

Church of Saint Mary



Church of Saint Mary

LOCATION

Borough of Manhattan
440 Grand Street

LANDMARK TYPE

Individual

SIGNIFICANCE

The Church of Saint Mary, the oldest Roman Catholic church building on Manhattan's Lower East Side, boasts a handsome Romanesque Revival facade designed by Patrick Charles Keely and embodies the history and diversity of immigration to the Lower East Side of New York City.



The Church of Saint Mary
2025

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Church of Saint Mary

440 Grand Street, Manhattan

Designation List 548

LP-2694

Built: 1832-33, altered 1864 and 1871

Architect: Unknown (1832-33 original construction), Patrick Charles Keely (1864 facade alteration), Lawrence J. O'Connor (1871 expansion)

Landmark Site: Borough of Manhattan, Tax Map Block 341, Lot 26

Building Identification Number (BIN): 1079661

Calendared: December 2, 2025

Public Hearing: March 10, 2026

On March 10, 2026, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Church of Saint Mary as a New York City Landmark and the proposed designation of the related Landmark Site (Item No. 2). The hearing was duly advertised in accordance with the provisions of the law. Eleven people spoke in favor of the designation, including Council Member Christopher Marte, representatives of Community Board 3, the Lower East Side Preservation Initiative, the Historic Districts Council, Friends of the Lower East Side, and the Cuala Foundation, and five individuals. Additionally, written correspondence in support of the designation was received from the Municipal Arts Society and the New York Landmarks Conservancy, and 181 individuals.

Summary

The Church of Saint Mary

brick facade, bell towers, stained glass, and original early 19th century fieldstone side walls make it an important reminder of the historical development of New York City's Lower East Side.

The Church of Saint Mary is the home of Manhattan's third-oldest Catholic parish¹, founded in 1826 to serve the rapidly growing Irish immigrant population of the Lower East Side. After anti-Catholic and anti-Irish sentiment led to the destruction of their first home, a former Presbyterian church building, the parish commenced construction of the first Roman Catholic church building on Manhattan's Lower East Side, completing it in 1833. The parish thrived and in 1864 they engaged architect Patrick Charles Keely to expand the church and update its monumental Greek Revival facade in the Romanesque Revival style.

Like the majority of the parish, Keely was an immigrant from Ireland. He arrived in 1842 and became a prolific designer and builder of Catholic churches in New York and beyond. Despite having no formal architectural training beyond what he learned from his father, he designed nearly six hundred churches in the northeastern United States and elsewhere over the course of his career, including nearly all of the Roman Catholic cathedrals in New England.

The Church of Saint Mary embodies the history and diversity of immigration to New York City, particularly that of the Lower East Side of Manhattan. It was central to the earliest Catholic community that came to New York from Ireland and continues to be an important community institution to more recent Catholic immigrants, including many from Spanish-speaking communities. As the oldest Catholic church building on the Lower East Side of Manhattan, the church's impressive late 19th century

Building Description

Church of Saint Mary

Description

The Church of Saint Mary, originally constructed in 1832-3 in the Greek Revival style, is now defined by its Romanesque Revival primary facade with twin bell towers added in 1864. Among the significant features of the church are the round-arched windows and entrances ornamented by brownstone and brick surrounds, containing stained-glass windows that are attributed to renowned glassmakers Franz Mayer of Munich, depicting scenes from the life of Jesus in the larger windows, and decorative patterns in the smaller windows. The side facades retain the vestiges of the original fieldstone walls of the Greek Revival structure.

Primary (South) Facade

The brick main facade is three bays wide with a gabled roof set between brick bell towers with octagonal steeples. Stairs lead to three round-arched entrances set within keyed brownstone surrounds that feature segmental-arched double-leaf wood doors and stained-glass transoms. A modillioned brownstone stringcourse serves as the sillcourse for the three large stained-glass windows at the second story, while a round-arched triple window graces the gable. Like the entrances, the fenestration is set within keyed brownstone surrounds.

Set on brownstone bases, the three-story lower sections of the towers feature round-arched fenestration similar to that of the main facade on both their primary and secondary elevations and are topped by hipped roofs from which spring tall octagonal spires, topped with crosses.

Alterations

Front stairs and railings replaced; foundation painted; modern light fixtures and notice boxes flank the central door; protective plastic screens cover the majority of the stained-glass windows; belltower roof shingles replaced with standing seam roof in 2016; temporary vinyl banners affixed to the fronts and sides of both bell towers.

