906-

[24] Seton Hall University, "The Seminary at Darlington: 1926-1984", website: http://www.shu.edu/academics/theology/sesquicentennial/darlington-seminary.cfm. Accessed February 17, 2015.
[25] Regan, *Gothic Pride*, 251.
[26] Religious Teacher Filippini, Our Motherhouse. Website: http://www.filippiniusa.org/index.cfm?fuseaction=feature.display&feature_id=8. Accessed February 17, 2015.
[27] LaSalle Reception Center at Notre Dame, "Notre Dame Church," website: http://lasallereceptioncenter.com/notre_dame_church.html, accessed Februaryy 20, 2015.
[28] Richard Pankratz, "St. John the Baptist Catholic Church," National Register of Historic Places Inventory-Nomination Form, 1974.
[29] Brighton-Allston Historical Society, "St. John Seminary History," website: http://www.bahistory.org/StJohnsHistory.html, accessed March 2, 2015.
[30] The paintings in this church are attributed to Raggi in a notation on the rear of a photograph in the collection of the Minnesota Historical Society that depicts some of the decoration.
[31] Mary Immaculate of Lourdes Parish, "Parish History of St. Mary's/Mary Immaculate of Lourdes Parish…: 134 Years of Faith and Devotion," 12. On website: www.maryimmaculatenewton.org/Parish_History.pdf
[32] Jeffrey N. Morgana and David M. Berman, "St. Peter's Cathedral Complex," National Register of Historic Places Inventory-Nomination Form, 1976.
[33] Brighton-Allston Historical Society, "St. John's Seminary History," website: http://www.bahistory.org/StJohnsHistory.html, accessed February 20, 2015.
[34] Marywood University, "Chronological History of Marywood-Marywood University," website: http;//www.marywood.edu/history/chronology/?year=1937, accessed February 20, 2015.
[35] Shrine of the Little Flower, "Description of the St. Therese Mural," website: http://www.shrineofthelittleflower.org/description%20of%20mural.htm, accessed February 20, 2015.

1972) and G. Ernest (1910-1994) assisted their father in his work during his later life.[36] Raggi began his career by teaching at the St. Michael's Institute of Art in Rome before coming to the United States in 1904.[37]

A turning point in his career proved to be his first American commission: decoration of a church in Spring Lake, New Jersey. Martin Maloney, a Pennsylvania-born utility magnate, summered with his family in Spring Lake. Devastated when his teenage daughter Catharine contracted tuberculosis and died, he memorialized his daughter with the domed Roman Baroque church, Saint Catharine, designed by Horace Trumbauer, one of the leading American architects of the period. He brought Gonippo Raggi from Rome to paint a series of murals within it. These murals were described by a historian of the church as "show[ing] some originality, a few inspirations, and many artistic quotations."[38]

Raggi spent extended portions of his career in several cities in the northeastern United States, settling in each and undertaking multiple commissions in the surrounding area. He lived in the Boston area between about 1908 and 1916 working on paintings and decorative art for area religious buildings, as well as the interior of Notre Dame Church in Southbridge, central Massachusetts. He returned to Rome during the first World War.[39]

His work at Spring Lake came to the attention of Joseph Walsh, Bishop of Trenton, who became Raggi's advocate among the Roman Catholic religious establishment of the United States. He secured many commissions for Raggi in the Trenton and Newark dioceses. These commissions generally included both small-scale decorative painting and large murals.

Raggi could boast of connections with the Vatican hierarchy. His first cousin, Lorenzo Cardinal Lauri, had been a papal nuncio and was made Camerlengo [a position in which he would serve as caretaker pope after the incumbent's death]. Though Raggi lived most of his mature life in the United States, he cultivated a high Roman aura, never mastering English because his language was visual, not verbal. He encouraged the honorific, Professor Raggi, though he held no academic title. He also considered it fitting when described in the press as America's "foremost ecclesiastic artist in the Catholic church," as he was in a *Newark Evening News* article.[40]

He also used the press as a forum for his views on the role of art in the church. He regularly appealed for clergy to commission skilled artists to provide work even if it closely derived from Renaissance and Baroque sources. In a *New York Times* article he was quoted:

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[36] Biographical information used to prepare this section was gathered by Westfield Architects and Preservation Consultants for their National Register nomination on St. Mary of Mount Virgin Roman Catholic Church in New Brunswick, Middlesex County, New Jersey and was drawn from the following sources: Joseph W. Carlevale, *Americans of Italian Descent in New Jersey* (Clifton: North Jersey Press, 1950: 735-736); his 1959 *New York Times* obituary, and Patricia F. Colrick, editor, *A Centennial History of St. Catherine's Church, Celebrating 100 Years of Worship, 1902-2002* (Franklin, Tennessee: Providence House Publishers, 2001): 39-48.
[37]

[38] Brian Regan, "Heaven-pointing in Newark: The Architecture of the Cathedral-Basilica of the Sacred Heart in Context," The Archbishop Gerety Lecture, April 24, 2013. On website: https://www.shu.edu/academics/theology/upload/2013-Gerety-Lecture-by-BrianRegan.pdf, accessed February 17, 2015.
[39] Brighton-Allston Historical Society.
[40] *Newark Evening News*, November 8, 1941.

