

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received MAR 11 1985
date entered APR 11 1985

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Saint Mary's Catholic Church Complex

and/or common same

2. Location

Church - NW Corner of Liberty & West Sixth Streets
street & number Office - 516 West Sixth Street

NA not for publication

city, town Plainfield

vicinity of

Congressional district

state New Jersey

T code 034

county Union

code 039

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied (convent)	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	NA being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence (rectory)
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Saint Mary's Catholic Church

street & number 516 West Sixth Street

city, town Plainfield

vicinity of

state New Jersey 07060

5. Location of Legal Description

courthouse, registry of deeds, etc. Union County Courthouse

street & number 2 Broad Street

city, town Elizabeth

state New Jersey 07207

6. Representation in Existing Surveys

title Plainfield Historic Sites Inventory has this property been determined eligible? yes no

date Prior to January 23, 1984 federal state county local

depository for survey records Office of New Jersey Heritage

city, town CN 402, Trenton

state New Jersey 08625

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

The Saint Mary's Catholic Church Complex, on three corners of the intersection of Liberty and West Sixth Streets, Plainfield, is on approximately 3 acres. The complex, built essentially between 1875 and 1931, consists of a Victorian Gothic church, rectory convent and a two story Collegiate Gothic school building.

St. Mary's Catholic Church, built in 1875 - 1880, by Jeremiah O'Rourke, is a church in the High Victorian Gothic style. The main body of the cruciform church measures approximately 130 feet by 50 feet, and has a main entrance facing east and an apse facing west. The church consists of three parallel aisles, in which the central aisle is higher than the two side aisles; two dwarf transepts, with entrances facing north and south; and a prominent bell tower located in the northeast corner of the structure. Features of the church include: constructional polychromy; patterned slate tile roof; Gothic arches, leaded, stained glass windows; and buttresses with stone coping. The bell tower consists of a tall pyramidal steeple, broad wood frieze, louvered belfry openings, slender colonnettes with corinthian stone capitals, four carved gargoyles, and constructional polychromy.

The original structure was basically rectangular in plan, three bays wide by eight bays deep, with an entrance on one end and an apse at the other which created an axial plan. The one bay transepts were expanded to three in 1950, and duplicated the design of the interior and exterior of the original structure. With the extension of the transepts, a Latin cruciform structure was established.

The church is a one story structure with a stone foundation. The exterior fabric consists of red, black, and yellow brick, chocolate-colored sandstone, painted wood, limestone trim, slate tile, and leaded stained glass windows. Throughout the facade of the structure, the bonding technique of the brickwork is common bond with one row of headers and five rows of stretchers.

The polychromy is characteristic of the High Victorian Gothic period. The alternating of light and dark (black) stone in the voussoirs of the brick, pointed arches of the windows and doorways and the many horizontal stringcourses of light and dark brickwork which connect the features of the windows and doorways of the church emphasize the flatness and massiveness of the red brick walls by showing that the window and door frames are flush with the wall surface. On the upper levels of the church and bell tower can be seen the original polychromy which surrounds the windows and louvered openings. The lower levels have been altered by solid painting of the stringcourses and surrounds of the windows and doorways.

The long central nave has a steep, gabled, patterned, blue slate tile roof with eight bay placement stained glass triangular, gabled dormers. (Four dormers on each side of roof.) The two parallel side aisles have lowered, less inclined, patterned, blue slate tile roofs; and the side aisles are separated from the nave by an arcade of four Gothic arches supported by four square wooden columns with elaborately carved corinthian capitals and a corinthian corbel at the rear of the

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structure. Throughout the interior of the church, the capitals and corbels are a mixture of classical volutes, naturalistic foliage, and crockets. On the wall above the pointed arches of the bays in the nave are painted circular canvas murals of the various saints.

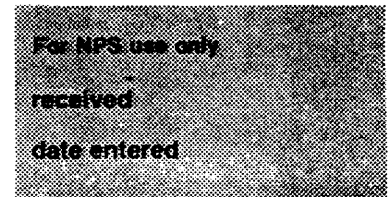
Each of the side aisles are illuminated by the original leaded, stained glass windows. In the south side aisle there are three windows and one entranceway, and in the north side aisle there are four windows. Each window of the side aisles contains two lancets under a containing Gothic pointed arch with tympanum being pierced by an inverted triangular window. On the rear wall of the south side aisle there is a single lancet stained glass window which is original to the structure. The side aisles are wainscotted with ash paneling up to the level of the stained glass window sills. The sills of these windows are splayed in order to admit as much light as possible.

In the nave as well as the side aisles, each bay has exposed wooden trusses with a Gothic pointed arch motif, and these trusses support the roof of the church. Engaged corbels are utilized for support on the inner walls of the side aisles, and engaged colonnettes with corinthian capitals resting on corinthian corbels are utilized above the main columns in the nave for support of the wooden trusses. The wooden trusses are an integrated part of the whole interior design. The soffits of the arches, formed by the trusses, have rounded moldings and repeat the patterning of the Gothic motif; and the triangular open forms of the trusses aid to the airiness and lightness of the spaciousness of the entire structure. The trusses also have chamfered edges which illustrate that the plan was for an integrated system of forms and patterns. The ceilings of the nave and side aisles are wood paneled, and presently are painted a solid cream color. Originally the side walls and ceilings were maize, azure, and fawn with friezes, borders, and stencils of cream and olive.

Each of the three parallel aisles have separate entrances. The southeast entrance leads to the original baptistry, and then into the church. The central entrance leads to the main aisle. The northeast entrance leads through the bell tower and then into the church. This entranceway also leads to the choir gallery stairway which consists of a paneled balustrade and ascends to the choir and organ loft. Originally, the stairway leading to the choir gallery was located near the central entranceway, and consisted of a Gothic balustrade of oak and walnut. The central and northeast entrances are connected by a spacious and high ceiled vestibule. Above the central vestibule a balcony rises and overhangs into the nave.