Secondary (West) Facade

The side facades are generally seven bays wide² and other than the bell towers at the front of the building, are composed of fieldstone. Massive stained-glass windows reaching from the first story to the eaves line these facades, with elaborate double-arched mullions, decorative transom bars, and simple brick enframements. The side facades feature copper cornices running along the eaves. An octagonal dome above the crossing is visible from the sides.

A gabled transept occupies the bay at the rear of the building and contains a blind window. The transept intersects an adjacent 4-story and 2-story brick annex building that is covered by a flat roof.³

Alterations

Metal security grates at the basement-level windows; ramp leading to a concrete landing with metal railings at the rear of the facade, leading to a non-historic door; first story of rear addition paraged; utilitarian fire escape on the western facade of the 4-story brick annex building.

The small structures and accretions attached to the annex building at the western edge of the landmark site, including an enclosed breezeway and a vaulted roof over a cellar, are non-contributing.

Secondary (East) Facade

This facade mimics the rhythm of the west facade, with seven bays each containing a stained-glass window. Ground-level entrances are located at each corner.

Alterations

Metal security grates at the basement-level windows; doors at both corners of the facade replaced in historic openings; light fixtures above each door.

Secondary (North) Facade

The rear facade, dating to the 1871 expansion, consists of a simple fieldstone base with common bond brick walls above, adorned only with a small window beneath the gable.

Alterations

A small frame structure with vinyl siding located at the northern edge of the landmark site in between the main church building and brick annex building is non-contributing.

Site

An areaway with non-historic stairs leading to the basement runs adjacent to the west facade. A non-historic covered passageway sits at the perimeter of the western boundary of the landmark site. The site is bounded on all sides by non-historic concrete sidewalks, with ramps along the side facades sloping to the north.

History and Significance

Church of Saint Mary

Lower East Side History⁴

Historically defined as the area east of Broadway, extending from the vicinity of the Brooklyn Bridge north to 14th Street, the Lower East Side is synonymous with the American immigrant experience. The neighborhood was a hub of communities of immigrants, including Jewish, Chinese, Italian, German and others, and continues to be associated with this immigrant history today.

Prior to European settlement, this area was home to Indigenous People known as the Lenape, members of the larger Algonquin group who spoke a dialect called Munsee.⁵ They occupied a nearby encampment in what would come to be known as Corlears Hook on the Lower East Side. To the west, Broadway followed the path of an Indigenous trail known as the Wickquasgeck trail (now Broadway) that traversed Manhattan from the south end to the north.

Under the Dutch in the 18th century, the Lower East Side was divided into several large farms that were worked by enslaved people. By the mid-1700s, with New York under British control, the 300-acre farm located roughly between present-day Division and Rivington Streets was owned by James De Lancey, who served as Chief Justice, Lieutenant Governor, and Governor of New York Province. Upon De Lancey's death in 1760, his son, also named James, inherited his property; the land was soon surveyed into blocks and lots, and Stanton, Delancey, Grand, and Rivington Streets were laid out. A British Loyalist, De Lancey left New York for good in 1775, and after the Revolutionary War, his

lands, like those of other Loyalists, were confiscated and sold off by the State.

Today's Lower East Side began developing as an urban neighborhood towards the beginning of the 19th century. Through the 1820s and 1830s it was a desirable area containing commercial buildings and residences for craftsmen and laborers. By the 1840s, affluent residents had started moving out of the area south of Houston Street and the neighborhood's first purpose-built tenements were constructed as increasing numbers of immigrants settled on the Lower East Side. Irish immigration to New York—and the settlement of Irish immigrants on the Lower East Side—rapidly increased following the beginning of Ireland's Great Famine in 1845. Soon afterward, German immigrants, fleeing unemployment, religious oppression, famine, and the European Revolutions of 1848, also moved into the area. Many of the new arrivals were attracted by the area's shipbuilding industry, which flourished along the nearby East River.

With the passage of the Immigration Act of 1924, drastically curtailing immigration from Southern and Eastern Europe, the neighborhood's overall population declined precipitously in the 1920s. Adding to this exodus, the expansion of mass transit made newly developing areas where affordable and more spacious housing in the outer boroughs and other areas of Manhattan accessible. After World War II, thousands of Puerto Ricans, newly arrived in New York, settled on the Lower East Side, and they were joined, starting in the 1960s, by natives of El Salvador, Nicaragua, Mexico, and the Dominican Republic. Many of these new arrivals were Catholic and are members of the churches in the neighborhood today.