> In profane art, when an artist finishes a painting the first feeling is generally one of satisfaction and pride. In religious art, however, the first impulse of the painter should be to kneel down and pray. His painting should inspire even himself. He should have the feeling that figures on the canvas are not the products of his own creative powers.[41]

Raggi's contributions to the Catholic Church were recognized in his appointment as a Knight Commander of St. Gregory (1935), an award made upon the recommendation of a diocesan bishop or nuncio for specific services; a private Chamberlain to H.H. Pope Pius XI (1934); as a Commander of Our Lady of Mercy (Spain, 1930); as a Knight of the Royal Crown of Italy (1932); as a Knight Commander of St. George (Belgium, 1934); as a Knight Commander of St. Charles (France, 1934); and as a Papal Chamberlain of the Cape and Sword (1939). After World War II he was awarded the Grand Cross of St. Sylvester by Pope Pius XII, awarded for special merit of service upon the recommendation of a bishop or archbishop. His contributions to art were recognized in his appointment as an Academician of the Pontifical Academy Virtuosi al Pantheon, the Italian national fine arts academy in Rome in 1933.

Raggi not only worked as an artist but also worked with the Archdiocese of Newark as a kind of general contractor for church decoration work with subcontractors to coordinate liturgical furnishings and appointments and decorative elements: statuary, mosaics, wood-carving, and stained glass. Raggi had a staff of artists working for him, a dozen at the peak, including, for many years, his sons Ernest and Louis.

The presence of liturgical art produced by one of the leading religious artists of the time adds to significance of the church under National Register Criterion C.

Stained Glass as Liturgical Art

Inside a church on a sunny day, one's eyes are drawn to the multicolored light streaming into through the many stained glass windows. Although stained glass windows had been employed in liturgical art for hundreds of years, the nineteenth and early twentieth century was one of the high points of the art form as talented craftsmen and artists collaborated to design windows that are among the most significant elements of the design of many churches.

One such notable firm was John Morgan and Sons which has been established in New York City in the mid-nineteenth century. The firm could trace its origins back to George Morgan, listed as a glass stainer in the 1847-1848 New York city directory. A decade later, the directory listed George Morgan and Brothers at 542 Broadway in New York City. The firm moved to Bleeker Street two years later. By 1892, the firm was listed as John Morgan and Sons, and by the turn of the twentieth century, listing indicated that the company had a showroom in Lower Manhattan and a studio in Brooklyn.

Most of the firm's extant windows reflect a Munich pictorial style, either as the result of contracting with Munich glass artists or employing immigrants from the area. The Munich Pictorial Style developed from the

[41] "Raggi, Back from Rome with New Honors Pleads for More Originality in Church Art," *The New York Times*, April 1, 1934.

Royal Bavarian Stained Glass Establishment founded in the early nineteenth century by Ludwig I of Bavaria. Stained glass historian Gail Tiemey described the characteristics of the style:

> Munich style windows are recognizable and respected for their elaborate, finely executed painting. The style was composed of painting on relatively large glass panels held in a leaded framework. Each window was made up of small colored glass pieces that were coated with overlay color and tracing lines before being fired and leaded.
>
> Christ, saints, heavenly hosts, and ordinary people are attired in jeweled tone and richly embroidered fabrics....Throughout the narrative scenes are lush plantings and a multitude of flowers each so well rendered that botanical identity is possible. The abundant landscaping is reflective of the Romanticists belief that nature can be the source for the spiritual experience.[42]

Although lacking the degree of elaboration found in earlier examples of the Munich style, the technique of using large sections of glass and picturing the subjects in elaborate dress is found in St. Ann's and conveys the influence of the Munich style.

Morgan and Sons's windows grace churches throughout much of the eastern United States. Identified examples of their craftsmanship include:

St. Joseph Cathedral (Hartford, Connecticut). Two windows in the sanctuary area. (part of Asylum Hill National Register Historic District)
St. Bridget Catholic Church (Abington, Massachusetts).
Sacred Heart Church (Trenton, New Jersey) (NR 2002)
Church of St. Peter and Paul (Brooklyn) (NR 1980)
St. Matthew's Church Sunday School Room (Brooklyn) (NR 1981)
St. Aloysius Church (Brooklyn) (part of Ridgewood National Register Historic District 1983)
Our Lady of Loretto Church (Brooklyn)
St. Francis Xavier Church (Manhattan)
St. Patrick's Cathedral (New York) (NR 1977)
St. John the Baptist Church (Syracuse)
Chapel of Mount St. Joseph (Chestnut Hill, Philadelphia)
Shrine of the Miraculous Medal (Philadelphia)
Chapel of the Immaculate Conception (St. Charles Borromeo Seminary, Philadelphia)
St. John the Baptist Church (Philadelphia)[43]

The presence of a large number of stained glass windows fabricated by one of the leading fabricators of the day contributes to the significance of the church under Criterion C of the National Register of Historic Places.

