



United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name St. Mary's Episcopal Church Complex
other names/site number _____

2. Location

street & number 7690 NY 80 not for publication
city or town Springfield Center vicinity
state New York code NY county Otsego code 077 zip code 13468

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this 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
 meets does not meet the National Register criteria. I recommend that this property be considered significant
 nationally statewide locally. See continuation sheet for additional comments.
Ruth A. Purpont BSHPO 1/13/15
Signature of certifying official/Title Date
State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet for additional comments.
Signature of certifying official/Title _____ Date _____
State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register. See continuation sheet.
 determined eligible for the National Register. See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain): _____
Signature of the Keeper Edson H. Beall Date of Action 3-17-15

St. Mary's Episcopal Church
Name of Property

Otsego County, New York
County and State

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
0	0	sites
0	0	structures
0	0	objects
4	0	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION/religious facility, church-related residence

Current Functions

(Enter categories from instructions)

RELIGION/religious facility, church-related residence

7. Description

Architectural Classification

(Enter categories from instructions)

Late Victorian
Late 19th and 20th Century Revivals

Materials

(Enter categories from instructions)

foundation stone
walls wood

roof ??
other _____

Narrative Description

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

St. Mary's Episcopal Church
Name of Property

Otsego County, New York
County and State

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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

architecture

Period of Significance

1899-1911

Significant Dates

1899; 1902

Significant Person

(Complete if Criterion B is marked above)

NA

Cultural Affiliation

NA

Architect/Builder

NA

Primary location of additional data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

United States Department of the Interior
National Park Service

St. Mary's Episcopal Church Complex
Springfield Center, Otsego County, NY

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St. Mary's Episcopal Church is located on a 2.4-acre site at the intersection of Route 80 and Public Landing Road in the hamlet of Springfield Center in Otsego County, New York. The church serves the rural community of Springfield Center and occupies a prominent place near the Springfield Community Center, Springfield Fire Department, and Springfield Historical Society. The congregation organized in August of 1889 and laid the first cornerstone on September 21, 1889. Originally, the church stood on Catlin Avenue, one fourth of a mile south of its current location. The church was moved to its current site in 1902. The nominated property includes the church and three additional buildings that were built after the church was moved: the parish hall, the rectory, and the wagon shed. The church and parish hall are excellent examples of the Gothic Revival style typically used for religious structures during this period, especially in rural communities like Springfield Center. The church building blends the Gothic Revival with the Shingle Style, and the parish hall, built in 1910, also incorporates shingle cladding. The rectory was built in the Queen Anne style with Colonial Revival details. The buildings occupy an L-shaped parcel on the corner of NY 80 and Public landing Road. The church occupies the most prominent position at the corner, while the rectory and parish hall are adjacent along Public Landing Road. The wagon shed is behind to church.

Church 1889/1902

In both form and decorative elements the church building was designed to evoke the feel of a medieval English chapel. The overall form of the main block of the church building is a rectangle, oriented east to west. That form is augmented by a vestibule wing and a bell tower, both attached to the main body of the church on the north side. The chancel occupies a visually distinct section of the building at the east end. To the side of the chancel, the organ room juts out with the gabled end facing south. Additionally, a small kitchen and preparatory area forms a wing on the south side. Including these additional components, the church takes on an asymmetrical shape with a complex footprint and incorporates roof lines of varying heights and pitches.

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The church sits on a stone foundation and the exterior is clad with a variety of wooden shingles. Unadorned rectangular wood shingles cover the exterior of the main body of the structure. In the gables of the east and west ends of the church, there are bands of scalloped shingles at window level and again at the peak of the gable roof. The peak of the vestibule wing is also clad with scalloped shingles. On the south side of the main core there are arrow-shaped shingles underneath the eave. The walls of the bell tower have a band of staggered shingles above the lancet-arched windows and below the quatrefoil windows.

The church building features a variety of stained-glass windows. The west end of the church has a large round rose window underneath the peak of the roof. A small squat lancet window fills the space above the rose window. The east end of the church has three stained-glass windows in the shape of pointed arches. The center window is larger than the other two, which flank it. Lancet windows also dominate the north and south sides, as well as the wings for the vestibule and kitchen and the space for the organ. On the south side, a brick chimney rises between two of the windows.

The bell tower, given its height, serves as an imposing architectural component of the building. The tower is square in shape from its base to its midpoint, where there is a pent roof. Above the pent roof the tower becomes narrower and hexagonal in shape. Each side has a Gothic-arched opening covered by wooden louvered shutters. The bell tower is topped by a tall, hexagonal, pyramid-like roof.

