

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

**National Register of Historic Places  
Registration Form**

DRAFT

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

**1. Name of Property**

historic name St. Stephen's Roman Catholic Church Complex  
 other names/site number \_\_\_\_\_  
 name of related multiple property listing N/A

**Location**

street & number 48 Pulteney Street, 17 Elmwood Avenue, and 90 Pulteney Street  not for publication  
 city or town Geneva  vicinity  
 state New York code NY county Ontario code 069 zip code 14456

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,  
 I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements 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 at the following level(s) of significance:  
 \_\_\_ national \_\_\_ statewide X local

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency/bureau or Tribal Government \_\_\_\_\_

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

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government \_\_\_\_\_

**4. National Park Service Certification**

I hereby certify that this property is:

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

Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

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**5. Classification**

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

- private
- public - Local
- public - State
- public - Federal

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

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

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

Contributing	Noncontributing	
4	0	buildings
		sites
		structures
		objects
4	0	<b>Total</b>

DRAFT

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

N/A

**Number of contributing resources previously listed in the National Register**

N/A

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

- RELIGION/religious facility
- RELIGION/church-related residence
- RELIGION/church school
- RELIGION/church school

**Current Functions**  
 (Enter categories from instructions.)

- RELIGION/religious facility
- RELIGION/church-related residence
- RELIGION/church school
- VACANT/NOT IN USE

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

- LATE 19TH AND 20TH CENTURY REVIVALS/
  - Late Gothic Revival
  - Tudor Revival
- MODERN MOVEMENT

**Materials**  
 (Enter categories from instructions.)

- foundation: Concrete, Stone
- walls: Stone, Brick, Concrete, Wood, Stucco
- roof: Slate, Asphalt, Metal, Terra Cotta
- other:

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**Narrative Description**

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

**Summary Paragraph**

St. Stephen's Roman Catholic Church Complex is located in the city of Geneva, Ontario County, New York and consists of four contributing buildings: a 1910-1912 Gothic Revival church and a 1924 Tudor Revival rectory at 48 Pulteney Street, a 1918-1956 Tudor Revival elementary school at 17 Elmwood Avenue, and a 1929-1962 Modern high school at 90 Pulteney Street (Figure 1).



**Figure 1:** St. Stephen's Roman Catholic Church Complex, showing dates of construction and architects and builders, if known.

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**Narrative Description**

The nominated complex sits on two parcels divided by High Street, totaling 3.08 acres, and is bound by Pulteney Street to the east, Elmwood Avenue to the north, and residences to the west and south. Parking lots are located south of the church on High Street, at the east and west sides of the elementary school from Elmwood Avenue, and at the south elevation of the high school. The rest of the grounds are flat and grassy with shrubs and trees around the perimeters of the complex and along the walking paths between the buildings. A playground is located south of the elementary school along Elmwood Avenue. The property is a half-mile west of Seneca Lake in a dense suburban neighborhood with houses dating to the latter half of the nineteenth century and the early twentieth century. A new community college campus was recently constructed on the opposite side of Pulteney Street. Two blocks to the east, a large commercial district along South Main Street spans several blocks toward the waterfront.

**St. Stephen's Church**

**48 Pulteney Street**

**Date of Construction:** 1910-1912

**Architect/builder:** Gordon & Madden (architect); Roda Hogan (builder)

***One contributing building***

St. Stephen's Roman Catholic Church occupies the northwest corner of High Street and Pulteney Street, facing east. The church was built between 1910 and 1912 in a late Gothic Revival style. The monumental stone building has a cruciform plan and is approximately three stories tall based on the tower elevations. Its walls consist of random coursed rubble-face limestone adorned with cast-stone arches, sills, and courses. The cross-gabled roof is covered in red terracotta tile. Stone buttresses punctuate the side elevations. Transepts extend north and south, demarcating the transition between nave and choir. The Rochester firm Gordon & Madden, with significant direction from Rev. Stephen McPadden, designed the church. The contractor was Roda Hogan of Canandaigua.

**Exterior**

Facade (East Elevation)

The symmetrical facade faces east toward Pulteney Street and features an enormous Gothic-arched stained-glass window centered over paired wood doors. A single expansive pointed-arched window with tracery of late-fourteenth-century English Gothic inspiration dominates the upper facade. Above, a statue of Saint Stephen occupies a trefoil-arched niche in the stepped gable. Below, a finial-topped pointed-arched portal features paneled wooden doors topped by a stained-glass tympanum. Two square towers flank the central bay and project beyond the slope of the roofline. Lancet-arched windows punctuate the towers on first and second stories. On the third they were replaced by slightly wider louvred openings. The church's broadest stone buttresses extend the facade beyond the towers.

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### South Elevation

The south elevation is twelve bays long. From the easternmost bay extends a porte-cochere with a tiled gabled roof. It features splayed eaves, half timbering in the gable, and buttressed stone piers connected by a low wall. The next five bays march towards the transept, each containing a single Gothic-arched window with late-fourteenth-century inspired tracery. Five buttresses, smaller than the ones on the facade, divide the window bays. An entrance porch with a canted copper-clad roof extends along the east side of the transept. It is accessed via a pointed-arch entry within a buttress. The porch displays five unglazed tracery windows on its east side. The south elevation of the transept features a central buttress flanked by two windows of similar design to the ones along the nave. A small lancet-arched window punctures the facade directly above the buttress. A cast-stone cross surmounts the transept gable. A single-bay story-and-a-half shed extension, which contains a side chapel, abuts the west end of the transept and features three lancet-arched windows. The remaining two bays along the choir end display two smaller Gothic-arched tracery windows of similar design to the others and a projecting single-story flat-roofed sacristy chamber featuring two pointed-arched casement windows. A deep single-bay single-story flat-roofed extension beyond the wall of the choir features a pointed-arched sacristy entrance.

### North (side) Elevation

The north elevation somewhat resembles the south elevation. The easternmost bay contains a projecting flared-eave pedestrian entrance on buttressed stone piers and displays half timbering in the gable. Its side walls are punctured by two unglazed lancet-arched openings. The five bays to the west feature traceried Gothic-arched stained-glass windows divided by buttresses. The entrance in the northern transept connects to a slate-roofed breezeway that leads to the rectory. The north elevation of the transept also features a central buttress flanked by two windows of similar design to the ones along the nave. A small lancet-arched window punctures the facade directly above the buttress. A cast-stone cross surmounts the transept gable. A single-bay story-and-a-half shed extension, which contains a side chapel, abuts the west end of the transept and features three lancet-arched windows. The remaining two bays along the choir end display two smaller Gothic-arched tracery windows of similar design to the others and a projecting single-story flat-roofed sacristy chamber featuring two pointed-arched casement windows. A deep single-bay single-story flat-roofed extension beyond the wall of the choir features a pointed-arched sacristy entrance.

### West (rear) Elevation

The rear (west) wall of the choir is a solid unrelieved mass of stone. The projecting single-story flat-roofed sacristy extension is four bays wide and contains four evenly spaced pointed-arched casement windows.

### Interior

The interior of the church follows the plan of a cruciform basilica, with a narthex and choir loft at the east end and a nave with side aisles that terminate in a chancel with a raised marble altar. Side altars are located within the north and south transepts, and a sacristy and a chapel are at the southwest and northwest corners of the

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building respectively, behind the main altar. Circulation is provided by the primary east-facing entrance and doors to the north and south from the narthex and both western transepts, as well as north and south exits behind the sanctuary. The church has a capacity of 650 people.<sup>1</sup> Except at the choir end, all interior walls are clad in buff brick.

*Narthex & Choir Loft*

The narthex extends the width of the building behind the last row of pews and is separated from the nave by a glazed partition wall. The windows are rectangular-paned leaded glass above a paneled apron. Heraldic shields occupy the center of the otherwise clear glass panels. Hammer braces emerge from the screen frame to hold beams supporting the projection of the choir loft above. The central entrance to the nave is a double door in a segmental-arched opening. The transom over it contains a lobed arch in the middle and small square floral stained-glass panes in a line across its middle. The side aisles are accessed through Gothic-arched openings in the brick with double doors and traceried glazed tympana. The choir loft is accessed from the narthex. Blind Gothic arches to the north and south contain smaller arched doors to the narthex and a room once used for the organ. The monumental stained-glass window over the main entrance depicts the Tree of Jesse.

*Nave and Side Aisles*

The nave floors are clad in concrete and terracotta tile. Nave walls consist of buff pressed brick with cast-stone trim. The trussed ceiling in a series of Gothic arches supported by pilasters framing an arcade of Gothic arches that divide the side aisles from the larger volume. Hammerbeams emerge from twelve pilasters along the nave arcade. On each hammerbeam is a shield carved with a symbol of one of the apostles. Disk-shaped metal light fixtures hang from the ceiling. The underside of the arches in the nave arcade are plastered. The aisles are defined by pointed arches at right angles to the nave arcade. Behind each arch of the nave arcade, a stained-glass window depicts two saints. The windows were designed by two artists from Munich, Germany.<sup>2</sup> Along the exterior long walls, carved relief tablets with the Stations of the Cross sit between the stained-glass windows.

In 1981, a Gothic-arched niche in the south transept became the Shrine of the Book, a location to study sacred texts. Wrought iron grillwork matching that which separates the chapels from the choir frames a small podium and crucifix. Opposite the shrine, in the northern transept, the traceried paneling of the original confessionals was repurposed at an unknown date into a small wood room in the nave called the Room of Reconciliation.<sup>3</sup>

*Chancel and Altars*

At the west end of the building, two polished concrete steps create the chancel dais. The nave and chancel are separated by a massive brick arch. Spanning the arch is a wooden rood beam with polychrome painted figures of Jesus on the cross, flanked by Mary and St. John, and inscribed "Christum Regem Crucifixum Venite Adoremus."<sup>4</sup> At the rear of the chancel, an elaborately carved wood reredos features a painting by New York artist Frederick Wilson of the martyrdom of St. Stephen. Carved figures of the Four Evangelists holding books

<sup>1</sup> Rev. Thomas C. Kane, *The Song of Stephen*, 1954, 25.

<sup>2</sup> St. Stephen's Roman Catholic Church, *Diamond Jubilee of Dedication*, 1987, 7.

<sup>3</sup> St. Stephen's Roman Catholic Church, *Diamond Jubilee of Dedication*, 1987, 10.

<sup>4</sup> St. Stephen's Roman Catholic Church, *Diamond Jubilee of Dedication*, 1987, 4.

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and pens, set in niches of delicate Gothic tracery, flank the painting. Interspersed across the reredos are six carved angels, smaller in scale than the Evangelists. The plaster wall behind the reredos is painted in a design of gold band in the shape of a Gothic arch. Inside the arch form, a white lattice pattern frames green and gold geometric ornament. Set against this rich background is the original main altar of white Italian marble. The front of the altar has a carved pelican feeding its young at the center and carvings of the symbols of the Evangelists (a human, a lion, an ox, and an eagle) at the corners. To the south of the altar, at the steps of the chancel, is an ornately carved wooden ambo.

To either side of the choir, the side chapels are defined by brick arcades of Gothic arches and wrought-iron grillwork, as well as low wooden railings facing the transept. To the south is Mary's altar in the Chapel of the Blessed Sacrament, where a wood carving of the Virgin and Child is flanked by Archangels Gabriel and Raphael. Six smaller angels hold shields. At St. Joseph's Chapel, west of the north transept chapel, a statue of Joseph holds the Christ Child, flanked by Archangels Michael and Uriel. Like the southern altar, six smaller angels hold shields. Polychrome tilework adorns chapel vaults and the space between the wooden reredos and the arch. German sculptor Isaac Kirchmayer, a member of the renowned Boston firm Johannes Kirchmayer, was responsible for all the wood carvings in the church, including the reredos, the ambo, and the carvings on the hammerbeams of the ceiling trusses.<sup>5</sup>

*Chapel*

At the rear of the church, in the northwest corner, a small chapel was created in 1995 from an unused sacristy and choir rehearsal room. The room is simple and austere, with carpeted floors, plaster walls, and a wooden ceiling with beaded exposed beams. The windows are paired diamond leaded casements with Gothic-arched transoms. Paneled wood doors access the church sanctuary and the exterior.

**St. Stephen's Elementary School**

**17 Elmwood Avenue**

**Date of Construction:** 1918; addition 1956

**Architect/builder:** Unknown

***One contributing building***

The two-story stone and stucco elementary school was built in two phases. In 1918, the original Tudor Revival volume was built at the west end of the complex, behind the church and dwellings on both Elmwood Avenue and High Street. The primary elevation faced south. In 1956, a major two-story Modern addition on the north elevation doubled the size of the school and oriented the facade to the north, facing Elmwood Avenue. The architects and builders of both portions of the building have not yet been identified. The building is still an active parochial school.

**Exterior**

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<sup>5</sup> St. Stephen's Roman Catholic Church, *Diamond Jubilee of Dedication*, 1987, 6.

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The school is irregular in shape and style, with several projecting volumes. The original rectangular southern block is clad in stone, ornamental half-timbering, and render. It has a jerkinhead roof with a front-gabled projecting entrance bay. The 1956 addition is all stone veneer, with a low hipped roof. Both wings have asphalt shingle roofs. A one-story entrance wing connects the two two-story blocks and projects east towards the rectory. A two-story two-car side-gabled garage is attached to the west elevation of the 1956 addition, facing north.

Facade (North Elevation)

The symmetrical facade, fronting onto Elmwood Avenue, is seven bays wide. The centered ground-level primary entrance consists of a metal sash door with sidelights and a transom. It is surrounded by a bulky rectangular cast-stone enframement which is unadorned except for a date stone on the left side inscribed "AD 1956" intersected by a cross. Boxy stone platforms extend from either side of the door jamb. The basement level is slightly elevated, and pairs of one-over-one windows are located in each of the three bays to either side of the door. At the first and second floors, these six bays contain pairs of non-historic one-over-one windows. Above the entrance, spanning both the first and second floors, three rows of two one-over-one wood sash windows mark the location of an interior staircase. A thin metal cross between the pairs of windows spans all three rows.