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[42] Buffalo as an Architectural Museum, "Munich Pictorial Style Stained Glass Windows in Western New York," 2009, website: http://buffaloah.com/a/DCTNRY/stained/munich.html, accessed February 25, 2015/.
[43] Gail. P. Bardham, "Morgan Stained Glass", Listserve posting, January 10, 2013. Accessed February 25, 2015; Jean Farnsworth, Carmen Croce, and Joseph F. Chorpenning, editors, *Stained Glass in Catholic Philadelphia* (Philadelphia: St. Joseph University Press, 2002).

Saint Ann's as the Embodiment of Italian Renaissance Revival Architecture and as a Reflection of the Ethnicity of its Parish

Anton Vegliante, as other architects of urban churches for Italian American communities, sought sources for his designs that would clearly tie his churches to their Italian roots. The sources that he decided upon were designs of Renaissance churches, the period generally recognized as the apex of Italian church design. Vegliante and other architects could choose from two basic forms: the ***centrally planned church*** or the ***basilica plan***.

It is not known who decided upon the design that Vegliante used for the church. A scholar on the architecture of the Newark Archdiocese, Msgr. Robert Wister of Seton Hall University, indicated that the church's design was generally a decision of the congregation and was usually rubber-stamped by the diocesan hierarchy.[44]

The central plan was touted by leading architects of the Renaissance such as Palladio and Alberti. The former wrote, "We, who worship no false gods, will choose the most perfect and beautiful forms for our churches. Since the circle excels all other forms in being simple, homogeneous, everywhere the same, solid and capacious, our temples shall be circular.[45]"

Although it appealed to the architects' sense of form and balance, it proved impractical for religious services. It engendered widespread opposition among the clergy in part, suggested one scholar, because they were reluctant to give up the show of authority that came from a majestic procession down the central aisle in full view of the congregation.[46]

The basilica plan was based upon Roman market prototypes and was first used in the design of Rome's Basilica of Porta Maggiore constructed in the first century (CE) and was used for the design of London's Temple of Mithras in the second century. A basilica plan has a large rectangle divided into two or four narrower aisles separated from one other by colonnades. The colonnades support the clerestory. According to historian T.W. West, this arrangement made it clear that the altar is the architectural and emotional climax of the horizontal procession.[47]

A major factor in the Catholic church's adoption of the basilica plan as the primary plan for its churches grew from the deliberations of the Council of Trenton, held between 1545 and 1563 to formulate denominational responses to the Reformation. The traditional interpretation of the effect of the Council on the architecture of the church was noted by art historian Rudolph Wittkower in 1958:

> The beginning was **the Gesu,** the mother church of the Jesuit Order. With its broad single nave, short transept, and impressive dome, the church was ideally suited for preaching from the pulpit to large

[44] Msgr. Robet Wuster, electronic mail letter, March 2015.
[45] Wolfgang Lotz, *Architecture in Italy, 1500-1600* (New Haven: Yale University Press, 1995), 148.
[46] T.W. West, *A History of Architecture in Italy (*London: University of London Press, 1968), 36.
[47] West, 33-36.

> numbers of people. It established the type of the large congregational church that was followed a hundred times during the seventeenth century with only minor variations.[48]

The preponderance of basilica plan models of Renaissance churches made this plan the logical model for Vegliante and other architects to use in their Italian immigrant churches. However, the homage to Italian Renaissance churches went beyond the use of the basilica plan to the incorporation of both the underlying principles of Renaissance art and architecture and the use of "quotations" from notable works.

A hallmark of the Italian Renaissance basilica plan church is the frontispiece façade, a composition crowned with a pedimented gable that forms a symmetrical public face for the building and often, as in the case of St. Ann's is a "false front" with the frontispiece wall extending beyond the front wall plane of the church itself. Historian David Stancliffe described this element in Alberti's church designs: "For Alberti, design – the visual effect—is more important than structure, and the façade, often a front in a street or piazza—is treated like a stage set."[49]

Numerous Renaissance landmarks employ this element including Della Porta's il Gesu (Rome) (1584)[Supplementary Photo 10], Palladio's San Giorgio Maggiore (Venice) (1565) [Supplementary Photo 11], Brunelleschi's Basilica of San Lorenzo (Florence) (1422-1470) [Supplementary Photo 12], and Alberti's San Maria Novella (Florence) (1458) [Supplementary Photo 13] and Sant Andrea (Mantua) (1472-1490) [Supplementary Photo 14].

One of the difficulties Renaissance architects faced in the design of a symmetrical frontispiece façade, a common design element, was the projection of the shed roof of the side aisles and the associated clerestory wall beyond the sides of the frontispiece. Renaissance architects such as Palladio, della Porta or Alberti turned this dilemma into a decorative opportunity by crowning the lower corner towers or side bays of the façade wall with oversized volutes (Della Porta, Il Gesu; Alberti, Santa Maria Novella) or the ends of false gable pediments (Palladio, San Giorgio).