Irish Immigration and the Catholic Church in New York City⁶

The Church of Saint Mary has been associated with immigrants from the time of its founding, an association that continues today. Although Catholics arrived in the colonies with the earliest explorers and settlers, there is no documentation of formal practice of the religion. Several Jesuit missionaries worked in the colony of New York during the 17th century, but Catholicism was not practiced in New Amsterdam until the Duke of York took charge of the colony in 1664.⁷ Thomas Dongan, the Catholic governor from 1683 to 1688, enacted the first law in New York establishing religious liberty, but when William of Orange ascended the English throne in 1688, intolerance and persecution of Catholicism and its followers prevailed. The anti-Catholic sentiment continued through most of the 18th century, exemplified by the enactment of a ban on Catholic clergy in the colony.

The repeal of the anti-priest law in 1784 cleared the way for the open practice of Catholicism in New York, and Saint Peter's, the first Roman Catholic Church of New York City, was established on Barclay Street in 1785 (subsequently demolished).⁸ The majority of the parishioners at Saint Peter's Church were of Irish descent, followed by French and Germans, and a few of Italian, Spanish or English origin. Saint Patrick's Old Cathedral on Mulberry Street (a New York City Landmark) followed in 1815, and a decade later, Saint Mary's was established in 1826, making it the third Roman Catholic parish in New York City.

In 1808, when the Diocese of New York was established under the Archdiocese of Baltimore, immigrants of different nationalities often worshipped together in the same churches, where mass was said in Latin, and other services such as sermons and confessions, were conducted in English. Catholic immigration continued through the first half

of the 19th century, largely from Ireland and Germany, making Catholicism the city's largest Christian denomination at that time, with more than a million Catholics arriving from Ireland alone.⁹ Ireland's Great Famine in 1845 accelerated Irish migration, with many new arrivals to New York settling on the Lower East Side. Between 1840 and 1860, the number of Catholics in New York City reached 400,000. During the same period, the Diocese of New York was elevated to an Archdiocese, and the dioceses of Brooklyn and Newark were created.¹⁰

By the latter half of the 19th century, housing conditions on the Lower East Side had deteriorated due to overcrowding, and those who were able to leave the neighborhood did so, often settling uptown in Yorkville or Harlem, or in Bay Ridge, Brooklyn.¹¹ By the turn of the 20th century, the Lower East Side welcomed new communities, including large numbers of Puerto Ricans and newer groups of immigrants from Central and South America and Caribbean nations.

Early History of Saint Mary's Parish and Its Church

By the early 19th century, the rapid increase in the Catholic population in Manhattan led to crowding at Saint Peter's and Saint Patrick's, the two existing Roman Catholic parishes, established in 1786 and 1815 respectively. As a result, the parish of Saint Mary was established in 1826, despite the "financial stringency" of the time. The first home of Saint Mary's, a church purchased from a Presbyterian congregation, was located on Sheriff Street. Because the two older parishes did not have bells, a practice likely evolving from a prohibition on bells in Irish chapels, Saint Mary's became the first Catholic church with a bell in New York City.¹² In 1831 the church was burglarized, the tongue of the bell secured to prevent an alarm from sounding, and the

building was deliberately burned.¹³

The parish soon began construction of a replacement building nearby at the corner of Grand and Ridge Streets and also acquired the adjacent parcel to construct a rectory. While the foundation of the new church building was constructed, services were held at a leased church, All Saint's Episcopal Church on Grand Street. Construction began in January 1832, and before the end of the year, Mass was being held in a temporary structure within the basement. The new building with broad Greek Revival columns was completed in the summer of 1833, the work of unknown designers. In 1842, a steeple centered above the crossing was completed.¹⁴

After the new church building's completion, Saint Mary's opened a parochial school, initially for boys only, but soon providing education for girls as well.¹⁵ The parish also supported the work of parishioner Rose Hawthorne, the youngest daughter of author Nathaniel Hawthorne. A convert to Catholicism, she trained as a nurse and provided hospice care for cancer patients in rented rooms nearby on Water Street. Later, as Sister Mary Alphonsa, she became the founder of the Dominican Sisters of Hawthorne, dedicated to the care of those with terminal cancer, and also Saint Rose's Home for Incurable Cancer.¹⁶ Like her contemporaries in the settlement house movement such as Lillian Wald, Mother Alphonsa was driven by the difficult conditions faced by disadvantaged residents of the Lower East Side.