A set of three stairs leads from an exterior walkway to a door on the north side of the bell tower. The doorway leading into the bell tower is in the shape of a pointed arch and in the solid transom below the point is a Gothic-style cross in relief on the wood of the transom. The east and west walls of the lower section of the bell tower feature lancet windows. Above the door and windows are smaller windows, one per side, in the shape of quatrefoils.

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The main entrance to the church is on the western end of the northern side of the building and opens into the small vestibule wing. The style of this main door mirrors that found on the bell tower. The vestibule has two lancet stained-glass windows on the north and south wall with yellow rectangular and clear stained glass. Inside the vestibule there is a small altar to the Virgin Mary. The style and wood used in this altar is different from that found in the church itself. The three tiles below the altar depicting themes from the Bible are not replicated in the rest of the church.

The interior of the church follows the standard organization for churches of this kind, with a four-part division into narthex, nave, choir, and chancel. There is no interior ceiling between the main floor and the gable roof, thus creating a dramatic vaulted interior space accented by seven exposed wood scissor trusses. The interior of the church is marked by three lancet-arched stained-glass windows on each side of the nave. These stained-glass windows are fitted with colored glass in diamond-shaped panes; the glass is of earth tones of deep reds, browns, olive greens, and tan. The division between the pews and the chancel is marked by a pronounced architectural pointed arch. This arched entryway frames the three stained-glass windows found on the east wall of the chancel.

At the rear of the nave, the south wall is dominated by a rose window. The rose window is a large circular window with stained glass in the form of a flower motif with eight petals. The flower petals are outlined by thick dark lines, then light lavender glass pieces. The stained-glass petals are light in color at the exterior edge of the rose window; they turn a yellow brown and end in a deep brown tone as they get closer to the center. The center of the flower is a circle with an interior that is lavender, light brown, and green, with a cross at its center.

The baptismal font is located below the rose window and between two long pews on the west wall of the church.

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This large granite font has a narrow seven-sided base that rises up on a column to the font itself, which is also seven sided. The front of the font has Christian symbols engraved upon it. The font is covered by a wooden lid. The nave has seven pews on the left and right side of the center aisle. The south side pews terminate at the choir, which has three pews facing the center aisle that are reserved for the choir. The left side of the nave terminates at a piano. Originally there would have been pews there facing the center aisle; these pews were removed to allow for the piano. Behind the choir is a lectern, located just at the front of the chancel on the right.

The pipes for the organ are located in an organ room that adjoins the chancel and is accessed through a lancet-shaped door located in the choir. In the pointed arch transom above this door is a carved relief of the Alpha and Omega symbol. The two upper vertical panels of the door are also lancet arches. The Omega symbol has pointed edges rather than the roundness typical of the letter.

In the chancel itself the organ pipes are seen through a wooden grate of eight long and narrow vertical spade-shaped pointed arches. The organ is located opposite the organ room within the chancel. The organ has a plaque which reads: Emily Borie Sherfesse August 10, 1863 - December 28, 1939. The organ was probably donated sometime in the early 1940s.

The chancel is divided from the choir by the sanctuary rail. Beyond the rail along the north wall is the bishop's chair, the altar, and another chair. The bishop's chair to the left of the altar has a square seat and low arms. The chair back is triangular and features three small quatrefoils piercing the back with a larger quatrefoil above. The peak of the triangle is adorned with a cross. A gold plaque on the chair reads: "In Memoriam Mary Temple Dec. 7th 1840+Mar 8th 1870." The chair to the right of the altar has a less dramatic back than the bishop's chair. This back features two arched carvings and a pierced trefoil decoration.

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Above these furniture pieces are the three lancet-shaped stained-glass windows surrounded by wood trim. The center lancet window is larger than the two windows on either side. Framing these windows is a final scissor truss against the wall. The center window features the Christ figure crowned and in rich robes. Christ has his right hand raised. Kneeling at his feet is a man in prayer. To the right of the face of Christ is the symbol "HIS," which refers to the name of Jesus. The left window features the figure of an angel in fine robes. The wings of the angel are red and there is a halo behind its head. This angel holds an incense burner in its hands. The right window has another angel in fine robes with red wings and a halo. This angel has its left hand over its heart.

Directly below the stained-glass windows sits the altar. The altar is a large wooden rectangular piece of furniture with seven lancet shapes carved into its front. The center lancet shape is wider and squatter than the others. Inside this central pointed arch is an inlaid symbol of "Chi Rho" which refers to the word "Christ." The inlay is done in a darker wood than the surrounding altar. The carved form of the altar is framed by two stylized Doric columns. The altar sits on a raised carpeted platform.