Several other elements of the façade of St. Ann's also appear to draw upon Italian Renaissance precedents. His use of a three-bay central pavilion crowned by a deep-set pedimented gable is a near quote from Della Porta's il Gesu. In addition, Vegliante appears to have also borrowed the placement and character of the first story entrances from Della Porta. Although the scale of the entrances differ in the two buildings, both employ a central molded door surround topped by a segmental arched pediment, flanked by lower doors with molded surroudnds topped by gable pediments. Vegliante's use of monumental pilasters on tall bases to emphasize the verticality of the frontispiece may reflect the influence of Alberti's Sant Andrea or Palladio's San Giorgio.

Other exterior elements found in both Vegliante's church and Renaissance models include arched side bays and a full-length clerestory. While most of the Italian models draw attention to the sanctuary by its placement within a grand dome, the smaller-scale St. Ann's emphasizes the sanctuary and central altar by their placement at the

[48] As cited in Helen Hills, "Architectural History's Indeterminacy: Holiness in southern baroque architecture," *Field: a free journal for architecture* 42:47
[49] David Stancliffe, *The Lion Companion to Church Architecture* (Oxford: Lion, 2004), 168.

terminus of the primary building axis. Another common element in Italian Renaissance churches was the rear corner tower. Vegliante may have taken inspiration from the campanile of Palladio's San Giorgio in designing the bell tower for St. Ann's.

Most of the Italian models were and are major religious landmarks in their cities. It would be expected, and indeed is the case, that the exterior decoration of these models would be far more elaborate than found in a relatively small American parish church. Vegliante may, however, have drawn inspiration from the nave design of Brunelleschi's Basilica of San Lorenzo in Florence. This early Renaissance landmark feature a similar nave arcade to that employed in St. Ann's [Supplementary Photo 11]. In both churches, the arcade serves to draw the viewer's attention to the central sanctuary.

In many cities of the eastern and Midwestern United States, the church exterior design was crafted to draw allusions to the immigrants' home region. Richard Kieckhefer, Professor of History and Religious Studies at Northwestern University, in his study of church architecture, *Theology in Stone*, discusses ethnic churches in Chicago as a case study and cites two ways that ethnic parishes conveyed their ethnicity to the outside world:

> …ethnic groups…would…sometimes adopt[ing] for ecclesiastical use modes of decoration that declared an ethnic identity more explicitly than churches in the home countries.
>
> Ethnic identity could also be articulated in direct connection with religious observance through devotions focused on the early or prominent saints of the community's nationality. The choice of dedication was often the first and most obvious way of declaring national background, but the selection of saints for windows, wall paintings, and statues could also be crucial.[50]

St. Ann's Church clearly conveys the ethnicity of its congregation in both of these ways: first, by the usage of an exterior design that draws directly on Italian Renaissance precedents and by the extensive depictions of St. Ann within and outside of the church, as well as the depictions of other noted Italian saints in its statuary.

Churches clearly influenced by Italian models are found in communities as small and remote as Iron Mountain in Michigan's Upper Peninsula (Immaculate Conception Church)[51] and as urban as South Philadelphia (several churches, including St. Nicholas of Tolentine[52]). Often, in eastern and Midwestern cities, the historic presence of a sizeable Italian immigrant community can be determined by its Catholic churches (for instance, in Buffalo, Cleveland, Brooklyn, or Chicago), decades after the ethnic character of the neighborhood has changed.

In its early years, the membership of St. Ann's, as other urban ethnic churches, consisted of immigrants from southern Italy. The ethnic background of these parishioners clearly affected both the exterior design and the interior decorative plan of the church. In many such ethnic Italian communities, the parish church was and is a

[50]Richard Kieckhefer, *Theology in Stone: Church Architecture from Byzantium to Berkeley* (New York: Oxford University Press, 2004), 207, 2011.
[51] Vivian Wood, "The Historic Immaculate Conception Church," Exploring the North, 2002, website: http://www.exploringthenorth.com/church/ic.html. Accessed March 20, 2015.
[52] "St. Nicholas of Tolentine," Philadelphia Church Project, website: http://www.phillychurchproject.com/st-nicholas-of-tolentine. Accessed March 20, 2015.

shrine to their patron saint. The patron saint of St. Ann's is Ann, the mother of Mary, and her saint's day in celebrated annually with a procession through Hoboken. The place of St. Ann in the life of the church is reflected in her two depictions on the front lawn of the rectory

The focus of the church itself on its patron saint is conveyed by the orientation toward the altar. While many Roman Catholic churches focus attention on a crucifix, and many Protestant churches focus on an empty cross, the formal altar is focused upon the church's patron saint. The crucifix is instead placed on the rear wall of the nav (Photo 47). The congregation's Italian heritage is conveyed by statuary celebrating numerous Italian saints include Padre Pio, St. Lucy, and St. Francis of Assisi (Photo 48).