Architect Patrick C. Keely¹⁷

When the Church of Saint Mary set out to expand their building due to overcrowding in 1864, they turned to one of the up-and-coming Irish architects living in Brooklyn, Patrick Charles Keely. Keely was born in 1816 in Kilkenny, Ireland where he apprenticed as a builder under his father and assisted on the construction of several church buildings. In

1842, around the age of 25, he immigrated to the United States and settled in Brooklyn. His first Roman Catholic church building commission in America was the Church of Saints Peter and Paul in Brooklyn,¹⁸ completed in 1846, earning him a reputation as designer of church buildings and launching a prolific career in his adopted country. He is noted as having introduced the Gothic Revival to American Catholic church building in the 1840s and his influence remains closely associated with the style.¹⁹

Keely chose to update the building's style to Romanesque Revival, which was rising in popularity in the mid-19th century. Over the course of his career, Keely's use of the Romanesque Revival was rare, Saint Mary's being one of the few buildings of this style that he completed. He designed Gothic Revival churches both before and after his work on Saint Mary's, such as the 1869 Saint Vincent Ferrer Catholic Church on Lexington Avenue in Manhattan. While his rationale for this preference is unclear, it is possible that Keely, like his contemporary designer of churches Richard Upjohn, was one of the many influenced by Augustus Northmore Welby Pugin's 1841 *True Principles of Pointed or Christian Architecture*, promoting the "ecclesiastical correctness" of the Gothic Revival style.²⁰ According to Julie Taylor, due to Pugin's work, "Gothic Revival gathered momentum in Catholic church building in the 1840s."²¹

During his career, Keely was responsible for the design of some 600 Roman Catholic and Protestant church buildings in the United States and Canada. He designed every Roman Catholic cathedral in the state of New York except Saint Patrick's Cathedral, as well as cathedrals in Boston, Chicago, Hartford, Charleston, Providence, and Halifax. His work for the Jesuits included the Second Empire/Gothic Revival style rectory/parish hall of the Church of Saint Ignatius Loyola (1895-1900, a

New York City Landmark).

In honor of his work for the Catholic Church, Keely was the second person awarded a gold medal given annually to prominent Roman Catholics by the University of Notre Dame. He continued to live in Brooklyn until his death in 1896 at the age of 80. Upon his passing, the *Brooklyn Eagle* memorialized him as the “pioneer Catholic architect of America,” and noted that his expertise was much sought for church buildings of other denominations.²²

Architecture of the Church of Saint Mary²³

Before the current facade was added in 1864, the Church of Saint Mary’s style was most grandly expressed in its portico, resembling the front of a Greek temple, and side facades composed of a more modest fieldstone, that remains visible today despite later alterations to the church. While the original designers of the Church of Saint Mary in 1833 are unknown, they were likely skilled masons and builders rather than trained architects, and their choice of Greek Revival reflected the prevailing trends in the late Georgian period in both American and Irish church design.²⁴ 19th century builders often borrowed their designs from widely available pattern books illustrating the popular styles of their time, including Asher Benjamin’s *American Builder’s Companion*, as well as *Modern Builder’s Guide* and *The Beauties of Modern Architecture* by Minard Lafever.

In the United States, Greek Revival was the dominant style of architecture in the United States from approximately 1820 to 1850 and continued in some regions afterward; it has been called the “National Style,” found throughout the country.²⁵ Created by employing details and shapes borrowed directly from classical antiquity, this Classical Revival style alluded to the ideals of democracy, liberty, republican government, and civic virtue.²⁶

When the Church of Saint Mary was

expanded in 1864, architect Patrick Charles Keely chose to remake the primary facade in the Romanesque Revival style, which was a substantial stylistic departure for Keely. Robert A. M. Stern wrote, “For some congregations, the desire to return to the principles of the early Christian church led to an adoption of the Romanesque style, while others continued to mine the Gothic for inspiration.”²⁷

Popular in the 19th century, the Romanesque Revival style was frequently used for religious properties. This picturesque revival had its beginnings in Germany around 1820 and was known there as *Rundbogenstil*, the round-arched style.²⁸ This design approach was later utilized by American architects from the 1840s onward, adapting it to whatever conditions and requirements a building might have. It was used for a variety of building types well into the early 20th century. Sometimes labeled Lombard, Norman or Roman, the Romanesque Revival style drew on a variety of medieval architectural traditions. It is readily identified by its round-arched openings, often defined by molding; its incorporation of towers; bold shapes; brick or stone cladding; steeply pitched roofs; and carved medieval-style stone ornamentation such as foliate capitals and finials.