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On the exterior, the three entrance ways to the three parallel aisles have wide contrasting surrounds. The doors are recessed slightly; and brick arches, which are flush with the surface of the facade, form the door frames. The central and northeast entranceways are similar in construction. Both have double hung wood paneled doors, and the tympanums are solid with three paneled sections. The central entranceway has a single lancet stained glass window on either side of the doorway. The southeast entranceway which leads to the original baptistry projects slightly from the facade to form a small porch with a gabled roof made of stone coping. The southeast entranceway has double hung doors, and the tympanum is solid with two triangular paneled sections. Presently, the doors of all three entrance ways have been painted; however, originally the doors were stained wood.

The apse consists of a rear wall covered with a large canvas mural of "The Last Supper," and a huge original leaded, stained glass window. The window contains three lancets under a containing arch with the tympanum being pierced by two quatrefoil windows, one circular window, and four very small triangular windows. The window depicts The Virgin Mother, Mary, and The Infant, Jesus, in the central lancet and an adoring angel in each of the two surrounding lancets. This window was a gift of the Ancient Order of the Hibernians.

The apse also contains two small arched entrances which lead to two side rooms, the sacristy and vestry, and two large arched entrances which lead to two side altars. Above the large arches and facing the main altar area, there are two large rectangular canvas murals: one is of Christ resurrected and the other is of the Annunciation. The soffits of the large Gothic arches of the side altars are decorated with a broad rounded molding which rests on corinthian capitals and colonnettes and are supported by corinthian corbels. This decoration of the soffits of the large arches is also repeated in the front openings of the side altars. On the third side of each of the side altars, there is a single lancet stained glass window. Both of these windows are original to the structure and were gifts of the St. Aloysius Cadets and two young girls who were members of the parish.

On either side of the two side altars, there are non-decorated Gothic pointed arched openings which lead to niches. Above the niches, there are circular canvas murals of saints. The niche to the north contains saint devotion and inside this niche is a lantern type leaded, stained glass window of "The Sacred Heart," which admits light to the top of the niche. The arched opening to the south leads to a "modified" niche. This opening leads to a small set of stairs which leads to another niche and to the sacristy and then into the rectory. The small niche near the entranceway to the sacristy is semicircular in plan, and is three sided with three single lancet windows: St. Francis, St. John, and St. Aloysius. This niche is original to the structure, and is known as the Pieta Chapel.

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In the nave of the structure, there are the original dark polished wood pews. The pews made of ash are in a key type motif with a carved open trefoil at the top and a carved open cross at the base. The pews in the nave continue into the side aisles, but are separated by a paneled three foot high divider. This divider runs the full length of the pews and is parallel to the arcade of Gothic arches which separate the nave from the side aisles.

The pulpit located in the apse of the church dates to 1889. It is carved oak with rounded arched motif, and a carved relief of the Holy Spirit on the front panel just below the lectern. The pulpit was the gift of the Verdon Family, and it was the Verdon Family in whose home the first Mass was said in the Plainfields.

The altar railing in the apse is carved oak with tracery in the Gothic motif. Originally, the railing separated the entire altar area from the nave; however, in recent years it has been cut and removed in some places in order to adhere to the current teachings of the Vatican.

At the fifth and sixth bay of the three parallel aisles, there is a ribbed vault where the two three bay dwarf transepts are located. The transepts were expanded in 1950, from the one bay transepts to the current three bay transepts; and the transepts duplicate the design of the original church structure. On the exterior of the transepts, the constructional polychromy, the bonding technique of the brickwork, the patterning of the slate tile roof, the piered buttressing, the alternation of the colors of the voussoirs of the brick arches, and the horizontal stringcourses are all repetitions of the stylistic features of the original church structure. On the interior the trusses are eliminated because the transepts are dwarf in comparison to the main structure; and a continuous arched vault forms the ceiling of the transepts. The transition from the original structure to the new addition of the transepts can be noted on the interior by the large and massive plaster covered arches resting on original corinthian corbels. In the transepts on the arched ceilings are canvas rectangular murals of various saints.

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In both the south and north transepts, the east walls contain three stained glass windows. Two of the windows are large with two lancets under a containing arch with tympanum being pierced by inverted triangular windows, and the other window is a single original lancet window. Above the single lancet window is a circular canvas mural of a saint. On the west side of each of the transepts, there are only the two large stained glass windows. The sills of the windows are splayed, and the transepts are wainscotted with paneling up to the level of the windows. The pews in the transepts are more modern in motif and harmonize with the rest of the original interior. Each of the transepts have double hung wood paneled doors with stained glass windows in the top section; and both transepts have vestibules.

In the south transept the rear wall contains a huge stained glass window that has three lancet windows. The middle lancet is shorter than the two surrounding lancets, and these lancets are under a containing arch with tympanum being pierced by a quatrefoil window. In the north transept the rear wall contains three separate original lancet stained glass windows. The center lancet represents St. John, the Evangelist, which was given by Father Morris, the Pastor of St. Mary's at the time of the dedication in 1880. Flanking the center window are two lancets placed lower than the center one and represent St. Cecilia and St. Elizabeth. The St. Cecilia window was given by Jeremiah O'Rourke, the architect; and the St. Elizabeth window was given by P.J. Sheridan, the contractor.