West (Side) Elevation

The west elevation is eight bays, with varying setbacks and irregular fenestration. At the north end, there is a large expanse of blank wall space. To the south of this area, the wall is recessed and there are five bays arranged in three groupings. On both the first and second floor, the outer bays are three-light wood sash, but the three middle bays are closely spaced one-over-one vinyl double windows. To the south, the garage projects forward from the wall, but there are no openings in it. South of the garage, the west wall of the 1918 volume is three bays. At the first floor, there are a pair of one-over-one replacement sash with transoms centered in the wall, but no other openings. At the second floor, the wall is half-timbered. Two small single-light sash are located in the middle bay. The two outer bays each feature a ribbon of four one-over-one replacement sash with transoms.

East (Side) Elevation

The east elevation is nine bays wide, where the three southernmost bays are located in the original 1918 building. At the north end, the front of the 1956 building has no openings. The three northernmost bays are vinyl double windows with one-over-one sash. A fourth window adjacent to the south has a three-light wood sash. Adjacent to this opening is an entrance with a massive cast-stone door surround that matches the main entrance on the facade. The second floor is identical, except for a tall, narrow six-light sash over the doorway. To the south is the projecting one-story entrance wing, with entrances facing north and south. The east-facing portion of this entrance features a Modern cast stone screen wall with openings that match the door designs. The bay in this one-story unit is a double one-over-one vinyl window to the north of the entrances. In the 1918 volume, the entire wall is stucco, without half-timbering. The first floor has a single opening in the center bay. This entrance is located up a short set of steps with a wrought-Thiron railing. The sash door is flanked by wood



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sidelights beneath a four-light transom. At the second floor, the two outer bays are triple windows with vinyl one-over-one sash and transoms. The middle bay contains a one-over-one replacement window and an egress sash door with transom that accesses a metal fire stair.

**South (Rear) Elevation**

The south elevation features thirteen bays. The middle bay in the 1918 portion is a projecting gabled stone entry bay framed by buttresses. A non-historic sash door with a sidelight and a historic transom is recessed behind a Gothic stone arch. A stained-glass Gothic-arched window is located above. To either side of the centered entrance, there is a ribbon of six one-over-one vinyl windows over cast stone sills and capped by transoms. The second floor is half-timbered, with another ribbon of short one-over-one vinyl windows to either side of the entrance bay that terminates near the top of the wall. Buttresses protrude south from the corners of the wall.

**Interior**

The interior was not accessible.

**St. Stephen's Rectory**

**17 Elmwood Avenue**

**Date of Construction:** 1924

**Architect/builder:** Ira Edgar Hill (architect); Roda Hogan (builder)

***One contributing building***

St. Stephen's Rectory is a Tudor Revival building located north of the church, set back one hundred feet from Pulteney Street. It possesses a two-story main mass with a one-story south wing and a two-story rear ell. Built in 1924, the east-facing rectory features a variety of materials and asymmetrical elevations. Its architect was Ira Edgar Hill, locally known for his designs for the campus of Hobart College. The contractor, Roda Hogan, was also the builder of the church.

**Exterior**

The rectory's main two-story block features a front gable over the entrance and a north gable end, while the one-story south wing terminates in a jerkinhead. The rear ell has a break in the roofline before the final two bays and terminates in a hipped roof. The walls are stucco on the first floor and in the vertical volume containing the front entry. Second-story walls feature ornamental half timbering articulated with a notable jutting on the main block that is absent from the rear ell. The windows of the facade and side elevations on the first story and in the upper story of the entry bay sport quoined cast-stone surrounds. All windows are original leaded casements. The roof shape is variable, as are the eave line heights, with flared-gable, hipped, flat, and shed roofs present. They are clad in slate shingle throughout. There are three chimneys: one stucco end chimney at the north elevation and two brick chimneys, one centered in the ridge of the front-gabled volume and one in the west slope of the one-story wing.

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Facade (East Elevation)

The east elevation is nine bays wide and asymmetrical with irregular fenestration. The main entrance is located at the center of the elevation. The wooden door containing multi-light leaded windows stands recessed within a cast-stone Gothic-arched surround. A single casement window is adjacent to the south, while to the north, a pair of smaller windows are followed by a ribbon of seven casements with tall transoms in the same cast-stone surround. To the south of the parapeted entrance gable, a second entrance is located at the north end of the slightly recessed one-story wing. The roof extends over this doorway and is supported by carved wood brackets. A pair of windows in the same cast-stone surround occupy the adjacent bay. Farther south, a ribbon of five windows shares a cast-stone surround. Recessed from the rest of the elevation, a small side porch features a pair of windows.

At the second story, there are two sets of casement windows over the main entrance, each within a three-centered arched opening in a single cast-stone surround with a hood mold. A cast-stone tablet in the shape of a heraldic shield is above, but the inscription is faded. To the south, there is a single window at the corner of the gable where the cast stone surround wraps around the corner to openings on the south elevation. To the north of the entrance gable, the wall is half-timbered and overhangs the first story. There are three evenly spaced wall dormers with pairs of windows along the side-gabled wing.

North (Side) Elevation

The north elevation is eight bays wide, where the three eastern bays are located in the side-gabled wing and the five westernmost bays are set far back to the south in a rear wing. The eastern half of the gable is occupied by the end chimney. Adjacent to the west of the chimney, there is a single window. The next bay to the west of this opening contains three windows within the same cast stone surround. Farther to the west, at the rear of the building, the five western bays have varying setbacks. All of the openings have cast-stone sills instead of decorative surrounds. The westernmost bay is a small one-story volume with a flat roof in the ell of the two-story wings. It contains a small, paired casement window. Rising beyond is a square two-story volume with a flat roof, also in the ell of the two wings. It contains a small casement window. The three bays to the west of this volume are set back even farther. The middle bay is a wood sash door with sidelights. The opening to the east is a double window, while the bay to the west is a single window.

At the second story, the walls are half-timbered, but there is no overhang. The easternmost bay is located to the east of the chimney and contains two squat windows under a shed roof. The bay to the west of the chimney has two taller windows, also with a shed roof, but at a different height in the wall. To the west, set back in the rear wing, a series of four windows is located in the bay of the two-story volume with the flat roof. Set back beyond, the three westernmost bays are located within the same wall surface; however, the eave line is lower in the two western bays, which feature single windows, while the bay adjacent to the east contains a pair of openings.

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South (Side) Elevation

The south elevation is eight bays wide with irregular fenestration. At the first floor, there is no opening in the easternmost bay. To the west, there are two bays in the one-story wing that projects south. The eastern bay is a single window, while the western bay is a ribbon of four windows in a small side porch with a hipped roof that projects even farther south. Both bays have cast-stone surrounds. To the west, in the main two-story block, the easternmost bay is obscured by an enclosed porch that leads to a covered breezeway to the church. A small window is located in the adjacent bay. There are three bays to the west. The middle bay is a sash door flanked by a series of three windows to the east and two windows to the west.

At the second story, the wall is half-timbered with no overhang. A pair of windows with a cast-stone surround are located in the side of the entrance gable. On the west side of the one-story wing, there are three wall dormers. Two of the dormers are gabled, with pairs of windows, but the middle one has a single sash and a flat roof. The two bays to the west are single casement windows.

West (Rear) Elevation

The west elevation is nine bays wide with irregular fenestration. The southern one-story wing is obscured by an enclosed porch with five large window bays of six lights. To the north, at the rear of the main two-story volume, there are two sets of double windows. The northern wing features varying setbacks. A square two-story volume with a flat roof in the ell of the two main wings features a small window with a cast-stone sill. To the north, the wall is deeply recessed and contains three narrow windows and a sash door. At the northern corner, there is a sash with a cast stone surround.

At the second story, there are two sets of double windows at the rear of the main two-story volume. To the north, a small window with a cast stone sill is located in the flat-roofed volume in the ell. In the side-gabled wing, the second floor overhangs the first and there are five single windows of various sizes spaced irregularly in the wall.

**Interior**

The interior was not accessible.

DeSales High School

**90 Pulteney Street**

**Date of Construction:** 1929; additions in 1950 and 1962

**Architect/builder:** Joseph Flynn (1950 architect); Brown & Hoyt (1950 builder); Flynn & Bohacket (1962 architect); Iverson Construction Corp. (1962 builder)

***One contributing building***

DeSales High School is a two-story variegated buff brick building located directly south of the church across High Street. The school was constructed in four phases between 1929 and 1962 as a collaboration by both St. Stephen's and St. Francis de Sales (NR 2015), Geneva's other Catholic parish at the time. The 37,500-square-

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foot building footprint is a long, narrow rectangle, one bay by fifteen bays, where the main entrance is located on the short end facing east towards Pulteney Street, set back forty feet from the road. The long sidewalls contain banks of tripartite windows marking the locations of classrooms, and at the rear of the building, there is a large, windowless, one-story gymnasium-auditorium made of concrete block. The roof is flat with metal coping and no overhang. Two brick chimneys project from the 1929 portion of the building.

The oldest extant portion of the school is a six-bay block at the rear, directly east of the gymnasium-auditorium, that was constructed in 1929. In 1950, after a fire destroyed the original frame front of the school in 1943, a four-bay brick addition was built onto the east side to match the remaining portion of the building. The gymnasium-auditorium at the rear was completed in 1951. In 1962, a second four-bay addition was added to the east side of the 1950 section, bringing the school to its current configuration.

## **Exterior**

### Facade (East Elevation)

At the facade, a raised one-story centered entrance bay projects from the rest of the wall and is accessed by a short concrete stair with brick and concrete cheek walls. The double-glazed doors and glazed surround are set deeply into a stone enframingent with a bas-relief carving of an abstracted curtain motif along the top. Metal lettering over the entrance says, "De Sales High School." The projecting entrance bay is shorter than the surrounding wall, and a double two-over-two wood window is located above. A course of soldier brick runs along the entire length of the facade. To the right of the entrance, a cast cornerstone is engraved "1962" and bisected by an engraved cross. A shallowly projecting brick cross composed of the darkest shades of the variegated buff brick is laid integrally within the front wall to the right of the entrance projection.

### South (Side) Elevation

The south elevation is fifteen bays wide. With a few exceptions marking offices or restrooms, the windows are tripartite double-hung wood sash, recessed in the wall along with brick spandrels on both floors in each bay. Like the facade, lintel courses of soldier brick run along the entire length of both floors. A glass block window spans both stories in the easternmost bay. At the first floor, an entrance with glazed doors is located at the rear of the building in the third westernmost bay. A pair of stained-glass windows located midway along the south wall marks the location of a chapel. The second story is identical to the first floor, except for a pair of one-over-one sash instead of the stained-glass windows and a pair of four-over-four wood windows above the doorway. A narrow, full-height brick wall projects south from the elevation where it meets the gymnasium-auditorium.

### North (Side) Elevation

The north elevation is fifteen bays wide. With a few exceptions marking offices or restrooms, the windows are tripartite double-hung wood sash, recessed in the wall along with brick spandrels on both floors in each bay. Like the facade, lintel courses of soldier brick run along the entire length of both floors. At the first floor, there are two entrances with glazed doors and transoms: one at the westernmost bay and at the middle of the

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elevation. The western entrance features a flat, triangular cover supported by a brick column, and a narrow, full-height brick wall projects south from the elevation where it meets the gymnasium-auditorium. The second story is identical to the first floor, except for a tall multi-light window above the eastern entrance and a pair of four-over-four wood windows above the western entrance.

West (Rear) Elevation

The west elevation is composed of the rear of the gymnasium-auditorium. There are no openings.

**Interior**

On the interior, an airy split-level foyer at the front provides access to the basement and the first floor. The partially finished basement is located at the front half of the building and contains an office, cafeteria, kitchen, utility rooms, and locker rooms for both boys and girls. A long, narrow hallway to the west leads to a small storage room and additional stairs to the first floor. The basement features linoleum tile or concrete floors, concrete block walls, and drop ceilings throughout.

At the first floor, a central east-west hallway provides access on either side to eight classrooms of various sizes, a small central office area, a chapel, and two restrooms. The gymnasium at the rear of the 1929 wing has maple floors and concrete block walls. A stage is located at the west end of the double-height space and a kitchenette area is present at the east end. A visible steel truss system supports the roof. At the second floor, there are nine classrooms of different dimensions, several offices, and two sets of restrooms.

The 1950 and 1962 additions were designed to be highly sympathetic to the original 1929 wing, following the form and aesthetic closely; however, there are slight variations in material choice that readily identify different phases of construction. Within the rear 1929 portion, the floors are wood, the walls are plaster, and the ceilings in both the rooms and the hall are coffered. The windows, paneled sash doors, and transoms are unpainted wood. In the 1950 and 1962 additions, the floors are linoleum tile, and the ceilings are suspended or acoustic tile. Walls in the 1950 section are smooth concrete, while those in the 1962 additions are concrete block. Flat panel sash doors access the classrooms and offices.

**Integrity Analysis:**

St. Stephen's Roman Catholic Church Complex is in excellent condition, with strong integrity. All of the buildings constructed by the parish are extant and original historic fabric is present throughout. At the church, all of the original materials are present, inside and out, including stained-glass windows, doors, flooring, and hand-carved iconography. At the elementary school, the only impacts to the exterior are the replacement of most original windows within the historic openings and the vinyl cladding on the attached garage. The rectory is also in excellent condition, with original casement windows and doors throughout. The high school features original fabric throughout including wood, stained-glass, and glass block windows, coffered and acoustic ceilings, laminate tile flooring, blackboards, and paneled sash doors with transoms. The building is currently being renovated according to the Secretary of the Interior's Standards and some of the blackboards, lockers, and

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radiators have been temporarily removed as part of this construction. The majority of this historic fabric will be replaced in its original location. A recent concrete block interior elevator shaft has been added to the southwest corner of the 1929 portion in an area that once contained a restroom.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Areas of Significance**

(Enter categories from instructions.)

**Period of Significance (justification)**

The period of significance begins in 1910 with the initial construction of the church on the site and ends in 1962 with the final addition to the high school, completing the complex.

Architecture

**Period of Significance**

1910-1962

**Significant Dates**

1910, 1912, 1918, 1924, 1929, 1950, 1956, 1962

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Gordon & Madden (Church Architect); Roda

Hogan (Church and Rectory Builder); Ira Edgar Hill

(Rectory Architect); Flynn & Bohacket (High

School Architect); Brown & Hoyt (High School

Builder); Iverson Construction Corp. (High School  
Builder)

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**Criteria Considerations (explanation, if necessary)**

Because the St. Stephen's Roman Catholic Church Complex was built by a religious organization and all elements but the De Sales High School remain in possession of the Diocese of Rochester, it falls under Criterion Consideration A. The complex is, however, being nominated under its significance for architecture, so it meets the criterion consideration.