The Italian heritage of the congregation is further celebrated in the interior paintings of the noted Italian liturgical artist Gonippo Raggi. The character of his portrayal of saints of the church and the Holy Family reflect his Italian roots.

The employment of Italian Renaissance architectural elements in St. Ann's is a critical element in its role as a locally significant example of Italian Renaissance Revival religious architecture. The obvious focus of the church decorative elements on the ethnic background of its congregation adds a distinctive character to the church, a character that also contributes to its significance under National Register Criterion C.

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Verbal Boundary Description

The nominated property occupies the entirety of City of Hoboken Block 83, Lot 1.

Boundary Justification

The described boundary includes the property historically and currently occupied by the church and rectory.

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The following information is the same for each photograph:
1) St. Ann's Roman Catholic Church
2) Hudson County, New Jersey
5) Digital images held by the New Jersey Historic Preservation Office.

Photographs 1, 3, 4, 6, 7, 8, 10, 12, 13, 15, 17, 21, 25, 26, 27, 28, 29, 30, 35, 36, 38, 40, 41. 42, 43, 44, 45, 46, 47, and 48 were taken by William Roger Clark of the HPO staff, in February 2015. Photographs 2, 5,9, 11, 14, 16, 18, 19, 20, 22, 23, 24, 31, 32, 33, 34, 37, and 39 were taken by Douglas McVarish of the HPO staff.

PHOTOGRAPHS

1) St. Ann's Roman Catholic Church.. East façade and portion of south side toward northwest.
2) St. Ann's Roman Catholic Church. Close-up of main entrances, east façade, toward west.
3) St. Ann's Roman Catholic Church. Close-up of central entry door pediment. View toward west.
4) St. Ann's Roman Catholic Church. South elevation and east façade toward northwest.
5) St. Ann's Roman Catholic Church. South elevation toward east showing handicapped access ramp added to the south side of the church.
6) St. Ann's Roman Catholic Church. Detail of handicapped entrance, west end of south elevation toward north.
7) St. Ann's Roman Catholic Church. Detail of upper portion of the south elevation toward northwest.
8) St. Ann's Roman Catholic Church. Detail of east end of south elevation toward northeast.
9) St. Ann's Roman Catholic Church and Rectory. General view of west side of complex toward southeast.
10) St. Ann's Roman Catholic Church. West side of church complex from the intersection of Seventh and Madison streets toward east. Note concrete wall surrounding the parking area.
11) St. Ann's Roman Catholic Church. General view of north side of church toward southwest.
12) St. Ann's Roman Catholic Church. General view of west and south sides of the church toward northeast.
13) Church interior. View of the narthex to the north showing entry to St. Ann's Chapel.
14) Church interior. General view of St. Ann's Chapel toward north.
15) Church interior. View of the narthex to the south showing the entry to the stairs to the choir loft. To south. Note bronze plaque in memory of Father Gori above the doorway..
16) Church Interior. View of the narthex to the northwest showing the doors to the nave toward northwest.
17) Church interior. View of central aisle of church toward altar toward west.
18) Church interior. View of central aisle east toward narthex.
19) Church interior. View of paired arcades delineating side aisles toward west.
20) Church interior. Close-up showing Corinthian capital of arcade column toward southeast. Note groin vault of south side aisle to south.
21) Church interior. Close-up of medallion depicting Saint Matthew,
22) Church interior. Close-up of south arcade. Note band painted with Biblical quotation beneath the dentilled cornice. Toward south.

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23) Church interior. Close-up of windows on south side of clerestory toward south. Note crosses in center of window and medallions in recess.
24) Church Interior. View toward south showing side aisle groin vaults.
25) Church Interior. Sacred Heart of Jesus niche toward south.
26) Church Interior. Stained glass window, south wall toward south.
27) Church interior. Triptych and St. Anthony altar toward northwest.
28) Church interior. Triptych and the Virgin Mary altar toward west.
29) Church interior. General view of the main altar toward west.
30) Church interior. View of mural above main altar toward west.
31) Church interior. View of stained glass window. East wall of choir loft to east.
32) Church interior. Southern section of organ pipe cases toward southeast.
33) Main stained glass window, choir loft. General view toward east.
34) Church interior. View of portion of choir loft toward southwest showing organ console.
35) Church interior. Sacristy toward north.
36) General view of rectory and front garden toward west.
37) View of rear of rectory toward northeast.
38) View of rear elevation of rectory toward southeast.
39) View of first floor office, rectory, toward south.
40) View of first story rectory kitchen and dining area toward south.
41) View of rectory basement stairs to first floor toward east.
42) View of laundry room in basement toward south.
43) View of festival food preparation area, basement, toward west.
44) View of portion of basement under church toward northeast.
45) Statue of St. Ann on pedestal, in front of enclosed front vestibule, toward west.
46) Rectory grotto containing statue of St. Ann and Mary toward northwest.
47) Crucifix. East wall of the nave toward east.
48) Statue of St. Francis of Assisi. East side toward southwest.