The bell tower, an important and impressive element in this church structure, is located on the northeast corner of the structure. It is square in design with sloping piered buttresses which rise higher than the roof of the church. The first level of the bell tower is the northeast entranceway to the church. The second level of the bell tower is a single lancet window which is repeated on three sides of the tower. The third level of the bell tower has a pair of single lancet windows side by side and separated by brick masonry with a contrasting surround in a double arch motif. These double lancets are found on all four sides of the tower. The fourth level of the tower has one large Gothic pointed louvered opening. This opening is made of wood, and has two single lancets side by side under a containing arch with a circular wood tracery in the tympanum. This louvered opening can be found on all four sides of the tower, and it is at this level that the church bell is located. Also, at this fourth level, the corinthian colonnettes are found at the four corners; and just above the colonnettes there is a dripstone made of limestone. Above the dripstone rest the four corner gargoyles in a stiff leaf motif, and these gargoyles throw off rain water from the bell tower. Another dripstone rests on the gargoyles. Above this level there is a wood splayed sill with molding and a broad wood frieze. The wood frieze is decorated on all four sides with three pointed arches and four

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inverted triangles, which are layered. The cornice consists of brackets alternating with spaces; and the roof of the bell tower is a pyramidal steeple, gabled with slate tile and topped with a gold cross.

The bell that is in the bell tower was dedicated on February 2, 1888, and is still in use today. It was given to the church by Francis McIntyre; and it was made by the McShane Bell Foundry, Henry McShane & Co., Baltimore, MD., Trademark 1888. A Latin inscription on the bell comes from the prayer "The Angelus," and translated states: "What thou didst hear in the ear, Mary, I will preach upon the housetops." Also, inscribed on the bell are the names of W.M. Wigger, Episcopo, (bishop presiding at the dedication ceremonies) and P.E. Smyth, Rectore, (pastor of St. Mary's at the time of dedication.)

The original baptistry in the southeast entrance way of the church is a six sided chapel with common bonding brickwork. There are five original single lancet leaded, stained glass windows. This small chapel is not currently in use; however, restoration of the plaster and wall surfaces has begun.

On the rear wall above the choir gallery in the nave there is a large original stained glass window. This window has three lancets, equal in height, with two quatrefoil windows, one circular window, and six small triangular windows piercing the tympanum. The central lancet depicts Christ and the two surrounding lancets have individual angels. On the exterior facade of the church and above this large stained glass window, there is a very small lancet opening. This lancet opening is also repeated above the large stained glass window in the apse, and these openings can only be seen from the exterior. On the apex of the gabled roof on the facade of the church is a gold cross.

Throughout the exterior of the church structure, great detail and patterning was applied to the finishing elements. At the ends of the coping on the gables of the facade, there are limestone brackets which support small, gabled, triangular, ornamental spout-like structures. These ornamental stone structures repeat the patterning of the triangular dormers and also function to throw off rain water from the facade of the church. In the transepts and at the apse end of the church, these triangular ornamental and functional structures are made of wood. Throughout the exterior of the entire church, the cornice under the eaves of the roof is molded with a serrated edge.

Saint Mary's Rectory, completed in 1880 and attached to the church through the sacristy, is a High Victorian Gothic structure. It is a three story residence with a mansard slate tile roof. On the main facade there is a rectangular bay which projects forward. The exterior fabric is red brick with horizontal stringcourses and alternating of voussoirs of the brick arched window

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openings. This duplicates the stylistic features of the main church structure. The windows of this rectory are single lancets with four-centered, pointed arches. On the east, there is a pairing of the lancet window openings and on the west projection bay, there is a pairing of the lancet window openings.

The mansard roof which derived from a second empire influence has gabled dormers. The blue slate tile has rounded edges which is a repetition of the patterning in the main church structure's tiles. The cornice is heavily bracketed and the molding of the cornice is similar to the church's in that it appears to be serrated.

The vestibule and steps have been altered as well as the interior rooms of the rectory. However, the cornice moldings in the rooms and the heavily framed wood doorways remain. Also, the original oak balustrade leading to the upper levels of the rectory remain.

In 1966, a side addition to the rectory was built, and its red brick harmonizes with the rest of the structure.

Saint Mary's Convent, built in 1910, is located opposite the church. It is a three story Victorian Gothic structure complementing the style of the church. It is rectangular in plan, eight bays by six bays, and has a hipped red tile roof with two small gabled triangular dormers. There is a central projection with gabled parapet and circular opening with quatrefoil recessed window. The cornice is corbeled by brickwork, and the horizontal stringcourses and contrasting surrounds are repetitious of the bands of light brickwork in the main church structure. The voussoirs of the Gothic arch window openings are composed of brick and lie flush to the surface of the facade. An arched portico supported by corinthian capitals on posts leads into the convent; and the corbeling of the facade of the portico repeats the corbeling of the parapet of the central projection. Both the projection and the portico have stone crosses which are mounted on the apexes of their respective gables. The solarium on the north side of the convent is a later addition to the structure.

St. Mary's School, built in 1931, is a two story Collegiate Gothic structure. The architect of the school was James S. Piggott, and the contractor was M.D. O'Keefe & Son. Basically the school is rectangular in plan, and is constructed with yellow brick and limestone trim. The facade of the school has three projections: one on each end which contain niches for statues of Mary and Joseph and one which is the entranceway. The entranceway has a four-centered arch doorway with richly molded surrounds, and is Tudor in appearance. Above the second level of windows on the entranceway projection, there is an ornamental

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parapet with battlements. The entranceway projection terminates in two turret-like towers.

This present school is on the site of an original school, and the cornerstone of that building (1888) is incorporated into the present structure. The 1888 school was torn down, and the present school was built because of the rapid growth of the parish.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1871-1880 **Builder/Architect** Jeremiah O'Rourke

Statement of Significance (in one paragraph)

The Saint Mary's Roman Catholic Church Complex reflects the expansion of Catholicism in the City of Plainfield in the late 19th century to the second quarter of the 20th century.