**Statement of Significance Summary Paragraph**

(Provide a summary paragraph that includes level of significance and applicable criteria.)

St. Stephen's Roman Catholic Church Complex is locally significant under Criterion C as an assembly of parish buildings that are fine representatives of various architectural styles, including Late Gothic Revival, Tudor Revival, and classicism-influenced Modernism. The buildings of St. Stephen's collectively are a representative parish complex including the church, rectory, elementary school, and high school. As Geneva's second Catholic parish, St. Stephen's was able to add buildings to its complex gradually as the needs and priorities of the local religious community demanded, resulting in a diversity in design that spans more than fifty years of parish growth and architectural change. St. Stephen's Parish was established in 1904 from St. Francis de Sales Parish and the congregation erected its church on Pulteney Street from 1910-1912. The Gothic Revival church was designed by architectural firm Gordon & Madden and built by contractor Roda Hogan. In 1918, the parish added an elementary school, followed by a rectory by Ira Edgar Hill in 1924, both in Tudor Revival style. In 1929, the church began a series of additions to an existing building at the southwest corner of Pulteney and High Streets to be used as a high school. After parts of the original building was lost to fire, two Modern additions were constructed onto the surviving 1929 portion of the high school in 1950 and 1962, completing the parish campus. The period of significance begins with the initial construction of the church in 1910 and ends with the last addition to the high school in 1962, encompassing all major additions to the complex.

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**Narrative Statement of Significance**

**Early History of Geneva**

According to the National Register of Historic Places Nomination Form for the St. Francis de Sales Parish Complex, Geneva was established in the late eighteenth century, when rights to the lands in the Finger Lakes and Western New York were secured by the State of New York and subsequently contracted to land companies:

By 1793, the lands along Seneca Lake were controlled by Pulteney Associates...who commissioned the first survey to lay out streets for a new village. Geneva was incorporated in 1806 and, by that time, had a school/academy, hotels, taverns, inns and mills, sixty-eight residences, and a population of 325. Improvements in roads brought settlers from the east and affordable lands attracted farmers, a majority coming from New England.

Geneva had a reputation as a center of commerce and social activity. When the Erie Canal was planned in the early nineteenth century, the route from Albany to Buffalo bypassed Geneva, which would have had a devastating effect on the village by dramatically slowing its growth, making it less competitive with the canal villages of Utica, Syracuse, Buffalo, and nearby Rochester. Recognizing the threat, a group of Geneva's prominent civic and business leaders met



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in December 1823 and adopted a resolution calling on the state legislature to connect Seneca Lake to the Erie Canal...The result of the appeal to the state was that the operation of the Cayuga and Seneca Canal was taken over by the State of New York and improvements were made making it into a feeder canal, officially reopening the artery in 1828...By the mid-nineteenth century, the arrival of the railroad and the development of the nursery industry brought additional prosperity to Geneva and, in 1898 it was incorporated as a city.<sup>6</sup>

### **The Emergence of Catholic Institutions in Geneva**

The construction of the canal attracted a significant number of Irish, German, and Scots laborers, who settled in northern Geneva and took advantage of the abundant industrial jobs along the town's lakefront. In 1832, amid the first era of church building in Geneva, the Catholic community organized and began to build a Roman Catholic church near the north end of the village along Exchange Street. The new parish was named after St. Francis de Sales, the patron saint of Geneva, Switzerland.<sup>7</sup>

St. Francis de Sales experienced slow growth due to a lack of resources and inconsistent leadership. Although the church was dedicated in 1835, when Bishop John Timon visited the city in 1847, the building was only partially complete and a source of dismay. Bishop Timon "expressed his sorrow at its poverty, its unfinished state and its debts. He shortly after made it the center of a mission."<sup>8</sup> The Catholic community grew more rapidly in the second half of the nineteenth century, necessitating the construction of a larger church, which was dedicated in 1867, and a new rectory, completed in 1868. Shortly afterward, the property adjacent to the church was acquired, and in 1874, a new school and convent were constructed on the site.<sup>9</sup>

### **St. Stephen's Parish**

By the turn of the century, St. Francis de Sales had been severely overcrowded for years, but a second parish could not be established due to the scarcity of priests in the region. In June of 1904, nine new priests were ordained in Rochester, prompting the announcement of the division of the parish the following day and the appointment of Father Stephen McPadden to lead the new congregation of St. Stephen's, which made up the south and west portions of Geneva. One hundred families were split from St. Francis de Sales to form the new congregation.<sup>10</sup> A site at the corner of High and Pulteney Streets had been purchased from Jacob Hobick for \$8,000 the weekend before for the erection of a church, school, rectory, and convent, but the new parish needed time to raise funds for construction. The 1832 Reformed Protestant Dutch Church at 380 South Main Street

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<sup>6</sup> Daniel Long and Virginia L. Bartos, *St. Francis de Sales Parish Complex*, National Register of Historic Places Nomination Form, June 2015, 10-11.

<sup>7</sup> E. Thayles Emmons, "St. Francis de Sales—First Catholic Services in Geneva Believed to Have Been in Building on Exchange St," *Geneva Times*, May 2, 1959, 2.

<sup>8</sup> Lee, Rev. Walter J, "History of Church," *Geneva Daily Times*, November 23, 1935, 10.

<sup>9</sup> Long and Bartos, *St. Francis de Sales Parish Complex*, 10-11.

<sup>10</sup> "Twenty-Fifth Anniversary of Ordination to the Priesthood," *Geneva Daily Times*, May 28, 1921, 6.

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(extant; NR 2005), which was purchased by St. Francis de Sales in 1891 after the dissolution of its congregation, served as a temporary home for the fledgling parish in the meantime.<sup>11</sup>

The first mass at the former Dutch church was held July 3, 1904, and parochial education took place in the basement and vestry, as well as in a house across the street. Around 1907, classes were relocated from this house to 54 Pulteney Steet, one of two dwellings originally on the site of the current church.<sup>12</sup> The second house at 60 Pulteney Street was utilized as the parish's first convent.<sup>13</sup> A third dwelling, the W. Nelson Coe mansion at 48 Pulteney Street, where the current rectory stands, was acquired in 1904 for \$6,300 and served as the first rectory for Father Stephen McPadden.<sup>14</sup>

By 1910, the congregation was ready to start building. Both houses on the site of the church were moved: the annex house for the school was relocated west to the rear of the lot, where the elementary school is now located, and continued to be used for classes. Parish histories are unclear where the other building was moved, stating only that it was attached to the rear of a "newly-acquired brick structure" nearby. A new convent house was purchased at 21 High Street for \$5,500 to take the place of the one moved from 60 Pulteney Street.<sup>15</sup>

The church was designed by Rochester architectural firm Gordon & Madden "according to Father McPadden's own designs and plans."<sup>16</sup> Ground was broken in May of 1910, with parish members excavating the foundation themselves to save on cost, and the cornerstone was laid shortly after on July 3rd. The remaining building work was contracted to Roda Hogan of Canandaigua and cost \$108,000.<sup>17</sup> The reredoses of both the main and side altars were carved by William Ross of East Cambridge, and the figures and other hand carvings at the altars were created by Boston artist Isaac Kirchmayer. The light fixtures were specially designed by the Gorham Company of New York; the Stations of the Cross relief carvings were created by Joseph Sibbel Studio in New York City.<sup>18</sup>

On September 1, 1912, the church was dedicated, and the first mass was held by Bishop Thomas F. Hickey.<sup>19</sup> In a pamphlet published for the dedication, Father Stephen McPadden reminded the congregation that the church was only the beginning:

In judging the exterior of the church...it must be kept in mind that, in its present condition, it is incomplete, since it was designed not to stand by itself apart, but to be one of a group of buildings, the others being the future rectory and school building. These will form one united group, clustering about a great tower at their center, which will give to each its own proper

<sup>11</sup> Kane, *The Song of Stephen*, 1954, 16-17; "An Important Purchase," *Geneva Advertiser-Gazette*, June 14, 1904, 2.

<sup>12</sup> Kane, *The Song of Stephen*, 1954, 18-19.

<sup>13</sup> Kane, *The Song of Stephen*, 1954, 20.

<sup>14</sup> "Another Sale," *Geneva Advertiser-Gazette*, September 6, 1904, 2.

<sup>15</sup> Kane, *The Song of Stephen*, 1954, 20.

<sup>16</sup> Twenty-fifth Anniversary of Ordination to the Priesthood," *Geneva Daily Times*, May 28, 1921, 6.

<sup>17</sup> Kane, *The Song of Stephen*, 1954, 22-23, 26.

<sup>18</sup> Kane, *The Song of Stephen*, 1954, 24-25.

<sup>19</sup> Kane, *The Song of Stephen*, 1954, 25.

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setting and proportions, all forming an open court or cloister...whose details have not yet been considered.<sup>20</sup>

In 1917, construction began on the elementary school. The annex house on the site was demolished and the old Dutch church where classes had been held since 1904 was sold for \$15,000 to fund construction. The building was completed in September of 1918 at a cost of \$29,000, just in time for the new school year. The school initially had six classrooms with an auditorium on the second floor, but rapid growth of the parish resulted in the conversion of the auditorium into classrooms the following year.<sup>21</sup> By 1920, elementary school enrollment was 275. St. Francis de Sales High School, which opened in 1912 and served both parishes in the St. Francis de Sales elementary school building at 110 Exchange Street, had 175 students.<sup>22</sup>

In 1922, the parish acquired the neighboring Church Home and Hospital, a nineteenth-century Episcopal property at the southwest corner of Pulteney and High Streets that had served as a nursing home and Geneva's first hospital. The eighty-room building was used for various social functions until the summer of 1923 when it became St. Stephen's temporary rectory while the new one was under construction north of the church.<sup>23</sup> The rectory was near completion in July of 1924 when Father Stephen McPadden, the driving force behind the vision of the complex, died.<sup>24</sup>

Father Stephen was succeeded by his younger brother, Father William McPadden. In 1925, the church windows were completed, and Father William redecorated the sanctuaries and side chapels according to his brother's specifications. In 1927, shrines honoring St. Stephen and St. Teresa were added.<sup>25</sup>

By the early 1920s, high school enrollment in Geneva significantly exceeded capacity in both public and parochial schools. St. Francis de Sales High School had run out of space in the upper floors of the elementary school building. In 1921, St. Stephen's Parish agreed to allocate space in their elementary school for the high school, and historic maps from 1925 shows that at least some classes were being held in the old Church Home and Hospital.<sup>26</sup> In 1929, after years of false starts in the building of a new high school and despite the severe economic turmoil gripping the country, St. Stephen's and St. Francis de Sales's parishes collaborated to fund the renovation of the frame Gothic Revival Church Home into a proper high school. It was the only Catholic high school in the Finger Lakes. Portions of the west elevation were demolished, and a two-story brick addition

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<sup>20</sup> "Twenty-fifth Anniversary of Ordination to the Priesthood," *Geneva Daily Times*, May 28, 1921, 6; Kane, *The Song of Stephen*, 1954, 26.

<sup>21</sup> Kane, *The Song of Stephen*, 1954, 26-27.

<sup>22</sup> "Over 3,000 Registered in Schools of the City," *Geneva Daily Times*, September 14, 1920, 9.

<sup>23</sup> Kane, *The Song of Stephen*, 1954, 28. Sanborn Map Co., "Geneva, N.Y., 1925," Plate 25; John Marks, "Church Home Hospital," *Historic Geneva*, March 9, 2018, accessed February 10, 2023, <https://historicgeneva.org/medicine/church-home-hospital/>.

<sup>24</sup> Kane, *The Song of Stephen*, 1954, 28.

<sup>25</sup> Kane, *The Song of Stephen*, 1954, 29-30.

<sup>26</sup> "Will Not Erect New Buildings Now," *Geneva Daily Times*, August 20, 1921, 9; "Catholic Pastor at Geneva Urges Parishioners to Vote in Favor of School Bonds," *Democrat & Chronicle*, December 26, 1922, 3; "Geneva Catholics Plan High School," *Democrat & Chronicle*, April 3, 1924, 4; "Geneva," *Democrat & Chronicle*, October 12, 1926, 18; Sanborn Map Co., "Geneva, N.Y., 1925," Plate 25; Marks, "Church Home Hospital," *Historic Geneva*.

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was constructed onto the rear.<sup>27</sup> The building was dubbed DeSales High School. The convent at 21 High Street was designated as housing for the high school faculty, and a new building was purchased at 44 High Street for the Sisters of St. Joseph.<sup>28</sup>

In 1943, a fire razed the old frame building at the front of the school, which housed the library, laboratory, and several classrooms. Due to wartime rationing, the school was unable to rebuild and had to make do with the remaining 1929 space at the rear. With the close of World War II, a national boom in church construction occurred and the front of the school was rebuilt in 1950 to match the 1929 building, adding three classrooms, a laboratory, a library, and an office, as well as locker rooms and a lunchroom in the basement at a cost of nearly \$142,000. The gymnasium-auditorium at the rear was completed shortly after in 1951 and the school was renamed the DeSales Institute.<sup>29</sup> Joseph Flynn of Rochester was the architect and Brown & Hoyt of Canandaigua was the contractor.<sup>30</sup>

Facing a crush of new high school students as the first post-war Baby Boomers became teens, the school quickly ran out of space again and was expanded to the east once more in 1962. The addition was designed by Rochester firm Flynn & Bohacket and built by Iverson Construction Corporation for \$109,000.<sup>31</sup> The expansion contained four additional classrooms and a basement level with a large multipurpose room connected to the 1950 locker rooms and kitchen. The facade of the 1950 section was exactly replicated on the new addition and the name reverted to DeSales High School.<sup>32</sup> These additions, as well as the installation of a new organ in the church, were spearheaded by the Reverend Raymond P. Nolan, the longtime principal of DeSales High School who succeeded Father William McPadden in 1954.<sup>33</sup> With the completion of the front of DeSales High School in 1962, the original vision of the complex was complete.