The Romanesque Revival style for churches has a long history in New York City. Richard Upjohn’s Church of the Pilgrims (1849-50, located within the Brooklyn Heights Historic District) is often cited as the first instance of this style for churches in the United States.²⁹ Saint George Church on Stuyvesant Square in midtown Manhattan (1846-56, a New York City Landmark) is another pioneering example of the style.³⁰ In the Church of Saint Mary, features of the Romanesque Revival style are most notably expressed in the round-arched windows and doorways, and in the front-gabled facade flanked by square bell towers at the corners.

In 1871, less than a decade after its first expansion, the parish again required more room. A second phase of expansion was undertaken, and Lawrence J. O'Connor was hired as the architect. O'Connor established his architectural practice before 1853 and worked in several different New York City partnerships. He specialized in Catholic ecclesiastical commissions. In addition to his work on the Church of Saint Mary, O'Connor designed Saint Agnes Roman Catholic Church (1873-77, demolished) in Manhattan. Outside of New York City, his work includes the Church of the Immaculate Conception/Saint Mary's Roman Catholic Church (1892) in Yonkers, and Our Lady of Mercy Roman Catholic Church (1894) in Port Chester, New York.

The work undertaken by O'Connor expanded the church building into the adjacent lots to the north, requiring the demolition of the majority of the rectory that faced Ridge Street, and the construction of a new rectory to the west on Attorney Street.³¹ In 1876, a bell weighing 1,600 pounds was installed in the church's east tower.³²

An important decorative aspect of the church are the stained-glass windows lining the side facades, believed to date to the late 1880s and attributed to the manufacturer Franz Mayer of Munich, a prominent German maker of stained glass. The firm was formed in 1847 and was highly sought-after by Catholic churches, becoming the provider of stained glass to the Holy See in 1892. The firm's best-known work is the "holy spirit" window above the altar at Saint Peter's Basilica at the Vatican, dating to 1910. In 1888, Mayer opened a branch in New York City. Before the New York branch closed in the 1930s, it is believed that it provided stained glass for almost 100 local churches.³³

Recent Church History

The early 20th century saw a steep decline in

attendance at the Church of Saint Mary, and Saint Rose of Lima, a parish that was spun off from Saint Mary in 1868, was reabsorbed in 1933. Around this time, the first of many Puerto Rican parishioners joined Saint Mary's, helping to reverse the decline, and revitalizing the parish. The Church of Saint Mary would experience a steady increase in parishioners from the post-World War II period onward. In addition to Puerto Ricans, immigrants from other parts of Latin America and from Cuba helped bolster the parish's membership, leading to the introduction of Spanish-language masses in the 1950s.³⁴

In the 1960s under the leadership of Monsignor Thomas J. Keough, Saint Mary's formed the Grand Street Guild, a collaborative partnership with the federal Department of Housing and Urban Development to build housing on parcels surrounding the church. The blocks around the church, known as the Seward Park Urban Renewal Area, had been comprised of tenement buildings, occupied largely by a Puerto Rican population.³⁵ In 1960, the Director of Urban Renewal proposed buying and demolishing the Church of Saint Mary, but church officials rejected the plan on the basis of the church's "great historical and sentimental significance."³⁶ Ultimately, the project was completed in 1973, resulting in three apartment buildings containing 600 low- and moderate-rate apartments, preserving the church building, and providing much-needed new housing for the neighborhood.

The years of urban renewal not only altered the parish's demographics, but also transformed the church's physical surroundings. Once located on the corner of Grand and Ridge Streets and surrounded by low-rise buildings, the church now stands amid residential towers and superblocks, following the de-mapping of Ridge Street in the 1960s. Attorney Street, to the west of the church and the location of

the current rectory, was also de-mapped. Despite these changes to its surroundings, the Church of Saint Mary itself has remained largely unchanged since the mid-19th century.

By the 1970s, the church building had fallen into disrepair, and Monsignor Keogh appealed for funds to address needed repairs.³⁷ In the 1990s, another phase of interior restoration work took place.

In recent years, the Church of Saint Mary has continued its service to the community through its affiliation with the Grand Street Guild, the manager of the apartment buildings developed under their auspices, offering amenities including community meeting rooms, nutrition assistance and cooking classes, as well as educational support for students and English language learners.³⁸ An additional residential tower opened nearby on Broome Street in 2024. The parish celebrates its bicentennial in 2026.

Conclusion

The Church of Saint Mary embodies the rich immigrant past of the Lower East Side of Manhattan and is an important reminder of the early Catholic history of New York City. The oldest Catholic church building on the Lower East Side and the second-oldest in Manhattan, Saint Mary's remains an important reminder of the historical development of this neighborhood's early history. It was central to the earliest Irish Catholic immigrant communities who came to New York and continues to be an important community institution to more recent Catholic immigrants, including many from the Spanish-speaking community.