The church building itself is an excellent example of Victorian Gothic architecture. Designed by prominent New Jersey architect Jeremiah O'Rourke, the nearly pristine interior features of Saint Mary's makes this an important example of his work and the only structure in the city attributed to him. The adjacent school site (which dates back to 1881) evidences the parishioners firm belief in a thorough, but religiously based, education for their youngsters. Both the church and the school provided important religious and social interactions with people of similar beliefs.

The design of the Saint Mary's church was undertaken by Jeremiah O'Rourke, an eminent ecclesiastical architect who designed several New Jersey churches, among them Saint Michael's Roman Catholic Church and Saint Aloysius' Roman Catholic Church in Newark. O'Rourke chose to design Saint Mary's Church in the Gothic style. The plan departs from the traditional Catholic church lay-out in the simplicity of its apse and in the original shallowness of its transepts. The church is an excellent example of the Victorian Gothic style in church architecture especially since it has maintained its original form and details despite minor renovations.

Catholics in early Plainfield worshiped in New Brunswick or Elizabeth. Later they could more easily reach Saint Mary's Stony Hill in Watchung, New Jersey. In 1851 a pastor was appointed for the Plainfield parish of Saint Mary's and services were held in the Verdon home in what is now Somerset St., North Plainfield. Penultimately, a small frame building was erected, 1852-68, two blocks north of the present church. The cornerstone of the edifice still in use today was laid in 1875. Dedication was in 1880 and consecration (debt free) was celebrated in 1900.

The original Irish nucleus grew and was augmented by Polish, Italian and many other ethnic groups of Catholic persuasion. Saint Stanislaus (Polish 1919) in the west end of the city and Saint Bernard's (1915) in the east end, where a large Italian population existed, were both nurtured by the congregation of Saint Mary's as were congregations which sprang up in adjacent communities. Population growth created the need and basis for closer facilities which affected every institution.

9. Major Bibliographical References

See continuation sheet.

10. Geographical Data

Acreeage of nominated property approx. 3.14 acres

Quadrangle name Plainfield

Quadrangle scale 1:24,000

UMT References

A	1 8	5 4 8	7 4 10	4 4	9 15	5 12 10
	Zone	Easting	Northing			

B						
	Zone	Easting	Northing			

C						
	Zone	Easting	Northing			

D						
	Zone	Easting	Northing			

E						
	Zone	Easting	Northing			

F						
	Zone	Easting	Northing			

G						
	Zone	Easting	Northing			

H						
	Zone	Easting	Northing			

Verbal boundary description and justification

See continuation sheet.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
			NA

state	code	county	code

11. Form Prepared By

name/title Thomas Ricketts, Chairman

organization St. Mary's Parish Historical Committee date November 1984

street & number 516 West Sixth Street or 1133 Prospect Avenue telephone (201) 756-0085 or 755-2647

city or town Plainfield state New Jersey 07060

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation 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.

Deputy State Historic Preservation Officer signature R.W. McEis

title Director, Division of Parks & Forestry date 1-28-85

For NPS use only	
I hereby certify that this property is included in the National Register	
<u>[Signature]</u>	Entered in the National Register date <u>4-11-85</u>
Keeper of the National Register	
Attest:	date
Chief of Registration	

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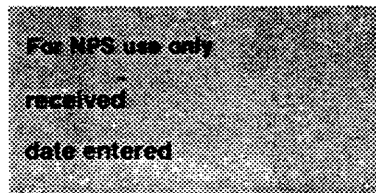
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Today Saint Mary's embraces many descendants of early families along with newly arrived residents from all over the world. Most recently there have been additions from Vietnam and from the growing Hispanic and Black communities within the city.

This brief history touches on the period of Plainfield's growth from a country village of Westfield Township in Essex County to a full city, population 45,500 (1980), in Union County. The Diocese of Newark was formed from that of New York. Later Trenton, wrapping around Plainfield, was taken from Newark. Just recently the nearby part of Trenton gave birth to the Diocese of Metuchen. During most of this period (since 1888), Saint Mary's Parochial School operated continuously. There are now about 600 pupils, K through 8, taught by lay faculty.

PASTORS

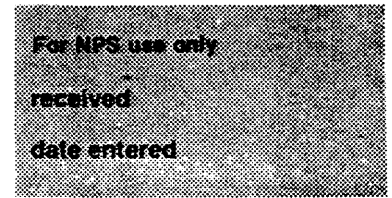
TENURE AND EVENTS

Rev. James S. McDonough	1851-1855 1851 Parish formed 1852 Frame church
Rev. Daniel J. Fisher	1857-1869 1868 Frame church enlarged
Rev. John P. Morris	1869-1882 1875 Corner stone, church 1880 Dedication, church
Rev. Hubert de Burgh	1882-1883
Rev. Charles P. Gillen	1883-1884
Rev. P.E. Smyth	1884-1901 1888 Corner stone, old school 1900 Consecration, church
Rev. Andrew M. Egan	1901-1905 1909 Washington school purchase from city
Rev. Bernard M. Bogan	1905-1929 1910 Corner stone, convent
Reve. Petrick A. Maher	1929-1936 1931 Corner stone, new school
Rev. John H. Donnelly	1936-1946 1938 Washington sch. demolished
Rt. Rev. Msgr. Harold V. Colgan	1946-1968 1947 Blue Army 1950-51 Transepts 1966 Rectory addition

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Rev. William C. Molloy	1968-1979
Rev. Aloysius S. Carney	1979-1983
Rev. Joseph J. Mirandi	1983-

THE BLUE ARMY OF OUR LADY OF FATIMA

In 1947 from the pulpit of Saint Mary's, the pastor, then Rev. Harold V. Colgan, challenged his congregation to a spiritual crusade of prayer through Our Lady of Fatima as a counter to the Red Army of atheistic Communism. The local movement gained such momentum that it now embraces 22 million souls in 110 nations. The national headquarters is in Washington, New Jersey and the international center is in Fatima, Portugal.