### **Architecture of the St. Stephen's Roman Catholic Church Complex**

St. Stephen's Catholic Church Complex is characterized by a blend of different architectural styles that reflect the parish's respect for tradition and its desire for contemporary aesthetics. The complex features three distinct architectural styles popular for religious buildings during the early and mid-twentieth century. The church is an example of late Gothic Revival, while the rectory and original wing of the elementary school are both Tudor Revival in form and detailing. All three buildings are architecturally sophisticated and good representations of their styles. The adjacent high school is simplified in form and detailing, characteristic of mid-twentieth-century

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<sup>27</sup> "50-Year History of St. Stephen's Parish, Geneva, Recalls Growth of Faith in Finger Lake City," *Catholic Courier Journal*, October 2, 1954; Danny Hastings, DeSales High School Historian, Private Correspondence, March 15, 2023.

<sup>28</sup> Kane, *The Song of Stephen*, 1954, 31.

<sup>29</sup> "50-Year History of St. Stephen's Parish, Geneva, Recalls Growth of Faith in Finger Lake City," *Catholic Courier Journal*, October 2, 1954.

<sup>30</sup> "Canandaigua Firm Wins DeSales School Contract; Work Starts Immediately," *Geneva Daily Times*, March 13, 1950.

<sup>31</sup> "DeSales High Under Addition Construction," *Geneva Times*, May 2, 1962.

<sup>32</sup> "Parochial Schools Ready," *Geneva Times*, August 16, 1962.

<sup>33</sup> Kane, *The Song of Stephen*, 1954, 40.

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school design. All four buildings relate harmoniously to one another and communicate their purpose as places for Catholics to worship, live, and learn.

*The Church (1910-1912): Gothic Revivalism*

By the time St. Stephens's Church was completed in 1912, the Gothic Revival movement in the United States had long been underway through its promotion by architects Richard Upjohn and James Renwick in the mid-nineteenth century. While out of style for non-religious buildings by the turn of the twentieth century, Gothic forms have been repeatedly reinterpreted for churches for hundreds of years, resulting in a shared cultural understanding of how Christian religious spaces should look that has transcended changing tastes and even the wholesale rejection of traditional architecture that occurred during the mid-twentieth century.<sup>34</sup>

Although the church is heavily influenced by generations of Gothic language, it also relies on an eclectic Neo-Gothicism promoted by the works of partners Ralph Adams Cram and Bertram Goodhue in the late nineteenth and twentieth centuries. The men were ardent proponents of Gothicism; however, Cram was a strict Functionalist.<sup>35</sup> Modern necessity and functionality were expected to take precedence over historical accuracy and originality was only posturing unless it came from a structural need that arose from the function.<sup>36</sup> He insisted that while architecture should evolve from past precedent, it should not be chained to it and believed that buildings should be authentic to their own time and place instead of being an archeological experiment.<sup>37</sup> According to Cram, copying the Gothic as earlier Revivalists did provided no artistic interest or integrity. Instead, modern architects should strive to create original contemporary Gothic designs that did not pretend to be from the sixteenth century.<sup>38</sup>

Cram's philosophy was apparent in reviews of the church upon its completion. The *Geneva Daily Times* championed the design:

The church is conceded to express the logical and consistent working out of the principles of true Gothic architecture for the purpose of supplying the needs and requirements of a modern parish. It is in no sense a copy or a reproduction of what has been done elsewhere; but rather a logical development according to local conditions and resources. The church embodies not so much the Gothic style as the Gothic spirit.<sup>39</sup>

A subsequent description of the building at the parish's silver jubilee in 1929 expounded on these sentiments, stating:

<sup>34</sup> Mike Jackson, "A Look Back at The Adornment and Design of 20th Century Religious Structures," *Architect*, January 4, 2018, [https://www.architectmagazine.com/practice/a-look-back-at-the-adornment-and-design-of-20th-century-religious-structures\\_o](https://www.architectmagazine.com/practice/a-look-back-at-the-adornment-and-design-of-20th-century-religious-structures_o).

<sup>35</sup> Shand-Tucci, *Built in Boston*, 170.

<sup>36</sup> Shand-Tucci, *Built in Boston*, 162.

<sup>37</sup> Douglass Shand-Tucci, *Built in Boston: City and Suburb, 1800-2000* (University of Massachusetts Press 1999), 159.

<sup>38</sup> Shand-Tucci, *Built in Boston*, 160.

<sup>39</sup> Twenty-fifth Anniversary of Ordination to the Priesthood," *Geneva Daily Times*, May 28, 1921, 6.

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St. Stephen's church from an architectural point of view is the result of a turning back to the principles of true religious art which have been so generally obscured. The building itself is of a simple but magnificent Gothic style. There is no useless ornamentation, no obstruction of detail, but a blending of every part into one compact whole in which the ornament is always a part of the construction and the construction its own ornament.<sup>40</sup>

St. Stephen's Church was designed in a period between the Gothic interpretations of the nineteenth century and the Modernist movement of the succeeding decades. Although the detailing and proportions are not exact representations of Gothic precedent, the exterior form adheres to tradition and is immediately recognizable as a Christian building, with grey stone walls, a long double-height gabled volume, rows of arched stained-glass windows, and projecting transepts. Despite the enormous window centered in the facade, the building lacks the airy and pointed verticality of spires and flying buttresses, substituting instead an imposing and massive symmetry, topped by a red tile roof.

On the interior, a traditional division of space and detailing incorporates a blend of several different stylistic elements within the overarching Gothic style. A wood truss ceiling complete with a rood beam covers the traditional narthex, nave, and chancel, while delicately hand-carved reredoses and figurines feature classically Gothic motifs. The buff iron-spot Norman brick that covers the interior walls, however, has a distinct Modernist feel. New materials are also embraced, such as the concrete floor at the chancel and beneath the pews. The building is wonderfully detailed, but without waste and excess that does not contribute directly to its purpose and the needs of its users.

### *Tudor Revival*

Tudor Revival architecture emerged during the late nineteenth and early twentieth centuries, drawing inspiration from the medieval architecture of England's Tudor period. The style found popularity in residential and institutional buildings, influenced by the Arts and Crafts movement as a nostalgic response to the mass production of industrialization. Tudor Revival's distinctive features include asymmetry, half-timbering with stucco or brick, steeply pitched roofs adorned with gables and dormers, ornate chimneys, Tudor arches, casement windows with leaded-glass sash, and decorative oriel windows. The use of cross gables, overhanging second stories, carved woodwork, and a variety of natural materials on the same building further define the architectural style. While its prominence waned with evolving trends like Modernism, Tudor Revival's legacy endures in historic neighborhoods and architectural details that continue to evoke a romanticized past.

### *The Elementary School (1918; addition 1956)*

The school features an eclectic mix of Tudor Revival and Modern elements on the exterior, representative of the nearly forty-year gap between the original school and the northern addition. The Tudor Revival wing is

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<sup>40</sup> "Church Building of Simple Gothic Style," *Geneva Daily Times*, July 8, 1929, 7.

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symmetrical, a feature more common in earlier examples of this style, but a form that is well-applied to its institutional purpose, with regular bays of windows marking the location of classrooms. The projecting stone entry bay and buttresses complement the design of the church. The large Modern wing provides a contrasting, but harmonious, addition, with its grey stone veneer, original three-light sash doors, cast-stone screen walls, and deep eaves.

*The Rectory (1924)*

The rectory showcases the same Tudor Revival style as the 1918 portion of the elementary school, however, the slightly later construction date and usage as a residence resulted in a more organic interpretation than the orderly elementary school. The building displays nearly every characteristic of the style: asymmetry on all elevations, second-story half-timbering and overhang, arched openings, leaded casement windows, wall dormers, cross-gables, variable eave heights, slate roof, and several decorative chimneys.

*The High School (1929; additions 1950, 1962): Modernism*

Constructed at the rear of the original Gothic Revival Church Home and Hospital, the 1929 portion of the school was utilitarian, with more focus on contemporary educational ideals, such as abundant natural light, than decoration. This simplicity ultimately worked well within the Modern movement trends after the Gothic Revival building was lost to fire in 1943. Because the 1929 addition to the high school was constructed as a rear addition to a prominent main structure and during a period of economic turmoil, the exterior is more utilitarian, but the simplicity and reservation were embraced by the 1950 and 1962 additions, which neatly replicate the form and details while experimenting with technological advances in materials like concrete, glass block, and linoleum. Stylistically, it is notable that the sub-school of mid-century Modern architecture to which this building belongs does not completely abandon ornament, proportion, or hierarchy as concerns. The studied Classical proportions of bays and the visual and volumetric emphasis placed on the front entrance reveals the Beaux-Arts training of this generation of architects, while the abstracted curtain motif above the entrance and the metal lettering display the residual influence of Art Deco. While the architects kept up with contemporary taste with their simplification of details and emphasis on functionality, this is far from an essay in avant-garde Modernism.

**Architects and Builders**

*Gordon & Madden (Church Architects)*

Gordon & Madden was founded in 1902 in Rochester, New York, by local architects William V. Madden and Edwin S. Gordon. Both men attended the Mechanics Institute, now known as the Rochester Institute of Technology, and met while working at the architectural office of J. Foster Warner, one of the leading practitioners in Rochester. Before that, Gordon had been a partner of Claude Bragdon and William H. Orchard, while Madden was associated with contractor Thomas W. Finucane. In 1911, their longtime draftsman William

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G. Kaelber was elevated to partner, forming Gordon, Madden & Kaelber. Madden left to form his own practice in 1918 but died in 1921. Gordon & Kaelber continued until Gordon's death in 1932.<sup>41</sup>

Gordon and Madden's architectural legacy is marked by their prominent public edifices, churches, schools, and industrial plants. Their work, both together and in collaboration with Kaelber, has left a lasting impact on the region's architectural landscape. Among their important secular works are the Sibley Building (1906; extant) and the Eastman Dental Dispensary (1915-1917; NR 1983; extant), both in Rochester. Gordon was the architect of all public primary and high school buildings in the city between 1912 and 1924, and Madden, a devout Catholic, brought many church-building contracts to the firm, which is responsible for several notable places of worship in Rochester, including Corpus Christi Church (1903; extant), St. Peter and Paul Church (NR 2012; extant), and the Church of the Blessed Sacrament (1912; extant). In addition to St. Stephen's Church in Geneva, they also designed St. Mary's Church in Canandaigua (1904; extant) and other ecclesiastical and residential properties in the region.<sup>42</sup>

The firm's religious buildings share similar aesthetics, with masonry construction, symmetrical facades, towers topped by spires or crenellation, and one-story aisles to either side of the main entrance. Corpus Christi is a quite simple execution of Gothic Revival style, while the Church of Saints Peter and Paul is an imposing Italian Renaissance Revival building with a soaring side tower. The Church of the Blessed Sacrament (completed the same year as St. Stephen's) and, to a lesser extent, St. Mary's are Gothic Revival buildings very similar in form and detailing to St. Stephen's Church.

*Ira Edgar Hill (Rectory Architect)*

Ira Edgar Hill was born in Elmira, New York in 1873 and is known best for his works in Philadelphia and Geneva. He graduated from the University of Pennsylvania in 1896 with a Certificate of Proficiency in Architecture, where he won several awards, and also studied at the École des Beaux-Arts in France. Hill subsequently worked for architect Edgar Viguers Seeler, eventually becoming head draftsman and designing office buildings and lavish country homes in and around Philadelphia. Hill also served as an instructor in building construction at the Pennsylvania Museum and School of Industrial Art.<sup>43</sup>

In 1912, Hill moved to Geneva, where he worked until his death in 1933, becoming a prominent architect in Central and Western New York. His regional designs included banks, parish houses, rectories, schools,

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<sup>41</sup> "Death takes E.S. Gordon, Architect," *Democrat & Chronicle*, April 6, 1932, 2; "William V. Madden, Architect," <http://prabook.com/web/william.madden/1346810>, accessed July 2, 2023.

<sup>42</sup> "Death takes E.S. Gordon, Architect," *Democrat & Chronicle*, April 6, 1932, 2; "New Dispensary is in Readiness for Dedication," *Democrat & Chronicle*, May 6, 1917, 33; "William V. Madden, Architect," <http://prabook.com/web/william.madden/1346810>, accessed July 2, 2023; "W.G. Kaelber, Architect, City Planning Chief, Dies," *Democrat & Chronicle*, November 22, 1948, 37; "Architectural Sketch Club," *Democrat & Chronicle*, November 29, 1903.

<sup>43</sup> "Ira E. Hill," *Elmira Star-Gazette*, March 18, 1933, 11; Sandra L. Tatman, "Ira Edgar Hill (1873-1933)," Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/21981?utm\\_source=chatgpt.com](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21981?utm_source=chatgpt.com), accessed January 21, 2025.



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commercial buildings, and residences, many of which are extant. Beyond St. Stephen's Rectory, his notable works in Geneva include the 1915 W.F. Humphrey Press on Pulteney Street (now part of the Scandling Center), several building and additions to the Hobart College campus, and the 1927 Gigliotti Gas Station (demolished 2013).<sup>44</sup>

*Roda Hogan (Church and Rectory Builder)*

Roda Hogan, the son of Irish immigrants, was born in 1862 in Lima, New York.<sup>45</sup> In his twenties, he moved to Rochester, where he worked as a carpenter. It is unclear where Hogan obtained his trade education, but around 1900, he relocated to Canandaigua and started a contracting business.<sup>46</sup> Hogan expanded into building design in the first decades of the twentieth century and is considered an architect today despite having no formal training. His identified works include a variety of styles popular during the first decades of the twentieth century including Queen Anne, Colonial Revival, Tudor Revival, Gothic Revival, and Craftsman. The majority of the buildings he designed were homes in Canandaigua, sometimes taking inspiration from pattern books, and include 261 North Main Street (1915; extant) and 11 Granger Street (1915; extant). He also added the Tudor Revival facade of the Ontario County Times Building at 83 South Main Street in 1909 (extant), which bears significant resemblance to St. Stephen's rectory and elementary school and built the third story and dome of Canandaigua's courthouse in 1923 (extant).<sup>47</sup>

Hogan was Catholic and a member of St. Mary's Parish in Canandaigua. In 1904, in collaboration with architects Gordon & Madden, he was the contractor and carpenter for St. Mary's Church and likely influenced the design of the rectory.<sup>48</sup> In 1925, he built St. Patrick's parochial school for girls in Seneca Falls for St. Patrick's Parish, subsequently becoming the contractor for the adjacent St. Joseph's Convent in 1926 and the Joseph Flynn-designed St. Patrick's Church in 1930.<sup>49</sup> All of these buildings still exist. Hogan died in 1943 at the age of 80.<sup>50</sup>

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<sup>44</sup> "Every Building Tells a Story: Architecture in Geneva," Historic Geneva, 2017, <https://historicgeneva.org/wp-content/uploads/2019/03/Architecture-2017-landscape-for-web.pdf>, accessed January 21, 2025.

