

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE Maryland	
COUNTY Harford	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
St. Mary's Church

AND/OR HISTORIC:
St. Mary's Church

2. LOCATION

STREET AND NUMBER:
RD 1, Box 380, Emmorton Road (1/2 mile south of Emmorton)

CITY OR TOWN:
Abington

STATE: Maryland CODE: 24 COUNTY: Harford CODE: 025

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input checked="" type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify)
Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No Comments: _____			

4. OWNER OF PROPERTY

OWNER'S NAME:
Vestry of St. Mary's Church; Rector: Harvey E. Buck

STREET AND NUMBER:
RD 1, Box 380, Emmorton Road

CITY OR TOWN:
Abington

STATE: Maryland CODE: 24

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Hall of Records

STREET AND NUMBER:
St. John's College Campus, College Avenue

CITY OR TOWN:
Annapolis

STATE: Maryland CODE: 24

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Maryland Register of Historic Sites and Landmarks

DATE OF SURVEY: 1971 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Maryland Historical Trust

STREET AND NUMBER:
2525 Riva Road

CITY OR TOWN:
Annapolis

STATE: Maryland CODE: 24

SEE INSTRUCTIONS

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7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

St. Mary's Church, Emmorton, Harford County, Maryland, is a small Gothic-Revival parish church, carefully designed in the "Early English" manner. No specific architect is known to have been its designer. Its founder and first rector, who continued in that office for 56 years, was the Reverend William Francis Brand, S. T. D. (1814-1907). Dr. Brand may have designed St. Mary's himself, adapting his design from published designs in the New York Ecclesiologist by Frank Wills and others, and possibly from visiting the church of St. James-thé-Less in Philadelphia, 1846.¹

The buttressed, locally quarried, gray rubble stone walls, with cut Port Deposit granite trim, are relatively low and thick, and support a very steep slate-covered roof. The structure is without clerestory and side aisles. The nave is of five bays, and the chancel, to the east, is of two bays. The principal entrance is through a south porch, in the English medieval tradition, located one bay east of the western-most bay. A small sacristy, with its entrance, extends from the north side of the chancel. East and west gables terminate the roofs with granite copings or parapets, now covered with copper.

A base for a bell-cote tops the western gable, but the bell-cote itself was never built, and a large stone cross of recent date stands upon the base. The cruciform plan of the base suggests that the intended bell-cote was to be after Plates 334, 335 of Gothic Architecture selected from Various Ancient Edifices in England, by A. and A. W. Pugin, 1821-1838.

An ornamental chimney, with a fleur-de-lis, the symbol of the Virgin Mary, in a bas-relief panel, rises from the south wall at its intersection with the eastwall of the porch.

In the Early English manner, most windows are tall narrow lancets. Three lancets, a taller and wider one flanked by two shorter and narrower ones, are above the altar in the east end. The west window of the nave is a single, tall, wide opening without tracery. Only one window--the east window of the chancel's south wall--has tracery, consisting of a center mullion dividing into two unadorned pointed arches at the head.

The glass is by William Butterfield, and was purchased during the latter half of the 19th century from Gibbs of London.² Perhaps the most notable detail of this small parish church, it is a matched set of period glass, rich in pattern and color. They portray the life of St. Mary, the patron saint of the church, as her life was seen in the life of her son, Jesus Christ. The series begins with the Annunciation in a pair of lancet windows in the south wall of the chancel. The masonry between the Virgin and the Archangel, almost always found in

-see continuation sheet-

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7. DESCRIPTION, continued

art in portrayals of the Annunciation. The double window immediately east of the Annunciation portrays the Salutation of the Virgin Mary to Elisabeth, the wife of Zacharias. The Nativity, flanked by the Adoration of the Shepherds on the south, and the Adoration of the Kings on the north, fills the three lancets over the altar. From east to west, the north windows of the nave illustrate the Presentation of Jesus in the Temple; the Flight into Egypt; Jesus as a child with the doctors in the Temple; Jesus' first miracle at the Wedding Feast at Cana; and Jesus carrying the Cross to his Crucifixion. The great west window illustrates the Crucifixion. The south nave windows illustrate the life of Christ after the Crucifixion; from west to east, they portray the Descent from the Cross; the Women at the Empty Tomb; Christ's Appearance to the Apostles; and the Ascension. The Virgin Mary is in each window, as is her Son. The single window of the porch portrays the Archangel Michael.

Other notable 19th century interior features include a chalice and paten by John Keith of London (1850-51); marble and Minton tile paving in the chancel and sanctuary; the cut limestone wall facing with red sandstone trim on the north and south walls of the chancel; the mosaic tile and marble facing of the east wall and reredos, inlaid with angels and Christian symbols; a marble table altar with six supporting shafts of green serpentine (marble) quarried in Cardiff, Harford County, Maryland; a series of paintings in the chancel and sanctuary by the Reverend Johannes Adam Oertel; a carved wooden eagle lectern and paneled pulpit also by Oertel; a stone font standing at the intersection of the center aisle with the south aisle leading from the entrance; oak pews of distinctive design; and a slate and Minton tile floor in the porch. The subdued colors of all these rich materials blend to achieve a singularly harmonious composition.

The walls are finished with an oak wainscoting below the window sills, and with plaster above. The roof is supported by an exposed, decorative system of wood trusses and purlins. The nave floor is of random-width pine.

The symbol of the church's patron, the fleur-de-lis, is everywhere--in the rivets and hardware rosettes of the doors, in tiles, in glass, and in brass accessories--but its use is so subtle that one is not aware of it without an intense search.

Footnotes for sections 7 and 8 are in 9: Bibliographical References.

6. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known) 1851

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input checked="" type="checkbox"/> Religion/Philosophy | <input checked="" type="checkbox"/> Other (Specify) <u>decorative arts</u> |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | |
| <input type="checkbox"/> Conservation | | | |

STATEMENT OF SIGNIFICANCE

"St. Mary's is the finest rural church in the diocese of Maryland;" This evaluation, made by Phoebe B. Stanton, Chairman of the Department of Art History at the Johns Hopkins University, comes after a detailed examination of Gothic Revival churches for her book, The Gothic Revival and American Church Architecture.

St. Mary's is the only church in America to have a complete set of stained glass windows designed by William Butterfield, the English Gothic Revival architect.

The British-made stained glass is indicative of the strong English influence on the ante-bellum phase of the Gothic Revival in America, of which St. Mary's is an important example. A renewed interest in Gothic forms in England and a contemporaneous religious revival with strong High Church tendencies combined to orient ecclesiastical architecture toward medieval styles. A group of men called ecclesiologists established definite rules for church architecture which insisted on an accurate reconstruction of the fourteenth century English parish church to provide an appropriate setting for the liturgy. The ecclesiologists' theories traveled rapidly across the Atlantic owing to close ties between Anglican priests and their American counterparts, including the Right Reverend William Rollinson Whittingham, of the Diocese of Maryland. Frank Wills, an English-born architect and a participant in the ecclesiological movement, came to America to implement the ecclesiologists' architectural tastes.

Both Bishop Whittingham and Frank Wills were involved indirectly in St. Mary's Church. The bishop urged his friend, the Reverend William Francis Brand, to establish St. Mary's parish and to build a church in the Gothic style. Brand and his vestry then chose plans already drawn by Wills, whose churches in the United States and Canada encouraged and influenced the development of the early phase of the Gothic Revival.

To complement the Wills design, Brand purchased a set of fifteen stained glass windows from London over a span of twenty years. Designed by William Butterfield, the windows depict the

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8. SIGNIFICANCE, continued

life of Christ and greatly enhance the interior of the church. They are the only known set by Butterfield in the United States.

Butterfield was one of the most significant nineteenth century English architects. He was a close associate of the English ecclesiological movement in the 1840's. His architectural style is most commonly characterized by the polychrome surfaces and color contrasts of his buildings.

An American artist associated with St. Mary's was Johannes Oertel who did the chancel paintings. Oertel was born in Bavaria and studied painting in Munich. He came to America in 1848 and worked as an art teacher and portraitist. Between 1857 and 1858 Oertel designed the ceiling in the chamber of the House of Representatives in the Capitol. He became an Episcopal priest in 1871. His work is located in many churches, including the National Cathedral in the District of Columbia and the University of the South in Tennessee.

William Francis Brand, the rector at St. Mary's from 1849 to 1907, is largely responsible for the architecture of the church. Under his direction Frank Wills' plans were chosen for the building. He purchased the Butterfield windows. He was rector during the enrichment of the chancel in the 1890's. Brand, at the encouragement of Bishop Whittingham, founded St. Mary's Parish. His sister-in-law donated a major portion of the money for the initial building. Born in New Orleans and educated at the University of Virginia law school, Brand attended the General Theological Seminary in New York City. Ordained in 1844, he served at All Hallow's Parish in Anne Arundel County before going to Harford County to found St. Mary's. In 1886, Brand wrote a two volume biography of Bishop Whittingham.

9. BIBLIOGRAPHICAL REFERENCES, continued

Harford County Land Records, Hall of Records, Annapolis, Maryland.

New-York Historical Society. Dictionary of Artists in America 1564-1860. New Haven: Yale University Press, 1957.

Stanton, Phoebe B. The Gothic Revival and American Church Architecture: An Episode in Taste 1840-1856. Baltimore: the Johns Hopkins Press, 1968.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Recorders: Nancy Miller, Historian, Maryland Historical Trust,
2525 Riva Road, Annapolis, Maryland 21401

James T. Wollon, Jr., AIA, Craig's Corner Road,
Havre de Grace, Maryland 21078

Sources: see continuation sheet

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	39 ° 29 ' 17"	76 ° 19 ' 08"		° ' "	° ' "	
NE	39 ° 29 ' 19"	76 ° 19 ' 03"				
SE	39 ° 29 ' 15"	76 ° 19 ' 00"				
SW	39 ° 29 ' 13"	76 ° 19 ' 05"				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: nine

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY

NAME AND TITLE:
Arthur Townsend, Associate Director, and staff

ORGANIZATION: Maryland Historical Trust DATE: June 26, 1972

STREET AND NUMBER:
2525 Riva Road

CITY OR TOWN: Annapolis STATE: Maryland CODE: 24

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name Orlando Ridout IV
Orlando Ridout IV

Title State Liaison Officer for Maryland

Date June 26, 1972

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST: _____

Keeper of The National Register

Date _____

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Stanton, Phoebe B. Notes on St. Mary's Church, principally St. Mary's Parish Vestry records and church pamphlets.

Thompson, Paul. "William Butterfield." Peter Farriday (ed). Victorian Architecture An Age Revisited. Philadelphia: J. B. Lippincott, 1964.

Wright, C. Milton. Our Harford Heritage A History of Harford County, Maryland. n. p., 1967.

Footnotes:

7. Description

¹Conjectured by D.. Phoebe B. Stanton in The Gothic Revival and American Church Architecture, the Johns Hopkins Press, Baltimore, Maryland, 1968.

²Ibid.

8. Significance

¹Phoebe B. Stanton, The Gothic Revival and American Church Architecture An Episode in Taste 1840-1856, (Baltimore: 1968), p. 289.

20'

BEL AIR 28 MI

(BEL AIR 1:62500)