The work of renowned designer of cathedrals, Irish architect Patrick Charles Keely, the church itself is a striking example of Romanesque Revival architecture, boasting an impressive brick facade and dual bell towers, late 19th-century stained-glass windows with elaborate enframements, and original early 19th-century fieldstone side walls.

The Church of Saint Mary remains an important reminder of the historical development of New York City's Lower East Side.

Endnotes

- ¹ For clarity in this report, “church” refers to the building, and “parish” refers to the members of the church. The Church of Saint Mary’s parish was established in 1826, and the building housing the parish was completed in 1833. The oldest parish in New York is Saint Peter’s, founded in 1786, but housed in a structure newer than Saint Mary’s, constructed from 1836-40.
- ² Alterations in 1885 to add a wing attaching the church to the rectory converted the northwest bay into a passageway.
- ³ It is speculated that this portion of the building is a remnant of the former rectory, demolished in 1871 when the church was expanded. Andrew Rudyk, *The Wilderness Shall Rejoice: The Church of Saint Mary in the City of New York*. (Unpublished manuscript, n.d.), page 28.
- ⁴ This information is adapted from Landmarks Preservation Commission (LPC), *S. Jarmulowsky Bank Building Designation Report* (LP-2653), (New York: City of New York, 2009), by Michael D. Caratzas, pages 2-3.
- ⁵ Anne-Marie Cantwell, “Penhawitz and Wampage and the Seventeenth-Century World They Dominated,” *Tales of Gotham, Historical Archaeology, Ethnohistory and Microhistory of New York City*. (2014), p. 7.
- ⁶ This information is adapted from Landmarks Preservation Commission (LPC), *Saint Barbara’s Roman Catholic Church Designation Report* (LP-1201) (New York: City of New York, 2016), by Donald G. Presa, pages 3-4.
- ⁷ Under Dutch rule, Willem Keift, Director of New Netherland, was said to be tolerant of other religions, however Governor Peter Stuyvesant banned the practice of any religion other than that of the Dutch Reformed Church.
- ⁸ New York’s position as temporary capital of the newly independent United States helped bring about the establishment of a Roman Catholic Parish. Foreign Ambassadors and businessmen, among them Catholics, and several members of Congress who were Catholic joined a small group of residents already practicing privately in the city to form a congregation and build a church.
- ⁹ Julie Taylor, “The Gothic Revival in Nineteenth Century Catholic America: Patrick Charles Keely (1816-1896) and His Extensive Contribution” *SN Soc Sci* 2, no.172 (2022) page 5.
- ¹⁰ This information is adapted from Landmarks Preservation Commission (LPC), *Church of Saint Paul the Apostle Designation Report* (LP-2260), (New York: City of New York, 2013) by Matthew A. Postal. John Hughes served as coadjutor, bishop and later archbishop of New York from 1837 until his death in 1864. Among his accomplishments were protecting the church from American nativist anti-Catholic attacks of the mid-19th century, promoting the rights of Catholics in the public school system, promoting the creation of parochial schools, and the commencement of the building of Saint Patrick Cathedral (a New York City Landmark), which was completed after his death. John Gilmary Shea (ed.), *The Catholic Churches of New York City* (New York: Lawrence G. Goulding & Co., 1878), pages 49-58.
- ¹¹ Edwin G. Burrows and Mike Wallace, *Gotham* (New York: Oxford University Press, 1999), page 991.
- ¹² *The Catholic Church in the United States of America, Volume III* (New York: The Catholic Editing Company, 1914), pages 345-347.
- ¹³ *Ibid*, pages 345-347.
- ¹⁴ *Ibid*, page 346.
- ¹⁵ *The Catholic Church in the United States of America, Volume III*, page 346.
- ¹⁶ *St. Mary’s Church, New York, New York, 1826-1976* (New York: St. Mary’s Church, 1976), page 10.
- ¹⁷ This information is adapted from Landmarks Preservation Commission (LPC), *Park Avenue Historic District Designation Report* (LP-2547), (New York: City of New York, 2014), prepared by Matthew A. Postal, et al; from Landmarks Preservation Commission (LPC), *Gillett-Tyler House Designation Report* (LP-2231), (New York: City of New York, 2014), by Tara Harrison; “Obituary Record: Patrick C. Keely,” *The New York Times*, (August 13, 1896), page 5; “In Memory of P.C. Keely,” *The Brooklyn Eagle*, (August 28, 1896), page 8; “Was Known the World Over,” *The Brooklyn Eagle*, (August 12, 1896), page 2.
- ¹⁸ Located in Williamsburg, the Church of Saints Peter and Paul was completed in 1846 on Wythe Avenue near South 2nd Street. It was substantially altered in 1900 and

demolished in 1957.