<sup>45</sup> Also known as Rhoda Hogan in some primary sources. St. Stephen's church histories refer to Roda Hogan as Roderick Hogan, but this is incorrect.

<sup>46</sup> 1900 U.S. Census, Ontario County, New York, population schedule, Town of Canandaigua, Canandaigua Village, Enumeration District 55, Sheet 16, Dwelling 391, Family 396, Roda Hogan; digital image, *Ancestry*, <https://www.ancestry.com>, accessed July 20, 2023.

<sup>47</sup> "Centennial Tour of Homes," *The Chronicles*, September 21, 2013, 2; "Up Street and Down," *Canandaigua Daily Messenger*, January 23, 1923, 1.

<sup>48</sup> "Centennial Tour of Homes," *The Chronicles*, September 21, 2013, 3.

<sup>49</sup> "New Convent at Seneca Falls," *Catholic Journal*, May 7, 1926, 8; "Bishop O'Hern to Preside at Stone Laying," *Democrat & Chronicle*, October 18, 1929, 12; "Looking Back," *Canandaigua Daily Messenger*, August 8, 1935, 4.

<sup>50</sup> Find a Grave, "Roda Hogan," <https://www.findagrave.com/memorial/138721548/roda-hogan>, accessed July 20, 2023.

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*Flynn & Bohacket (High School Architects, 1960 and 1962 addition)*

Flynn & Bohacket was a Rochester-based architectural firm formed by Joseph P. Flynn and Herbert H. Bohacket in the mid-1930s.<sup>51</sup> Flynn was born in Corning in 1896 and raised by both his mother and the orphanage run by St. Mary's Parish in Rochester. Flynn graduated with a degree in architecture from Notre Dame in 1916 and moved to Rochester to work as a draftsman for Gordon & Madden. In 1922, Flynn left the firm to start his own practice.<sup>52</sup>

Herbert H. Bohacket was born in 1889 and was a lifelong resident of Rochester. He attended the Walker School of Design in Boston and the Mechanics Institute of Rochester, where he taught architecture in the 1930s.<sup>53</sup> In the early 1920s, Bohacket and Lewis Brew began partnering together on projects under the name Bohacket & Brew, and the two men were sharing an office with Flynn by 1924. The three continued to work in the same space until the mid-1930s when Brew left the partnership and Flynn & Bohacket was formed.<sup>54</sup>

Although the Great Depression financially strained both men's architectural practices, Flynn and Bohacket succeeded by leveraging contracts with the federal Public Works Administration, with Bohacket designing many of Rochester's city ramp garages.<sup>55</sup> During their partnership, the architects were responsible for several notable public buildings in the Rochester area, including the Art Deco Rochester Fire Department Headquarters and Shops (1936; NR 1985) and multiple buildings in the Monroe County Civic Center (ca.1960s, extant), such as the Public Safety Building. Flynn became the designer and supervising architect for St. Mary's Hospital (1941; extant), across from the orphanage where he grew up in Rochester.<sup>56</sup>

Both men were devout Catholics and their religious designs can be found throughout the region in Corning, Greece, Canandaigua, and Geneva.<sup>57</sup> Their churches in Rochester include Bethany Presbyterian Church (1951; extant), the Motherhouse Chapel at Our Lady of Mercy High School (1951; extant), and St. Boniface Catholic Church (1959-1960; extant).<sup>58</sup> The firm also designed the parochial school for St. Helen's Parish in Gates, New York in 1948, which features similar elements to DeSales High School.<sup>59</sup>

The firm's work embraces a Modern aesthetic. Many of their earlier buildings are Art Deco, and later International and other Modernist styles including in their churches, such as Flynn's Modernist Gothic St.

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<sup>51</sup> Rochester City Directories, 1921-1940.

<sup>52</sup> "Joseph P. Flynn, Architect, Dies," *Democrat & Chronicle*, November 22, 1962, 4B.

<sup>53</sup> "H.H. Bohacket Dies; Designed Buildings," *Democrat & Chronicle*, August 23, 1967, 23.

<sup>54</sup> Rochester City Directories, 1921-1940.

<sup>55</sup> "H.H. Bohacket Dies; Designed Buildings," *Democrat & Chronicle*, August 23, 1967, 23.

<sup>56</sup> "Joseph P. Flynn, Architect, Dies," *Democrat & Chronicle*, November 22, 1962, 4B.

<sup>57</sup> "Joseph P. Flynn, Architect, Dies," *Democrat & Chronicle*, November 22, 1962, 4B.

<sup>58</sup> "H.H. Bohacket Dies; Designed Buildings," *Democrat & Chronicle*, August 23, 1967, 23.

<sup>59</sup> "Parish to Mark New School at Silver Tea," *Catholic Courier Journal*, August 19, 1948, 18; Tedd Bartlett, "Rochester Fire Department Headquarters and Shops, Rochester, Monroe County, NY," National Register of Historic Places Nomination Form, 1985, Page 4; "Joseph P. Flynn, Architect, Dies," *Democrat & Chronicle*, November 22, 1962, 4B; "History of St. Boniface Church," South Rochester Catholic Community (Website), Accessed October 2022; Elizabeth Brayer, "J. Foster Warner," *Historic Brighton News* 10, No. 1, (Winter 2009): 7.

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Vincent de Paul Catholic Church in Corning, New York (1955; NR 2023). The architects' partnership endured until Flynn's death in 1962. Bohacket died in 1967.<sup>60</sup>

*Brown & Hoyt Construction (1950 High School Addition Builder)*

Brown & Hoyt was founded by Ralph I. Hoyt and A.C. Brown in 1947 in Canandaigua. Hoyt had a background in industrial engineering at Kodak and Brown obtained a Master of Engineering degree from Rensselaer Polytechnic Institute and was employed by engineering and construction firm Stone & Webster of Los Angeles.<sup>61</sup> They were a prolific contracting company and built dozens of buildings in the Finger Lakes region in the 1950s and 1960s. Some of their significant projects include the Edith B. Ford Memorial Library in Ovid, New York (1961; NR 2018), a major addition to the Thompson Memorial Hospital in Canandaigua in 1959, and St. Michael's Syrian Orthodox Church in Geneva in 1961.<sup>62</sup>

The firm was responsible for building many of the mid-twentieth-century schools in the Finger Lakes. DeSales High School appears to be one of its earliest school contracts, followed by schools in Port Byron (Arthur A. Gates Elementary School; 1953), Waterloo (Skoi-Yase Primary; 1951, and Waterloo Senior High School; 1960), Canandaigua (Methodist Church school; 1957), Lyons (Junior-Senior High School; 1955 and 1960); Henrietta (Wedgewood Elementary School; 1962), and Ontario (Wayne Elementary School; 1962), among others.<sup>63</sup> The company dissolved in 1968.<sup>64</sup>

*Iverson Construction Corporation (1962 High School Addition Builder)*

The Iverson Construction Corporation was founded in 1909 in Gorham, New York as the Neils Iverson Lumber Company.<sup>65</sup> By the mid-twentieth century, the firm had become an experienced full-service general contractor and secured several school contracts in addition to Desales's High School including Mynderse Academy Senior High School in Seneca Falls in 1961, Naples Elementary School in 1964, and Watkins Glen Central High School in 1967.<sup>66</sup> The company continues to operate in Gorham today and is in its third generation of family ownership.<sup>67</sup>

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<sup>60</sup> "Joseph P. Flynn, Architect, Dies," *Democrat & Chronicle*, November 22, 1962, 4B; "H.H. Bohacket Dies; Designed Buildings," *Democrat & Chronicle*, August 23, 1967, 23.

<sup>61</sup> "New Construction Firm opens Offices in Bemis Building Here," *Canandaigua Daily Messenger*, September 29, 1947, 3.

<sup>62</sup> "Geneva to Dedicate Syrian Church Costing \$250,000," *Democrat & Chronicle*, November 24, 1961, 26.

<sup>63</sup> "Look Back at the Lakes," *Auburn Citizen*, July 16, 2013, A8; "Contracts Signed for New Lyons School, Climaxing 10 Special Elections in 2 Years," *Democrat & Chronicle*, June 18, 1954, 24; "Land Deeded to Waterloo School," *Democrat & Chronicle*, April 27, 1960, 22; "School Contracts Okayed in Lyons," *Democrat & Chronicle*, June 23, 1960, 32; "Henrietta Bids Under Estimates," *Democrat & Chronicle*, March 21, 1962, 15; "Contracts Awarded for Wayne School," *Democrat & Chronicle*, October 27, 1962, 20.

<sup>64</sup> "Brown & Hoyt Inc. Construction Equipment Auction," *Democrat & Chronicle*, April 28, 1968, 7C.

<sup>65</sup> "Partnering for Success," Iverson Construction Corporation, <https://iversenconstruction.com/>, accessed July 25, 2023.

<sup>66</sup> "Contracts Awarded for Falls School," *Democrat & Chronicle*, October 26, 1961, 18; "Glen High School Contracts Awarded," *Elmira Star-Gazette*, July 19, 1967, 21; "Naples Awards School Contracts," *Democrat & Chronicle*, August 17, 1964, B1.

<sup>67</sup> "Partnering for Success," Iverson Construction Corporation, <https://iversenconstruction.com/>, accessed July 25, 2023.

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Despite an exhaustive search, no information was found on the architects or builders of the original elementary school or its 1956 addition.

### Subsequent History

No significant additions were constructed at the site after 1962. After Vatican II in the mid-1960s, the parish removed the communion rail and choir stalls. The altar was moved to the front of the sanctuary, facing the congregation, and the baptismal font was relocated from the baptistry in the narthex to the sanctuary.<sup>68</sup> In 1995, an auxiliary sacristy and choir rehearsal room in the church was converted into a chapel. In 1998, facing declining membership, St. Stephen's and St. Francis de Sales Parish began consolidating their resources. Religious education and other programs were combined, priests for both parishes were moved to St. Stephen's rectory, and a single staff organization was formed. In 2007, this union was formalized with the creation of a single Geneva parish named Our Lady of Peace.<sup>69</sup> Both churches and elementary schools remain open and active, but DeSales's High School closed on its centennial in 2012 after years of financial struggle and declining enrollment.<sup>70</sup>

### Summary

St. Stephen's Roman Catholic Church Complex has served the Catholic community of Geneva, New York for more than a century. Four contributing buildings define the parish's twentieth-century expansion. The late Gothic Revival church, the priority for the newly formed parish, seamlessly blends traditional Gothic forms and decor supplemented by eclectic detailing on the interior and exterior. The elementary school, with its mix of Tudor Revival and Modern styles, is representative of changing tastes and a rapidly expanding population in the mid-twentieth century. The rectory is an excellent and highly intact representation of the Tudor Revival style. The high school is an example of a school of mid-century Modern architecture applied to an educational setting. The complex is a cohesive collection of religious buildings that are largely unaltered from their original plans and retain almost all the original fabric, including windows, doors, wall and ceiling finishes, and reserved detailing. In all, the entire complex retains excellent integrity dating from the initial construction of the church in 1910 to the completion of the high school in 1962.

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<sup>68</sup> St. Stephen's Roman Catholic Church, *Diamond Jubilee of Dedication*, 1987, 8.

<sup>69</sup> "History," Our Lady of Peace, <https://www.ourladyofpeacegeneva.org/about/history>, accessed July 16, 2023.

<sup>70</sup> DeSales High School, "Request for Proposal for an Adaptive Reuse of the Former St. Francis DeSales High School Building in Geneva, New York,"

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Accessed January 21, 2025.

**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 # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: \_\_\_\_\_

Historic Resources Survey Number (if assigned): \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** \_\_\_\_\_  
(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 \_\_\_\_\_  
Zone Easting Northing

2 \_\_\_\_\_  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

4 \_\_\_\_\_  
Zone Easting Northing

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

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

**Boundary Justification** (Explain why the boundaries were selected.)

This boundary encompasses the entire property built by St. Stephen's Parish at 48 Pulteney Street, 17 Elmwood Avenue, and 90 Pulteney Street. The church, rectory, and elementary school are located on the same parcel (Parcel # 104.11-4-35.100), while the high school is on a separate parcel (Parcel # 104.49-1-20.100).