Harold V. Colgan was born in Elizabeth, New Jersey in 1894. He was ordained in 1920 and became Pastor of Saint Mary's in 1946. He made trips to Fatima and Rome and was appointed Domestic Prelate with title of The Right Reverend Monsignor by His Holiness Pope Pius XII in 1954. He became Pastor Emeritus in 1968 and passed away in 1972. A handsome bronze in his memory adorns the wall of the sanctuary south of the apse.

Saint Mary's is the only remaining late 19th century church complex in the city. Other early remaining churches are;

1. - 1788 Friends (Quaker, Hicksite) Meeting House. Frame
2. - 1866-7 Original Seventh Day Baptist Church. Frame (Later Whittier Public School and presently Board of Education offices). Exterior altered to accommodate major interior adaptations.
3. - 1872 Crescent Avenue Presbyterian Church
Rebuilt and enlarged 1890 and rebuilt after auditorium was gutted and steeple felled by tragic early 1930's fire.
4. - 1890-94 Present Seventh Day Baptist Church
5. - 1892 Grace Episcopal Church.

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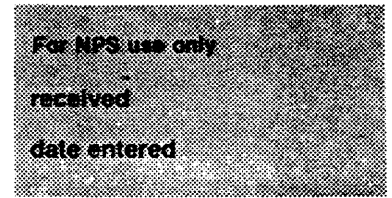
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Verbal boundaries:

Church: Beginning at a point at the intersection of Liberty and West Fifth Streets, Plainfield, and proceeding SE - 299.85', thence SW - 280.2', thence NW - 155.02', thence NE - 52', thence NW - 145', thence NE - 228.2' to the place of beginning, being Lot 13 Block 316 and comprising 1.75 acres, more or less.

Convent: Beginning at a point at the intersection of Liberty and West Fifth Streets, Plainfield, and proceeding NE - 79.83', thence SE - 149.75', thence NE - 55.07', thence SE - 150.58', thence SW - 136.75', thence NW - 299.85' to the place of beginning, being Lot 10 on Block 314, and comprising 0.75 acre, more or less.

School: Beginning at a point at the intersection of Liberty and West Sixth Streets, Plainfield, and proceeding SE - 149.48', thence SW - 185.96', thence NW - 149.35', thence NE - 185.96', to the place of beginning, being Lot 12 on Block 351, and comprising 0.64 acre, more or less.

It is perhaps well to note here that many streets in Plainfield are not at all close to simple compass bearings. In our area of interest the numbered streets, "West Fifth" and "West Sixth", are closer to south-west by about 39°. Understandably it is a local convention to refer to those streets which cross them as going north toward North Plainfield and as going south toward South Plainfield. This carries over to the facing or sides of buildings, e.g. North and South Transepts.

With this in mind we describe Saint Mary's location as two blocks north of the Van Wyck Brooks Historical District.

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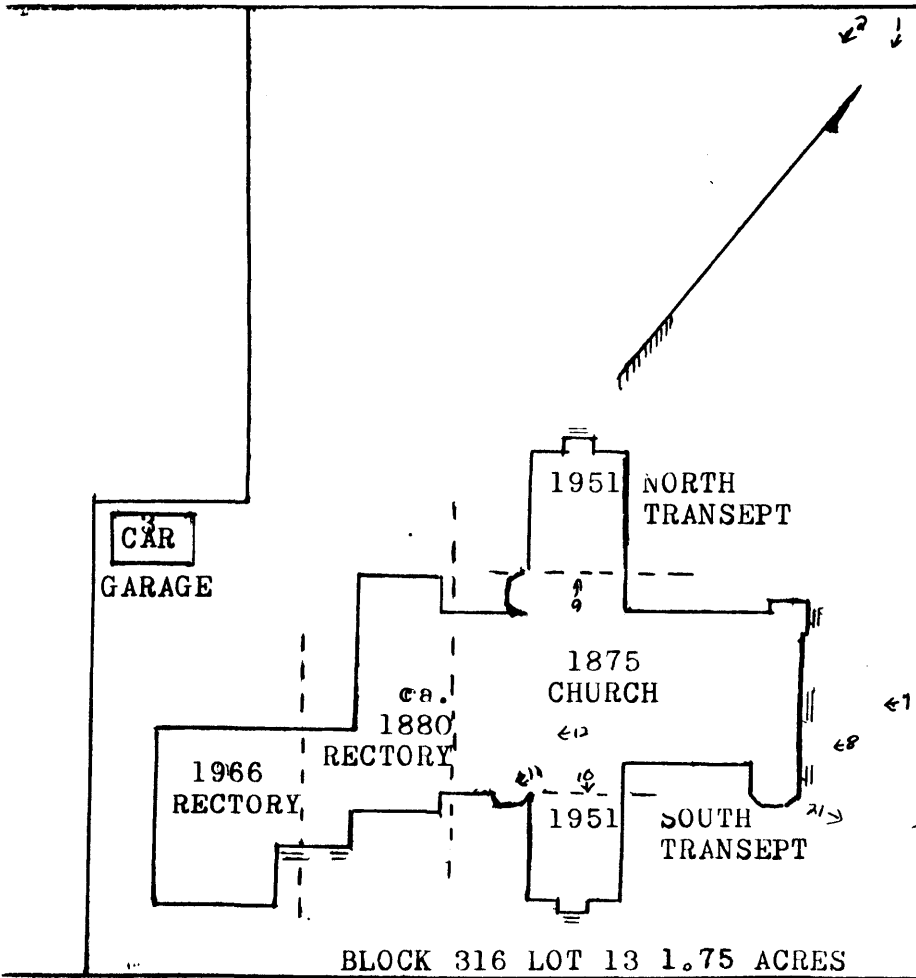
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↑ SITE OF ERAME GOTHIC
REVIVAL CHURCH 1852-68
IS ONE BLOCK NORTH
OF ARROW (IN LIBERTY
VILLAGE)