¹⁹ Taylor, pages 1 & 2.

²⁰ *Ibid*, page 12.

²¹ *Ibid*, page 11.

²² “Was Known the World Over,” *The Brooklyn Eagle*, August 12, 1896.

²³ This information is adapted from Landmarks Preservation Commission (LPC), *Gillett-Tyler House Designation Report* (LP-2231), (New York: City of New York, 2014), by Tara Harrison, and Landmarks Preservation Commission (LPC), *Saint Paul Roman Catholic Church Designation Report* (LP-0291), (New York: City of New York, 2016), by Marianne Hurley.

²⁴ Taylor, pages 6-7.

²⁵ Information on the Greek Revival style is from Alan Gowans, *Styles and Types of North American Architecture, Social Function and Cultural Expression* (New York: Harper Collins Publishers, 1992); Talbot Hamlin, *Greek Revival Architecture in America* (New York: Dover Publications, Inc., 1944); W. Barksdale Maynard, *Architecture in the United States 1800-1850* (New Haven, Connecticut: Yale University Press, 2002); McAlester, Massey and Maxwell, *House Styles in America*; Landmarks Preservation Commission, *Lefferts-Laidlaw House Designation Report*, (LP-2099) (New York: City of New York, 2001), prepared by Gale Harris.

²⁶ Gowans, page 89.

²⁷ Robert A. M. Stern, *New York 1880* (New York: Monacelli Press, 1999), p. 275.

²⁸ Information on the Romanesque Revival style is based on the following sources: Kathleen Curran, *The Romanesque Revival: Religion, Politics, and Transnational Exchange*, (University Park, Pennsylvania: Pennsylvania State University Press, 2003); and

Landmarks Preservation Commission (LPC), *Saint Paul’s Evangelical Lutheran Church, Sunday School, and Parsonage Designation Report* (LP-2418), (New York: City of New York, 2011), prepared by Virginia Kurshan.

²⁹ Built 1844-46, Richard Upjohn, architect, now Our Lady of Lebanon Maronite Rite Roman Catholic Church at Hicks and Remsen streets, Brooklyn.

³⁰ Built 1846-56, Blesch & Eidlitz, architects. Landmarks Preservation Commission (LPC), *Saint George’s Church Designation Report* (LP-0244), (New York: City of New York, 1967); and Landmarks Preservation Commission (LPC), *Church of Saint Paul the Apostle Designation Report* (LP-2260), (New York: City of New York, 2013), prepared by Matthew A. Postal.

³¹ Andrew Rudyk, *The Wilderness Shall Rejoice: The Church of Saint Mary in the City of New York*. (Unpublished manuscript, n.d.), page 27.

³² *St. Mary’s Church 150th Anniversary 1826-1976*, page 9.

³³ George Mayer, ed., *Franz Mayer of Munich* (Munich: Hirmer Publishers, 2013), page 13.

³⁴ *St. Mary’s Church 150th Anniversary 1826-1976*, page 12.

³⁵ John Darnton, “Ethnic Battle on Selecting Tenants Apparently Over”, *The New York Times* (February 11, 1974).

³⁶ John J. Maguire, Auxiliary Bishop of New York, Memorandum to Msgr. Eugene E. Hult; November 15, 1960, Archives of the Archdiocese of New York.

³⁷ Brian Caulfield, “Anchor for All: St. Mary’s on Grand Has Served Immigrants for 175 Years” *Catholic New York* (September 2001), pages 30-31.

³⁸ “Grand Street Guild Programs,” accessed March 24, 2026, <http://www.grandstreetguild.org/community>.

Findings and Designation

Church of Saint Mary

On the basis of a careful consideration of the history, the architecture, and the other features of this building and site, the Landmarks Preservation Commission finds that the Church of Saint Mary has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City, state, and the nation.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Church of Saint Mary and designates Borough of Manhattan Tax Map Block 341, Lot 26 as its Landmark Site, as shown in the attached map.