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**11. Form Prepared By**

name/title Katy Stuck, M.S., Associate Architectural Historian, edited by Johnathan Farris, PhD. NYSHPO  
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### Additional Documentation

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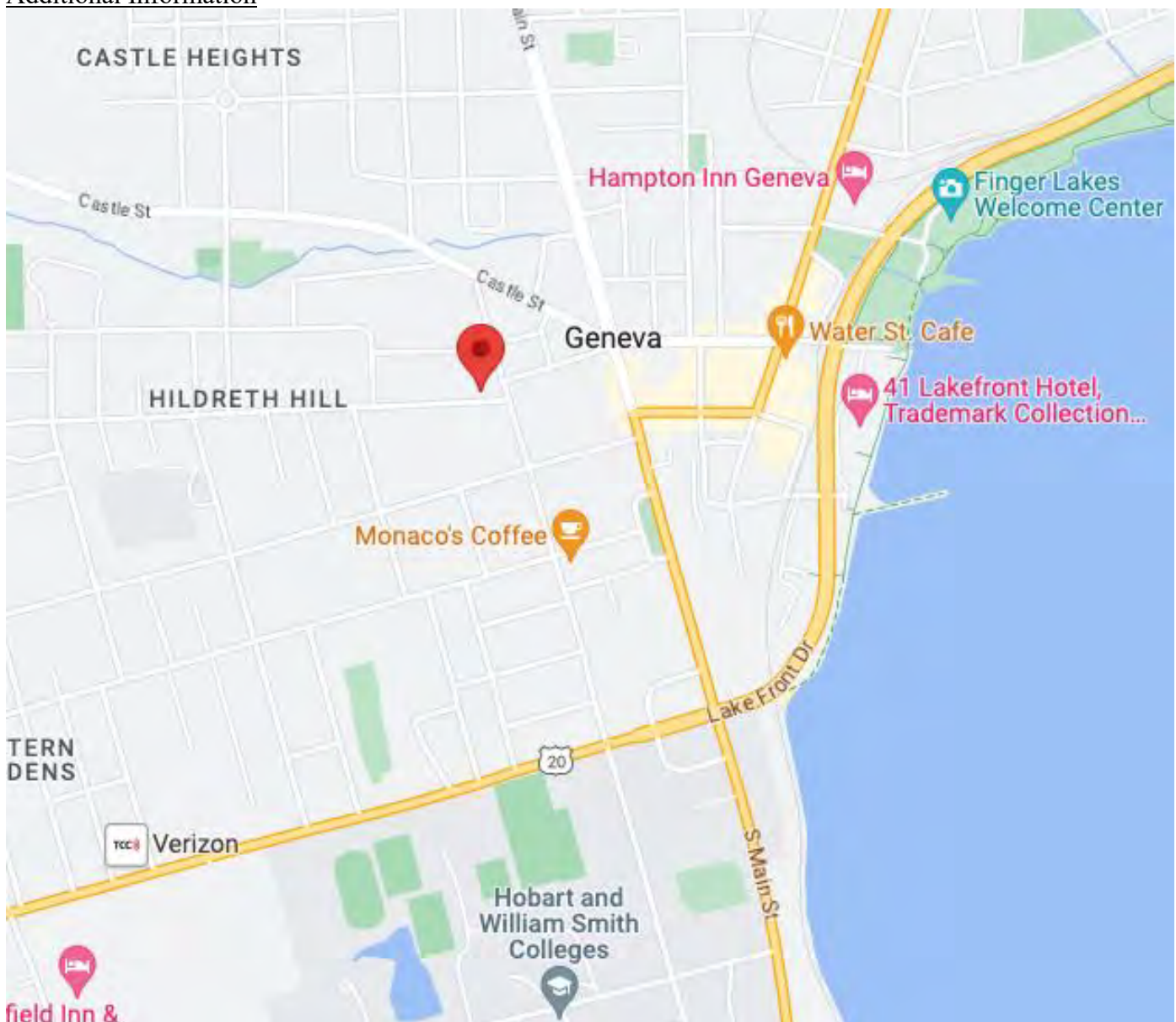
Submit the following items with the completed form:

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

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

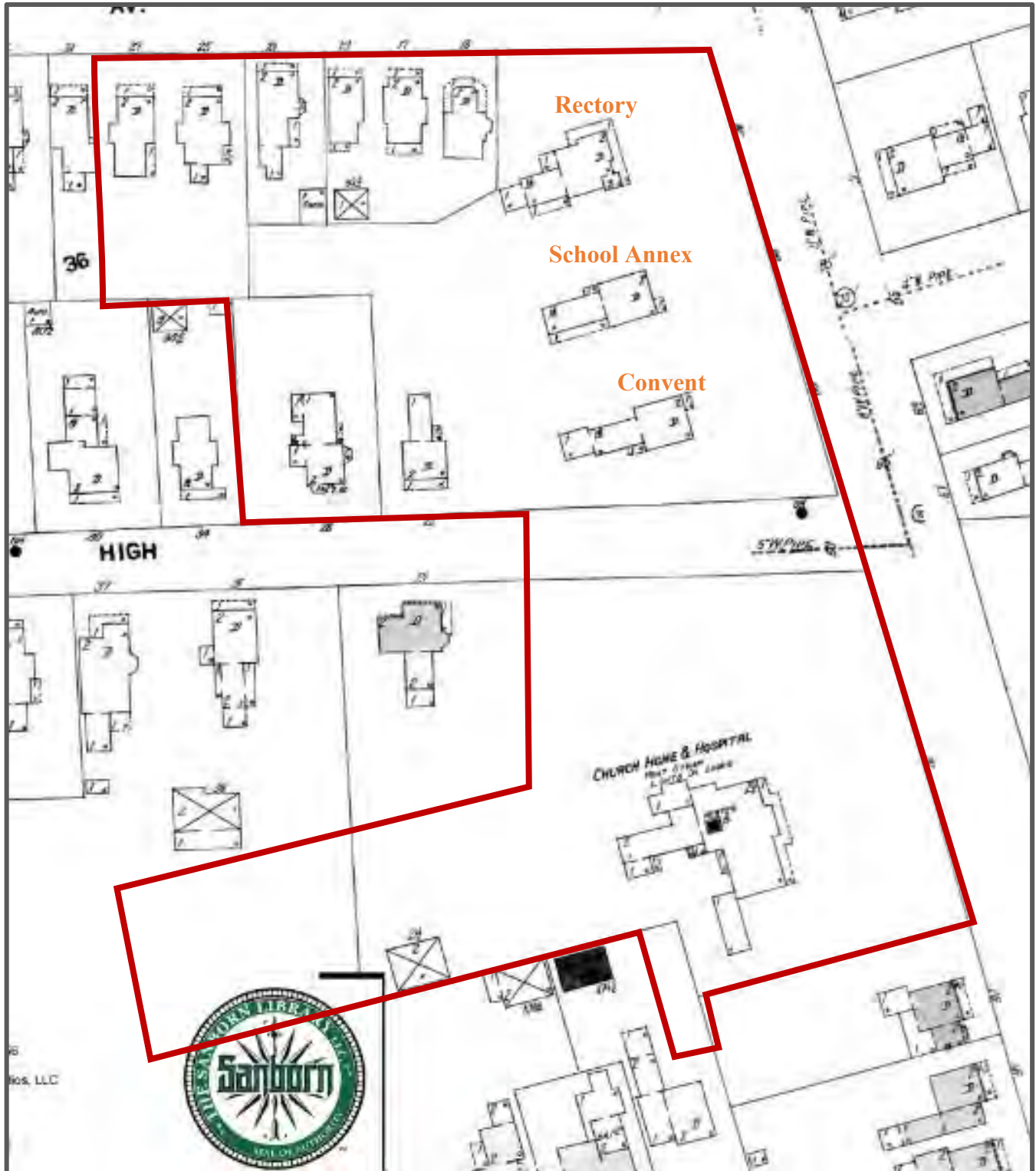
### Additional Information



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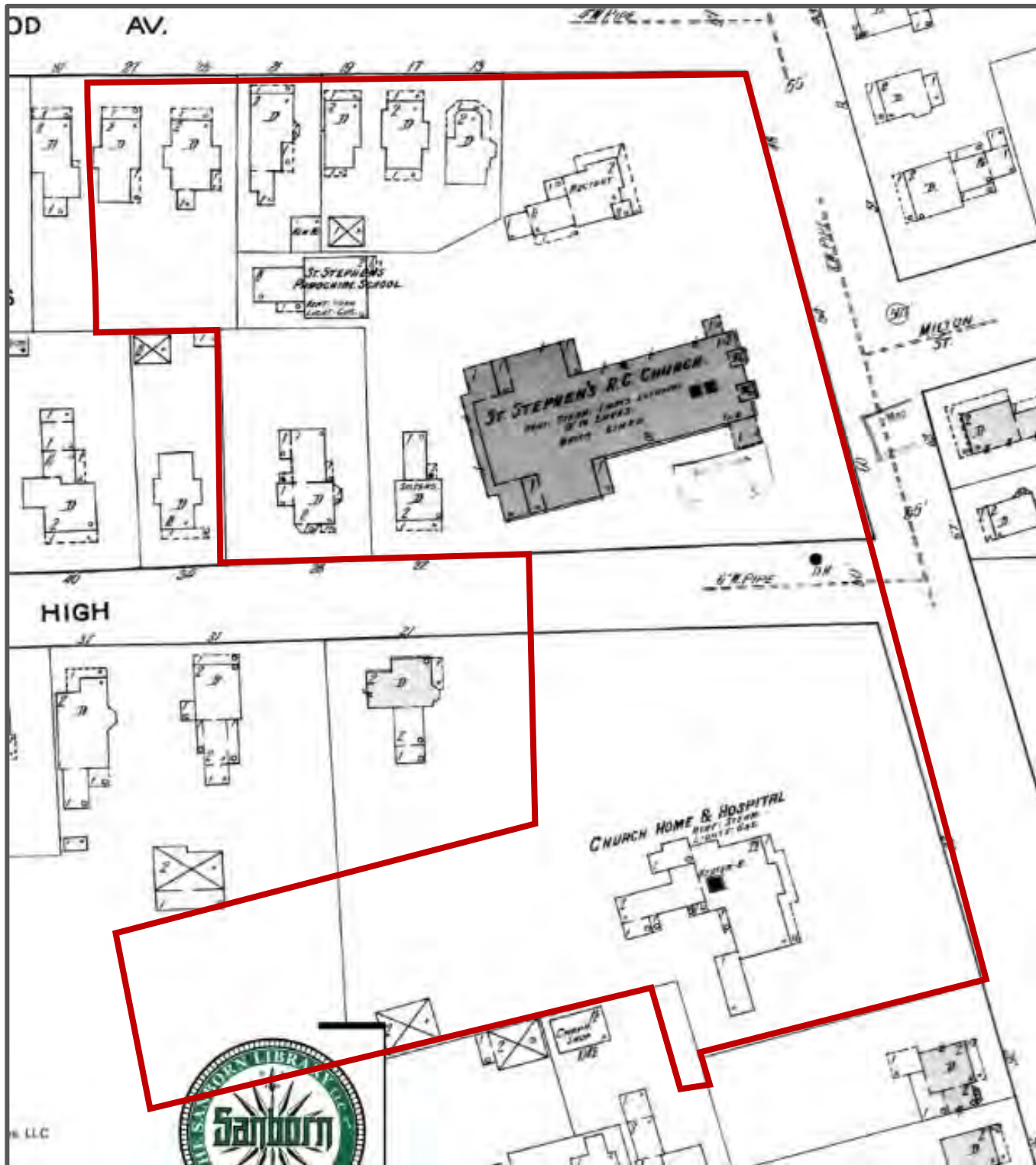
**Figure 2.** Google Maps image showing St. Stephen's Roman Catholic Church Complex in relation to Castle Creek, Seneca Lake, U.S. Highway 20, and Hobart and William Smith Colleges.



**St. Stephen's Roman Catholic Church Complex**  
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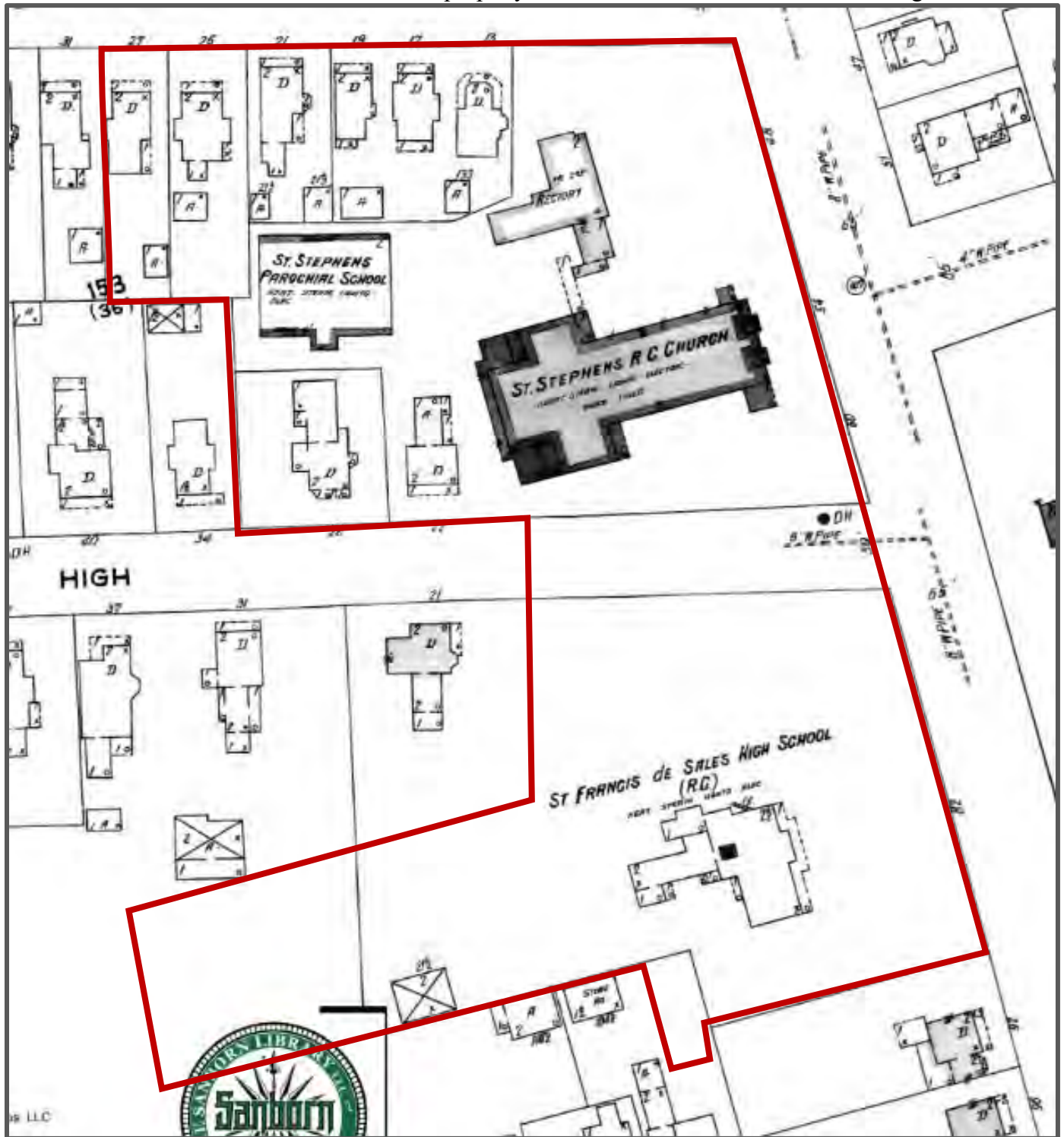
**Figure 3.** 1909 Sanborn Map showing the site shortly before construction began on the church. At this time, the houses along Pulteney Street were used as a rectory, convent, and additional classroom space for the parish's school at the old Dutch church on South Main Street.