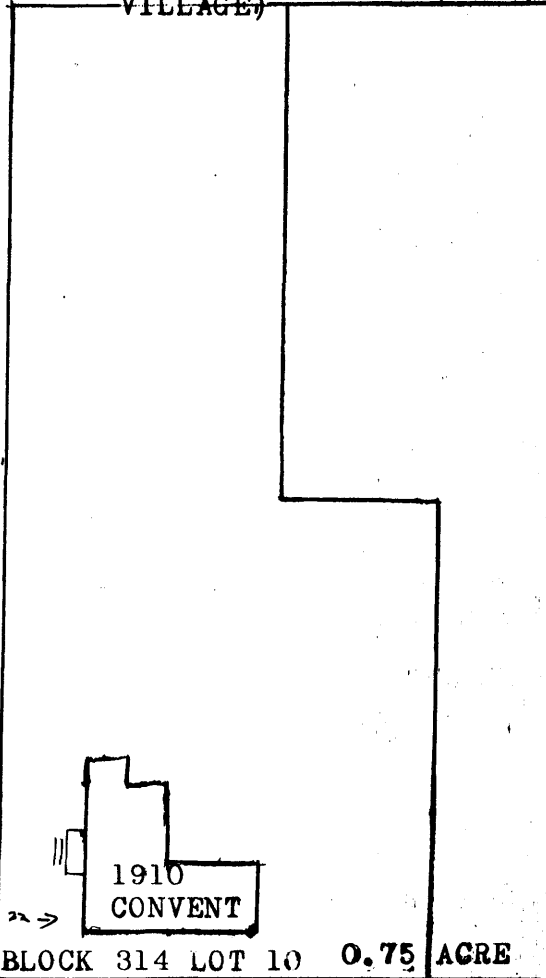
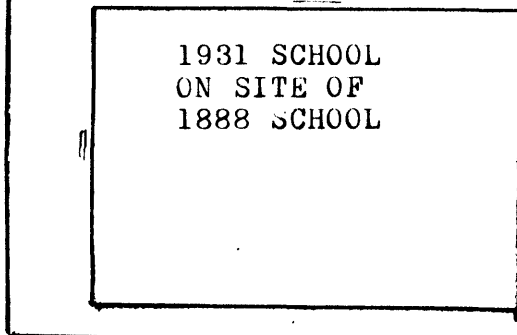
WEST FIFTH STREET



BLOCK 316 LOT 13 1.75 ACRES

WEST SIXTH STREET

BLOCK 351 LOT 12 0.84 ACRE



BLOCK 314 LOT 10 0.75 ACRE

SAINT MARY'S CATHOLIC
CHURCH COMPLEX
PLAINFIELD, NEW JERSEY

1 cm. = 25 ft. 1/762

Thomas E. Ricketts
August 1984

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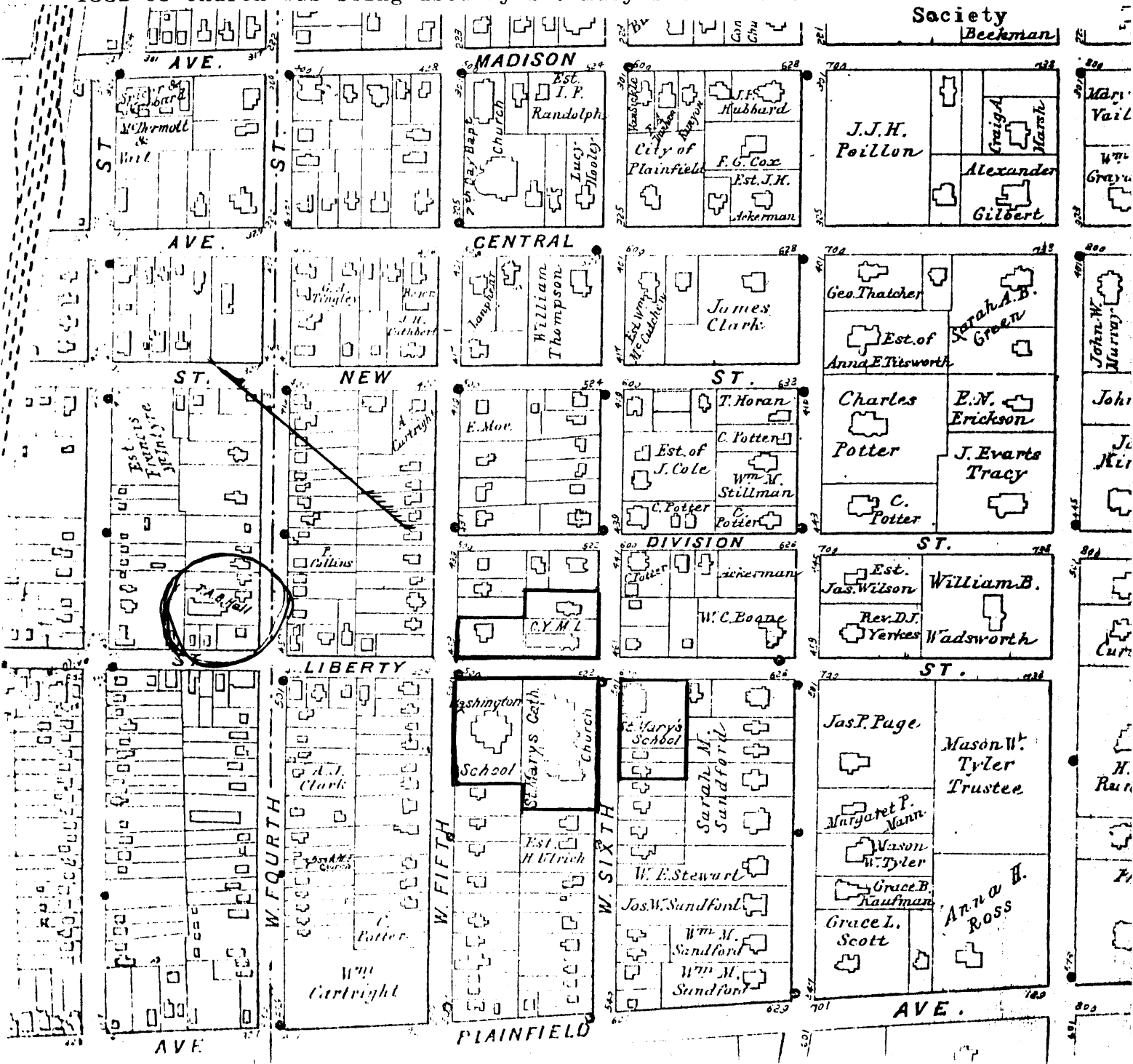
date entered