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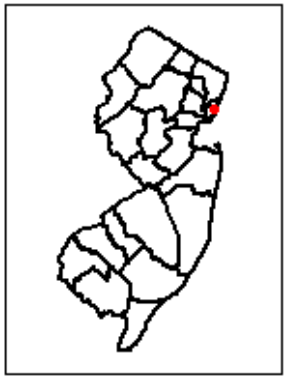
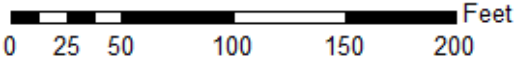
New Jersey



St. Ann's Roman Catholic Church and Rectory
704 Jefferson Street, Hoboken,
Hudson County, NJ

UTM: 18/581360.91/4511039



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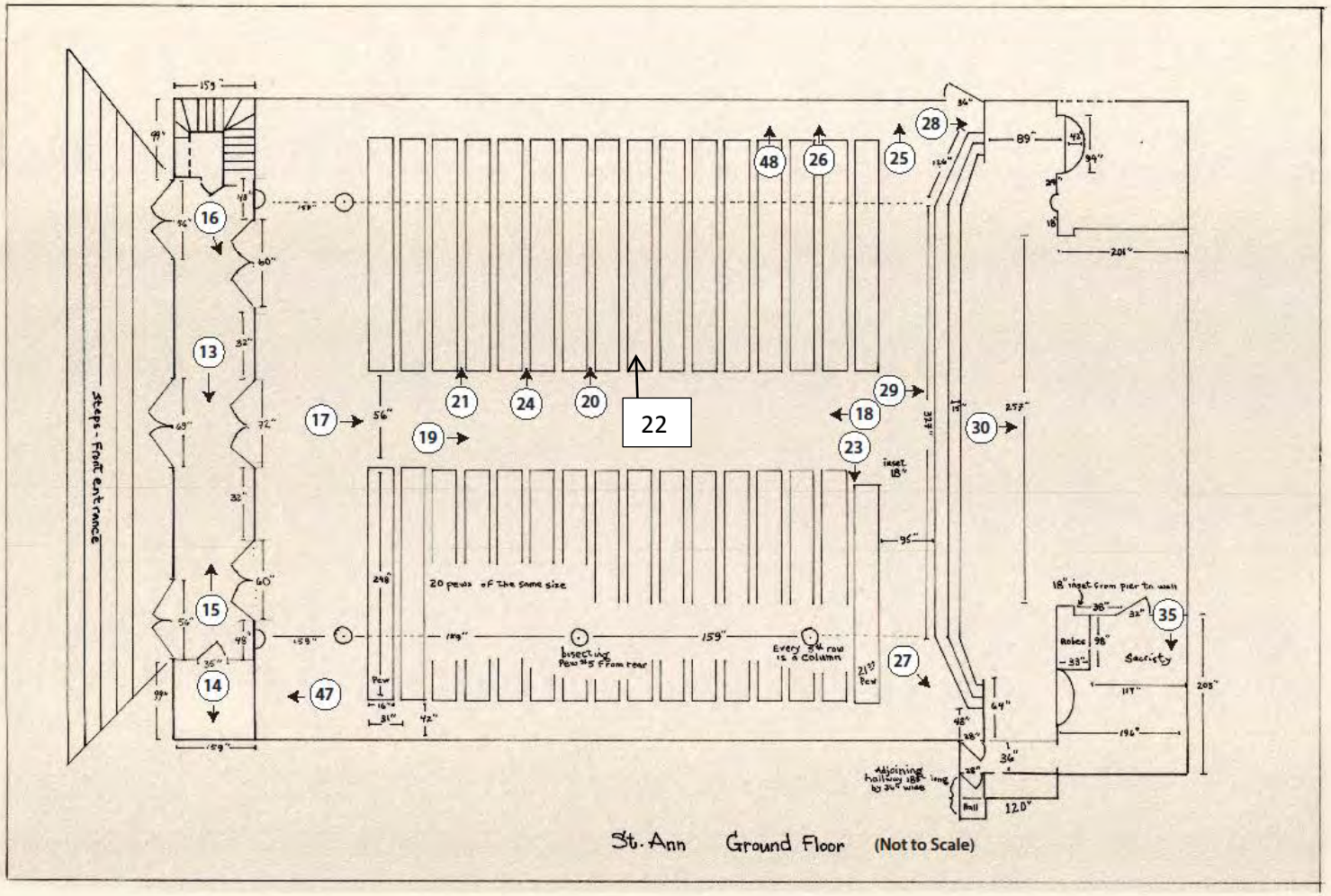
Projection: Transverse Mercator
Datum: North American 1983
False Easting: 492,125.0000
False Northing: 0.0000
Central Meridian: -74.5000
Scale Factor: 0.9999
Latitude Of Origin: 38.8333
Units: Foot US