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**Figure 4.** 1915 Sanborn Map showing the church and the rectory at the former Coe house. The annex schoolhouse was moved west to the rear of the property and the convent was relocated to 22 High Street.



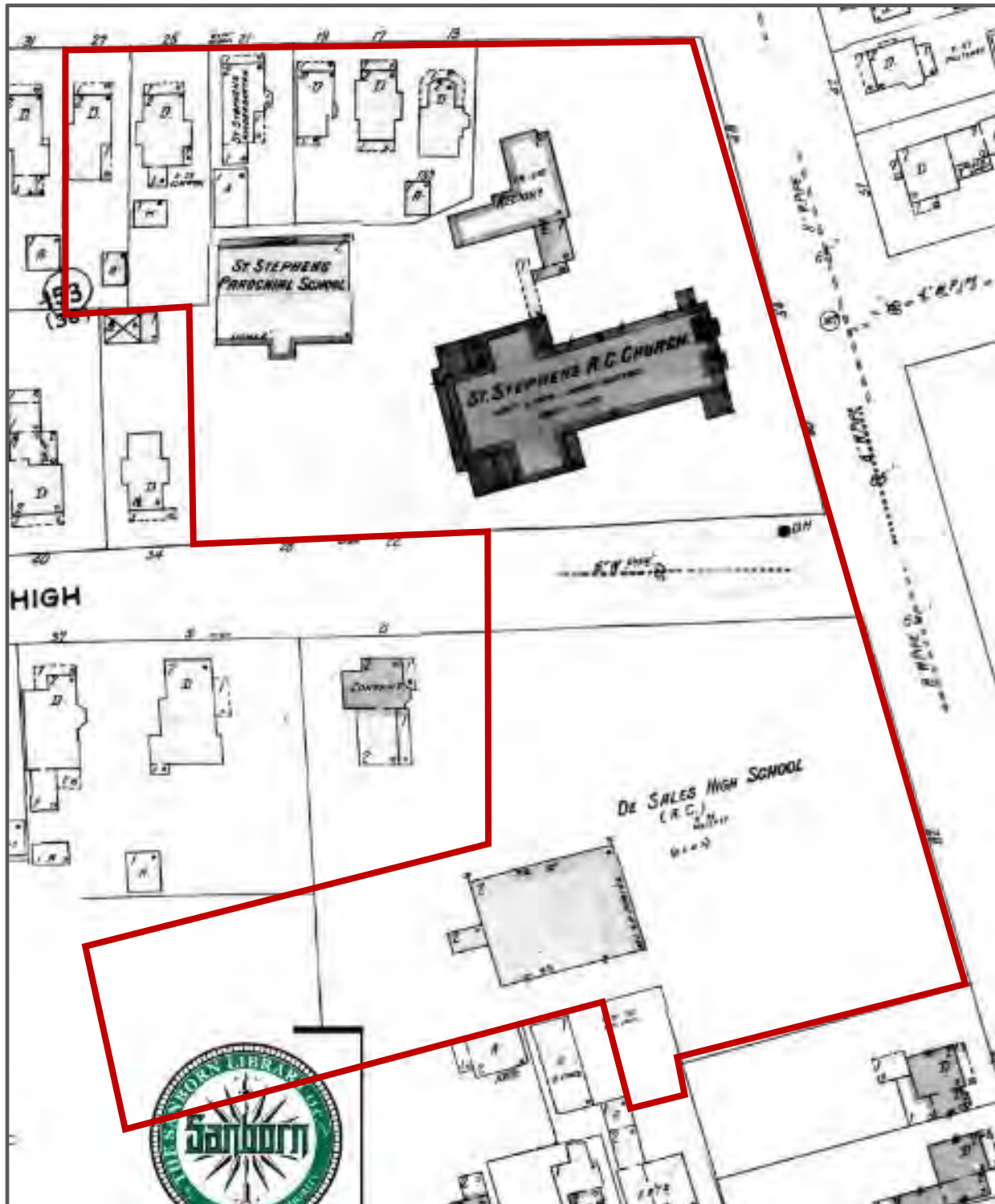
**St. Stephen's Roman Catholic Church Complex**

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County and State

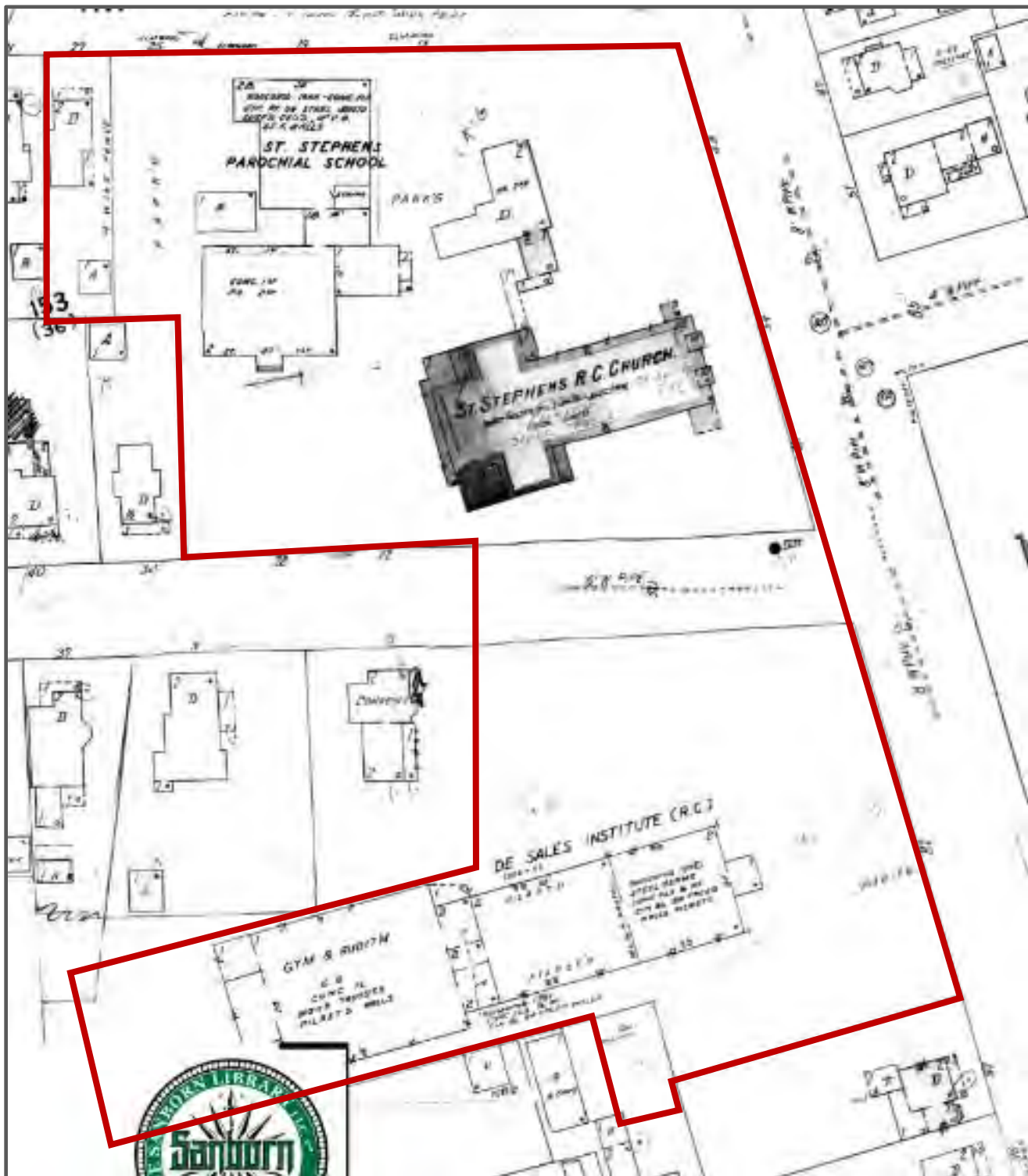
**Figure 5.** 1925 Sanborn Map showing the 1910-1912 church, the extant 1918 elementary school that replaced the annex house, and the new 1924 rectory that replaced the Coe house. It's not clear if the convent was located at 21 or 22 High Street at this point (both locations were used as convents). High school classes and parish activities were held in the Church Home and Hospital building, which was acquired in 1922.



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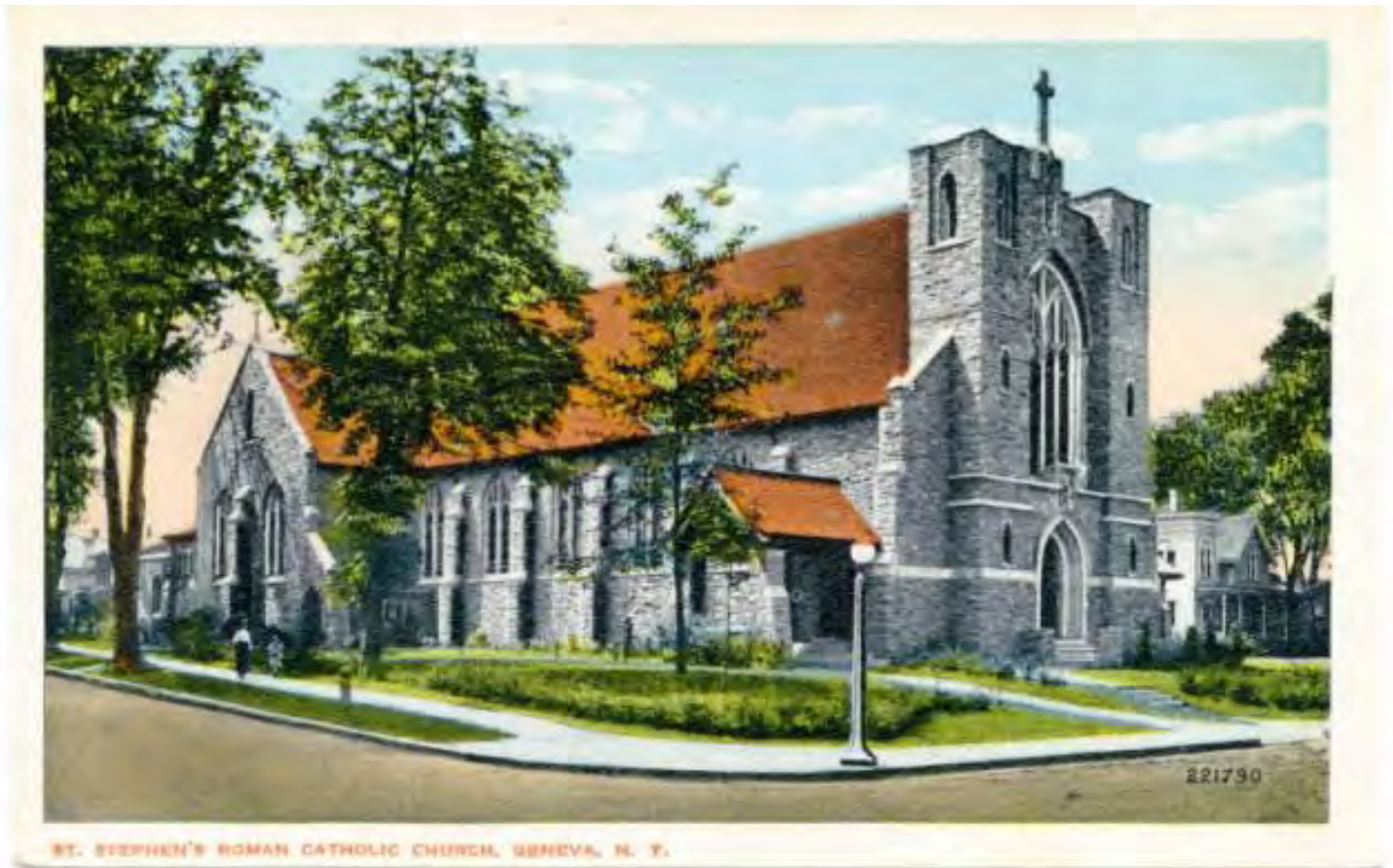
**Figure 6.** 1947 Sanborn Map. The original Church Home and Hospital portion of the high school burned down in 1943, leaving only the 1929 addition. At the elementary school, kindergarten classes were held in a house at 21 Elmwood Avenue due to space constraints. The convent at 22 High Street was demolished.



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**Figure 7.** 1967 Sanborn Map. The property has remained essentially unchanged from this image, except for the demolition of the 21 High Street convent at an unknown date. With the construction of a large addition to the elementary school in 1956 and additions to the high school in 1950 and 1962, the complex was complete.



**Figure 8.** Postcard ca. 1910s showing St. Stephen's Church shortly after its completion. The first rectory in the former Coe residence is visible at the right. Source: "St. Stephen's Roman Catholic Church, Geneva, N.Y." [postcard] (Geneva: C.A. King, n.d.).