1 inch = 300 feet

F. A. DUNHAM, ATLAS OF THE CITY OF PLAINFIELD, 1894

Present property lines have been strengthened.

1852-68 church was being used by St. Mary's Total Abstinence Benevolent Society



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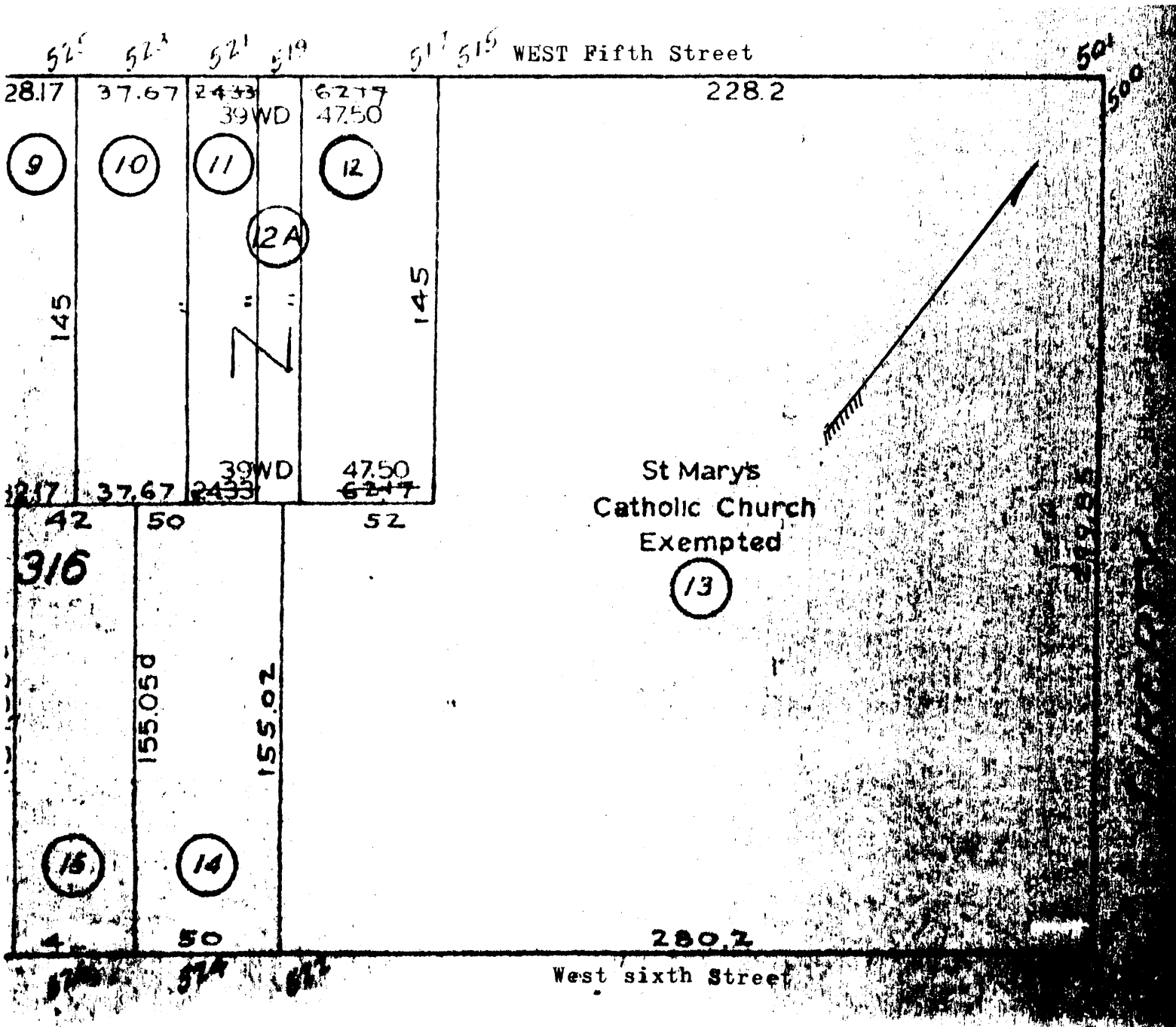
St. Mary's Catholic Church Complex, Plainfield, Union County, NJ

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A copy of part of the Tax Map of Plainfield, N.J., sheet 93, showing the easterly portion of Block 316. Only street names have been added. Imprimatur is shown on sheet 6.