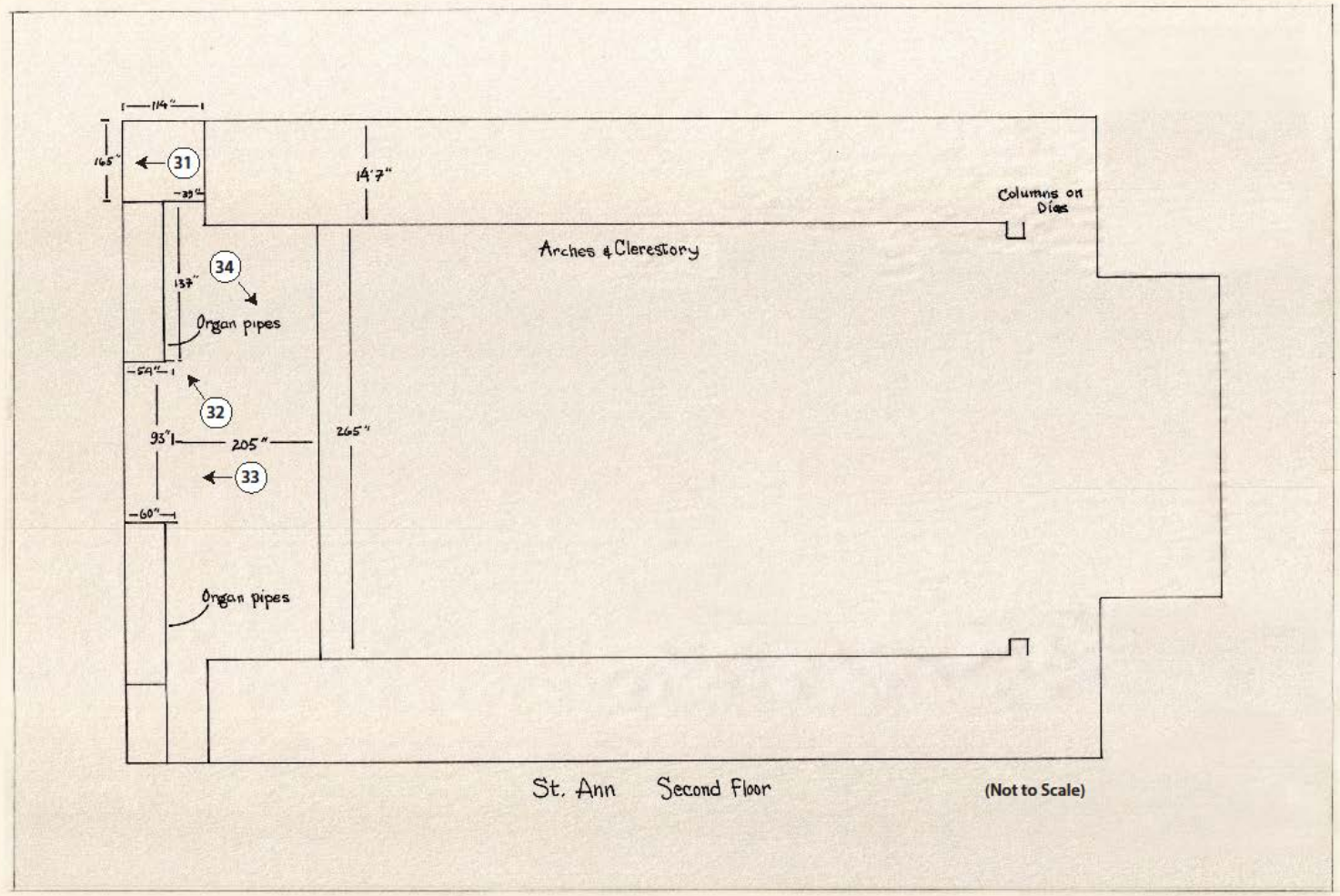
St. Ann's Roman Catholic Church and Rectory (Hudson County, New Jersey). Angles of exterior photographs.

St. Ann's Roman Catholic Church and Rectory
Hudson County, NJ
Church, ground floor plan