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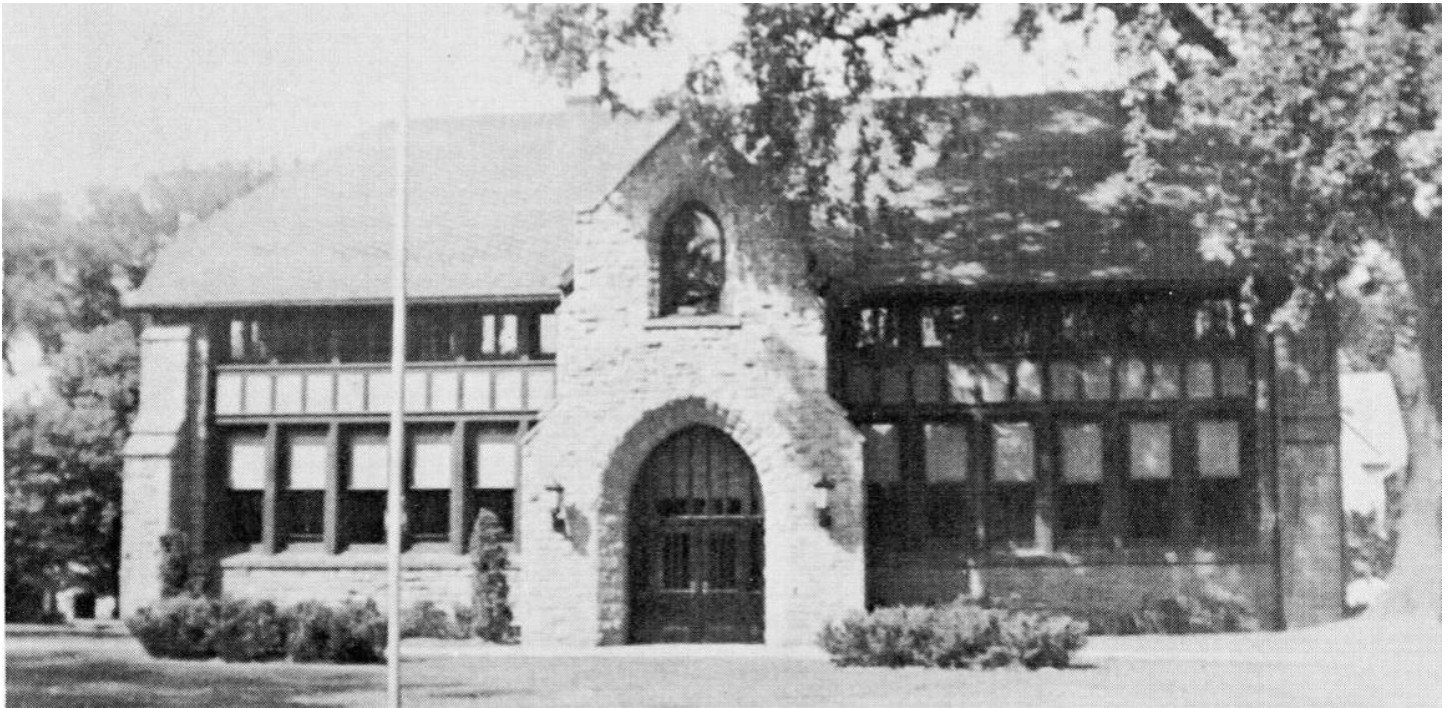
County and State



**Figure 9.** Postcard dated 1932 showing St. Stephen's Church and rectory. Source: "St. Stephen's Church and Parish House, Geneva, N.Y." [postcard] (Geneva: Photo News, n.d.).

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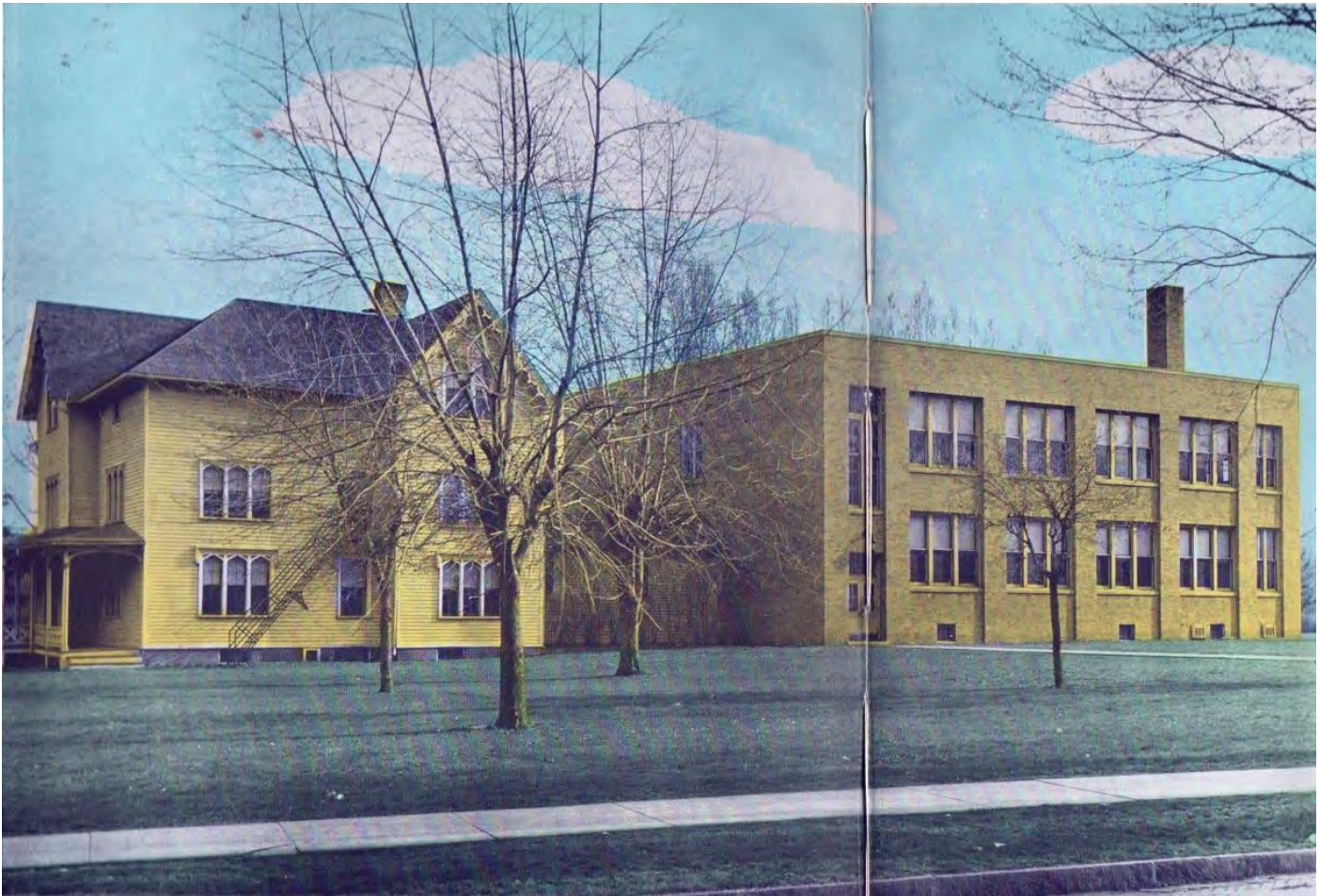
Ontario County, New York  
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**Figure 10.** Undated photo of the south elevation of St. Stephen's Elementary School after the demolition of the two houses located between the facade and High Street around 1933. Source: Rev. Thomas C. Kane, *The Song of Stephen*, 1954, 32.

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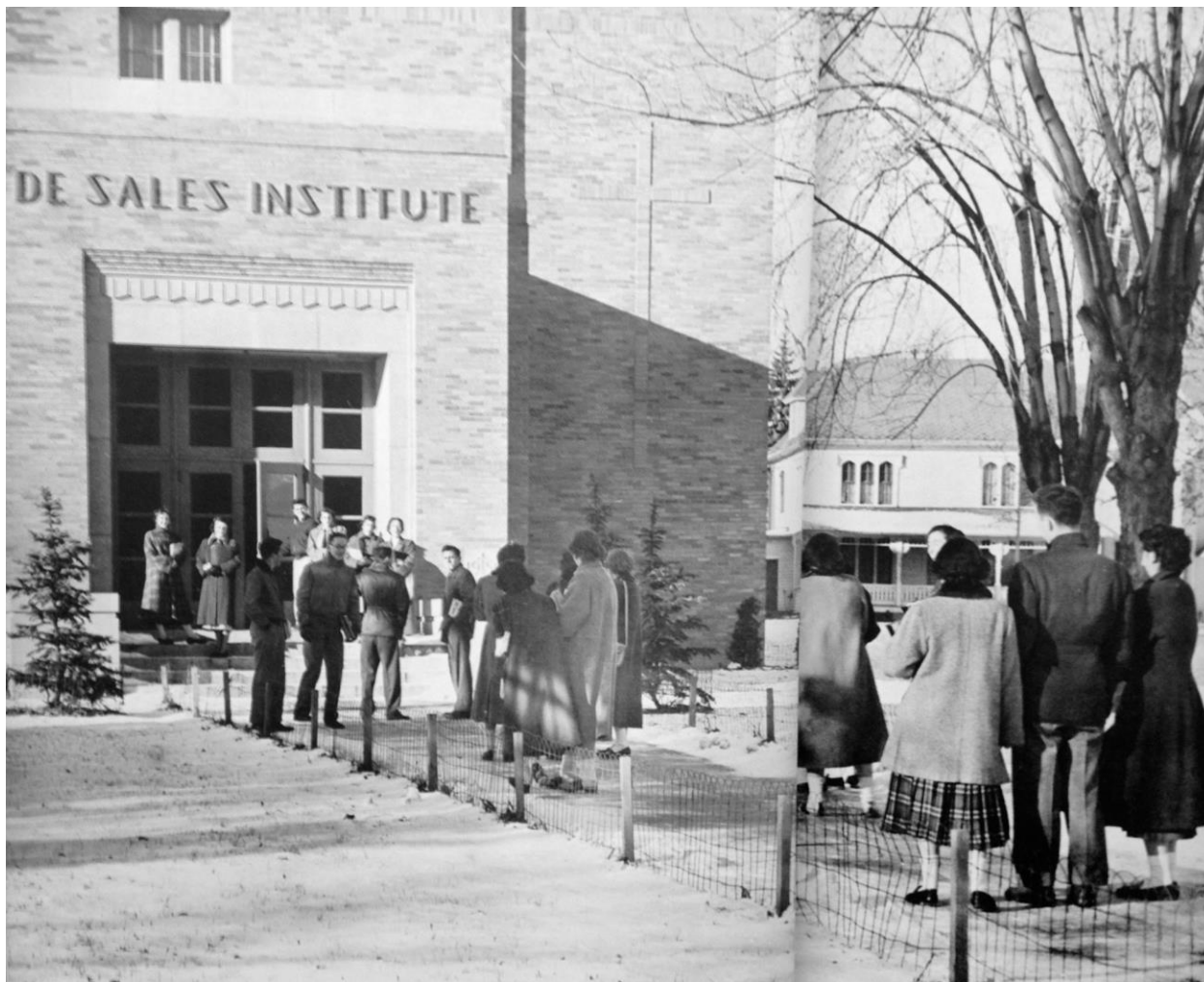
**Figure 11.** Rendering of DeSales High School in the early 1940s before the fire that occurred in the frame Church Home and Hospital portion at left. Source: Danny Hastings, Private Collection, Geneva, NY.

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**Figure 12.** The 1950 entrance to DeSales High School, taken shortly after the addition was completed and temporarily renamed the DeSales Institute. Source: Danny Hastings, Private Collection, Geneva, NY.

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**Figure 12.** Architectural rendering of DeSales High School by Flynn & Bohacket, showing the 1929, 1950, and 1962 portions of the school. Source: DeSales High School, *Salesian*, 1963.

St. Stephen's Roman Catholic Church Complex  
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**Photographs:**

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

Name of Property: St. Stephen's Catholic Church Complex  
City or Vicinity: Geneva  
County: Ontario  
State: New York  
Name of Photographer: Katy Stuck  
Date of Photographs: January 27, 2025  
Location of Original Digital Files: Preservation Studios, 170 Florida St., Buffalo, NY 14208

NY\_Ontario County\_St. Stephen's Church Complex\_0001  
48 Pulteney Street, St. Stephen's Church and Rectory, looking west, showing east elevations.

NY\_Ontario County\_St. Stephen's Church Complex\_0002  
48 Pulteney Street, St. Stephen's Church, looking northwest, showing south elevation.

NY\_Ontario County\_St. Stephen's Church Complex\_0003  
48 Pulteney Street, St. Stephen's Church, looking southwest, showing east and north elevations.

NY\_Ontario County\_St. Stephen's Church Complex\_0004  
Overview of complex, looking southwest, showing church (at left), rectory (at center), and elementary school (at right).

NY\_Ontario County\_St. Stephen's Church Complex\_0005  
48 Pulteney Street, St. Stephen's Rectory, looking west, showing east elevation.

NY\_Ontario County\_St. Stephen's Church Complex\_0006  
48 Pulteney Street, St. Stephen's Rectory, looking southwest, showing east and north elevations.

NY\_Ontario County\_St. Stephen's Church Complex\_0007  
48 Pulteney Street, St. Stephen's Rectory, looking northeast, showing south and west elevations.

NY\_Ontario County\_St. Stephen's Church Complex\_0008  
Overview of complex, looking northeast, showing elementary school (at left), rectory (at center), and rear of church (at right).

NY\_Ontario County\_St. Stephen's Church Complex\_0009  
17 Elmwood Avenue, St. Stephen's Elementary School, looking northeast, showing south elevation.

NY\_Ontario County\_St. Stephen's Church Complex\_0010  
17 Elmwood Avenue, St. Stephen's Elementary School, looking southeast, showing north elevation.

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NY\_Ontario County\_St. Stephen's Church Complex\_0011  
90 Pulteney Street, DeSales High School, looking southwest, showing east and north elevations.

NY\_Ontario County\_St. Stephen's Church Complex\_0012  
90 Pulteney Street, DeSales High School, looking northwest, showing south and east elevations.

NY\_Ontario County\_St. Stephen's Church Complex\_0013  
Overview of complex, looking northwest, showing high school (at left) and church (at right).

NY\_Ontario County\_St. Stephen's Church Complex\_0014  
48 Pulteney Street, church interior, looking northwest.

NY\_Ontario County\_St. Stephen's Church Complex\_0015  
48 Pulteney Street, church interior, looking east.

NY\_Ontario County\_St. Stephen's Church Complex\_0016  
48 Pulteney Street, church interior, looking west.

NY\_Ontario County\_St. Stephen's Church Complex\_0017  
90 Pulteney Street, high school interior, first-floor hall, looking west.

NY\_Ontario County\_St. Stephen's Church Complex\_0018  
90 Pulteney Street, high school interior, first-floor chapel, looking southwest.

NY\_Ontario County\_St. Stephen's Church Complex\_0019  
90 Pulteney Street, high school interior, second-floor classroom, looking southeast.

NY\_Ontario County\_St. Stephen's Church Complex\_0020  
90 Pulteney Street, high school interior, second-floor classroom, looking northeast.

NY\_Ontario County\_St. Stephen's Church Complex\_0021  
90 Pulteney Street, high school interior, gymnasium-auditorium, looking west.

NY\_Ontario County\_St. Stephen's Church Complex\_0022  
90 Pulteney Street, high school interior, basement cafeteria, looking northeast.

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

