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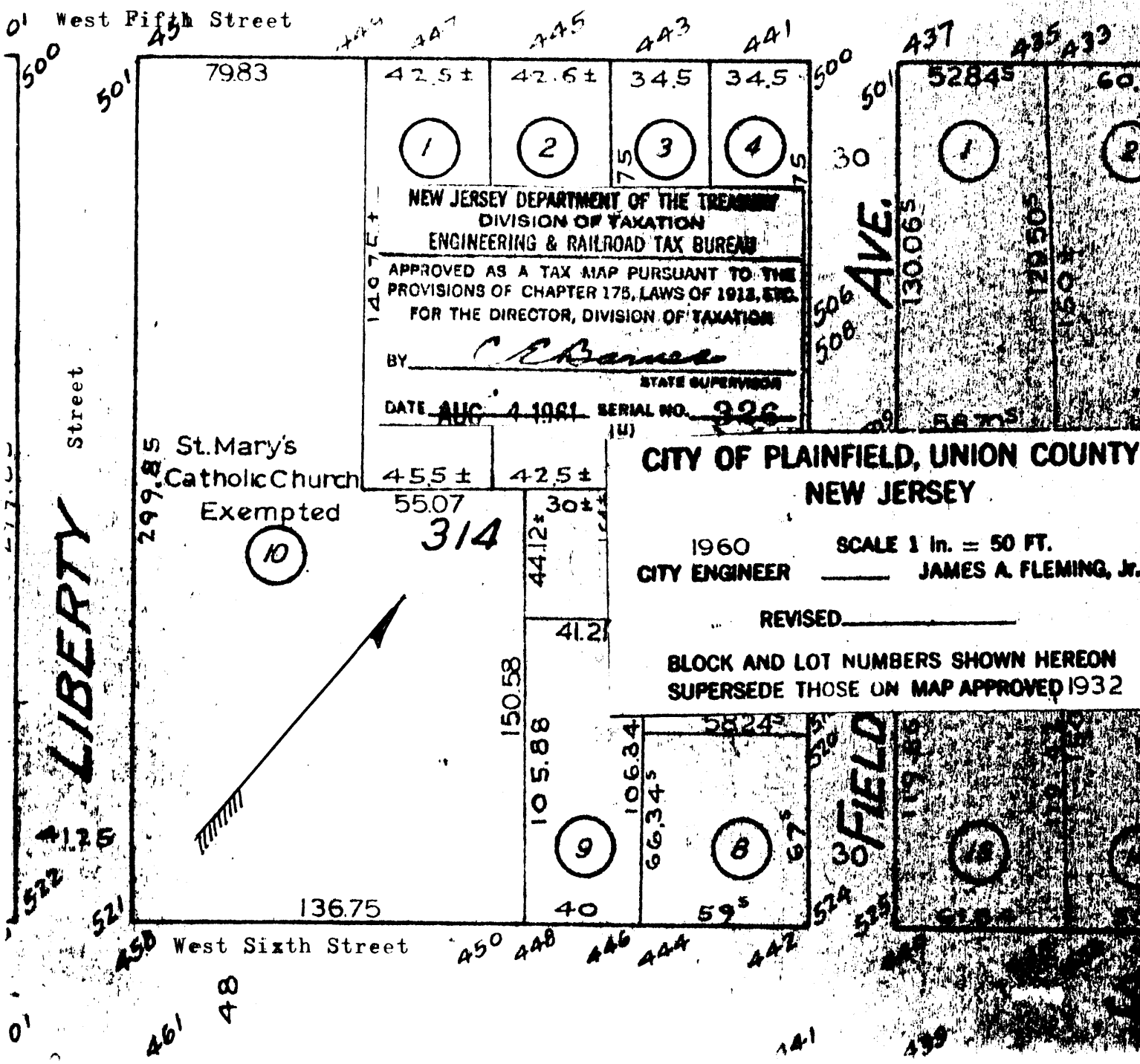
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A copy of the Tax Map of Plainfield, N.J., sheet 93, showing Block 314. Only street names have been typed. The imprimatur is shown in collage for sheet 93 and applies also for Block 316 shown on Continuation sheet 5.



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A copy of part of the Tax Map of Plainfield, N.J., sheet 104 showing a portion of Block 351. Only Street names have been added in type. The imprimatur is shown in collage.

3RD. WARD PLAINFIELD 104

CITY OF PLAINFIELD, UNION COUNTY NEW JERSEY

1960 SCALE 1 in. = 50 FT.
CITY ENGINEER _____ JAMES A. FLEMING, Jr.

REVISED _____

BLOCK AND LOT NUMBERS SHOWN HEREON
SUPERSEDE THOSE ON MAP APPROVED 1932

NEW JERSEY DEPARTMENT OF THE TREASURY
DIVISION OF TAXATION
ENGINEERING & RAILROAD TAX BUREAU

APPROVED AS A TAX MAP PURSUANT TO THE
PROVISIONS OF CHAPTER 175, LAWS OF 1913, ETC.
FOR THE DIRECTOR, DIVISION OF TAXATION

BY *C. Barone*
STATE SUPERVISOR

DATE AUG 4 1961 SERIAL NO. 326

WEST SIXTH STREET