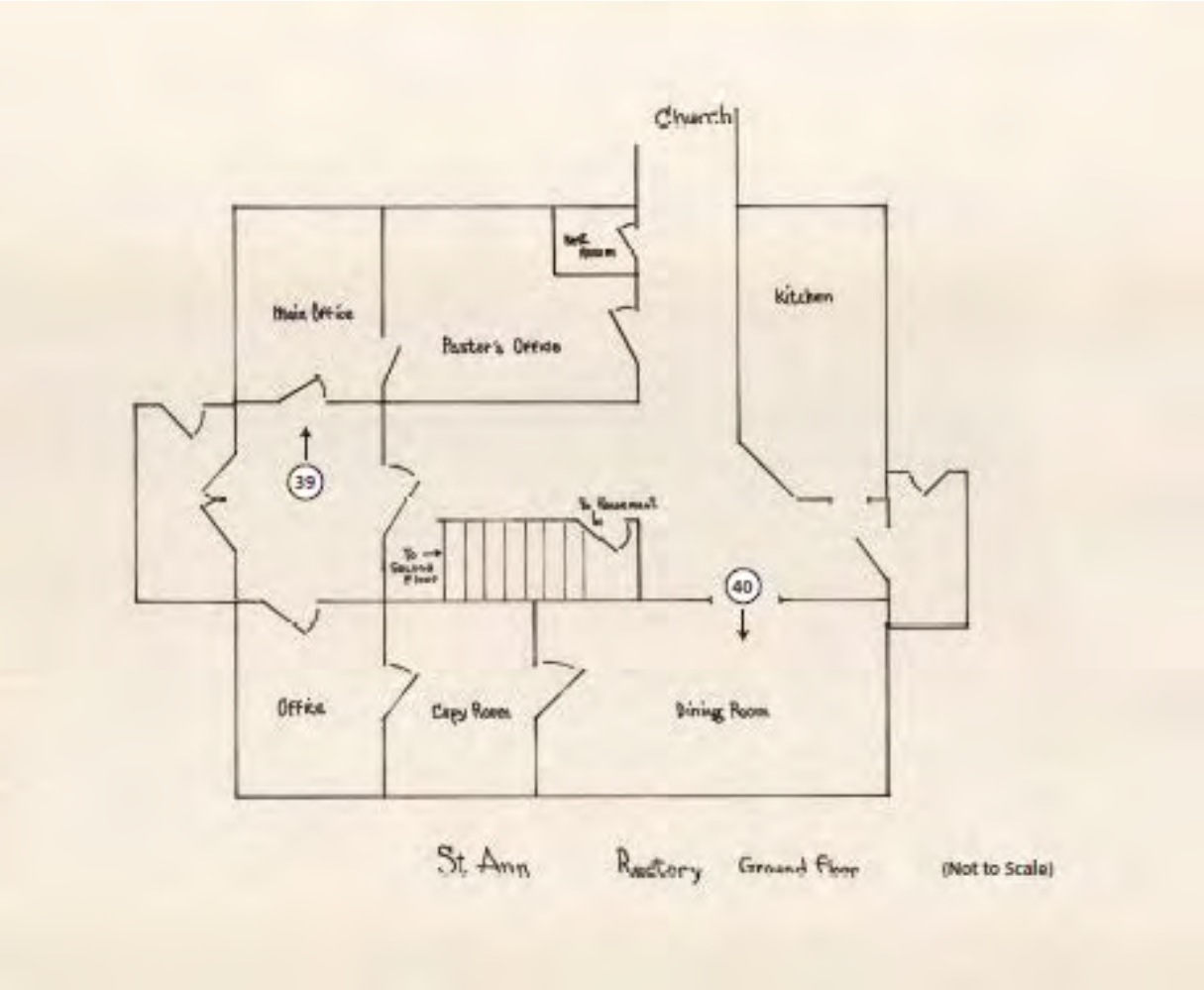
St. Ann's Roman Catholic Church and Rectory
Hudson County, NJ
Church, ground floor plan

St. Ann's Roman Catholic Church and Rectory
Hudson County, NJ
Church: balcony plan



St. Ann's Roman Catholic Church and Rectory
Hudson County, NJ
Church: balcony plan

St. Ann's Roman Catholic Church
Hudson County, New Jersey
Rectory : first floor plan and photo angles



Supplementary Photo 1. Original St. Ann's Church. c. 1920. Hoboken Historical Museum Photograph 2001.137.0016

Supplementary Photo 2. Present St. Ann's Church under construction. Portion of lower walls finished. 1926. Hoboken Historical Museum Photograph 2001.188.0002

Supplementary Photo 3. St. Ann's Church. View of façade wall under construction. 1926. Hoboken Historical Museum Photograph 2001.112.001.

Supplementary Photograph 4. St. Ann's Church showing work on the upper portion of the façade. 1926. Hoboken Historical Museum Photograph 2001.188.0003.

Suplementary Photograph 5. View of façade of St. Ann's Church, c. 1930. Hoboken Historical Museum Photograph 20001.125.0001.

Supplementary Photo 6. Sacred Heart Roman Catholic Church, Clifton, New Jersey. Photo from Google Streetview.

Supplementary Photo 7. St. Anthony of Padua. Passaic, New Jersey. From Google Streetview.

Supplementary Photo 8. Our Lady of Mount Virgin. Garfield, New Jersey. From Google Streetview.

Supplementary Photo 9. Our Lady of Mount Carmel. Jersey City. Photograph from Google Streetview.

Supplementary Photo 10. Il Gesu (Rome) (Della Porta) (1584).

Supplementary Photo 11. San Giorgio Maggiore (Venice) (Palladio) (1565).

Supplementary Photo 12. Basilica of San Lorenzo (Florence) (Brunelleschi) (1422-1470).

Supplementary Photo 13. Santa Maria Novella (Florence) (Alberti) (1458).

Supplementary Photo 14. Sant Andrea (Mantua) (Alberti) (1472-1490).

Supplementary Photo 15. Interior. Basilica di San Lorenzo.

SAINT ANN'S R.C. CHURCH

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ST · ANNA

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OF SAINT ANNE

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