Church of Saint Mary
Bilge Kose, April 2026



East Facade
Lisa Buckley, April 2026



West Facade
Bilge Kose, April 2026



South Facade
Bilge Kose, April 2026



North (Rear) & East Facades
Lisa Buckley, April 2026



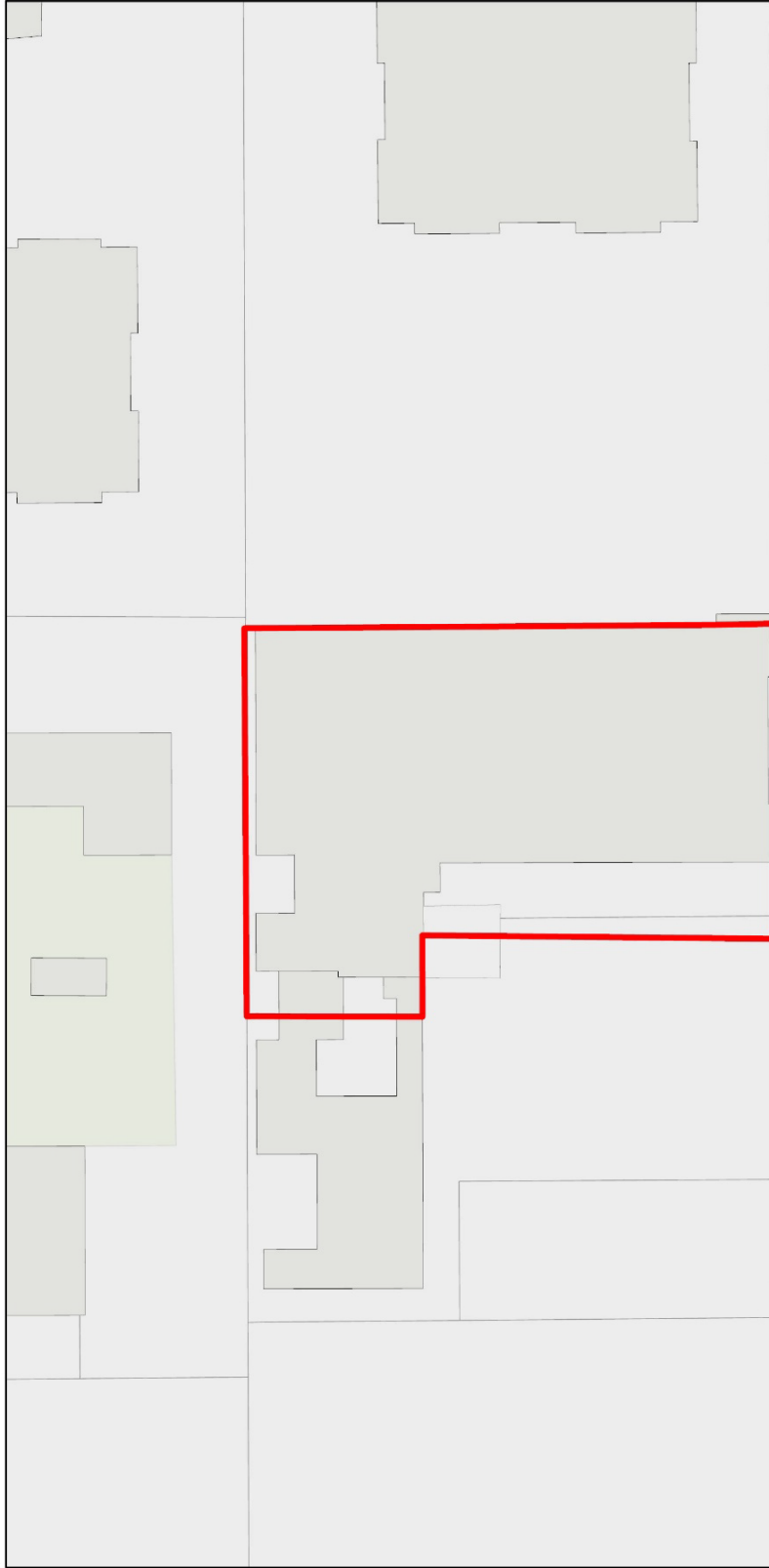
North (Rear) Facade
Lisa Buckley, April 2026



West Facade
Lisa Buckley, April 2026



West Facade
Lisa Buckley, April 2026



Legend

- Landmark Site
- Building Footprints
- New York City Tax Lots

Address: 440 Grand Street, Manhattan
 Landmark Site: Borough of Manhattan Tax Map Block 341, Lot 26
 Calandered: December 2, 2025
 Public Hearing: March 10, 2026
 Designated: April 7, 2026

Grand St



Graphic Source: MapPLUTO, Edition 2511, Author: New York City Landmarks Preservation Commission, SE, Date: 04/07/26