Rectory 1902

The rectory serves as the home of the presiding priest. It sits between the church and the parish hall, on the south side of the church. Built in 1902, the building reflects the Queen Anne style with a complex form and floor plan. The house is clad in white vinyl siding and the roof in metal roofing. Chimneys extend on the northeast and southwest sides of the house. A one-story porch wraps around the front (northeast) side of the house facing Public Landing Road. The porch extends halfway across the northwest side until it meets a two-story cross-gabled wing extending from the building. The porch has a railing with thin, straight banisters and eight thin, square columns, evenly spaced. A white vinyl-clad pediment rests on the roof of the porch above the front door entrance. A variety of window types and sizes are used throughout the building and there is no symmetry to the placement of windows. On the southeast side of the building, a bay window with a tripartite roof extends from a one-room-deep wing with a cross-gable roof oriented east to west. The bay is composed of

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three windows. The upper sash of each window has 24 small square panes with an oval pane in the center. Each oval is a different color. An addition on the east side with a shed roof contains a second entrance to the kitchen and another, lower shed roof covers a small porch supported by one column.

The interior is a mix of Queen Anne Revival style and Colonial Revival features. The first floor of the building includes a foyer, hallway, a parlor, formal dining room, study, kitchen, bathroom and butler's pantry. The front door opens to a front hall, or foyer, which includes a stairway ascending to the second floor. The front hall area features two long narrow windows at the east and north corners of the room. These windows each have a central oval stained-glass piece. Opening to the south, off of the central hall, behind a set of pocket doors, is the formal parlor. Over the entrance to the parlor is a bronze plaque reading:

The house is erected to the Glory of God and in loving memory of Anna Pell. A firm friend of the parish. Daughter of George and Ann Lou Clarke. Born in Cooperstown Dec. 5th 1817. Married from Hyde Hall May 15th 1834 to Duncan C. Pell of New York. Died in Orlando Florida March 31st, 1889.

In the northwest corner of the parlor is an ornate fireplace. Below the parlor mantel shelf are two wreaths and a swag composed of bellflowers. The fireplace itself is surrounded by brick that has been painted white, which has a white wood trim beading around its edge.

The front hall narrows to a hallway beyond the stairs; an archway differentiates the spaces. Past the archway opening to the south is the formal dining room, which can also be closed off by pocket doors. Another set of pocket doors leads from the parlor into the dining room. The formal dining room is a large space with a fireplace in the northeast corner of the room. Below the mantel shelf, the woodwork revives Federal style motifs, including a swag composed of bell flowers. On top of the mantel shelf is a carving that travels the length of the mantel. The carving is in unpainted wood and reads "HOLY" three times across it, with Gothic

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crosses between each word. The south facing windows project outward to form an alcove. These sash windows have 20 small panes of glass in the top sash over one large solid piece. In the center of each 20-pane window is an oval piece of stained glass. One oval is green, another blue, and the third violet.

Across the hall from the formal dining room is a study. The study has a similar fireplace as the other two downstairs rooms except the tiles remain the original emerald jewel toned color. The fireplace has a shelf-style mantel with ornate carved brackets. Bookcases dominate the room and light streams through the north facing windows.

The hallway continues to the back of the house and opens into a large kitchen. Following Victorian fashion, the kitchen is located at the back of the house. To the left, off the kitchen, is a bathroom, which includes what was once a small butler's window that opens into the dining room. Before conversion to a bathroom this space could have been a washing area with a sink. There is a small butler's pantry on the north side of the kitchen with built-in cabinetry. A back stair from the kitchen leads to the upstairs. It contrasts in its simplicity with the front stair, which features carpentry details such as drop finials and ball top banisters.

Upstairs there are five rooms and one bathroom. The room directly over the front hall would have been used as a sitting room and is smaller than the other rooms upstairs. There are three rooms used for sleeping; all are rather large. The sleeping rooms sit over the parlor, dining room, and office. The upstairs hallway terminates in a bathroom. This seems oddly placed by modern standards but shows how Victorians integrated new modern conveniences into older spaces. Passing through the bathroom there is one more room on the west side of the house. Rather small and rectangular in shape, this room houses the back stairway that leads down to the first-floor kitchen. This room might have been a servants' quarters, as it has easy and private access to the kitchen.

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Parish Hall 1910-11

Like the church, the parish hall is an example of the Gothic Revival style popular for religious structures in the late 1800s and early 1900s. The parish hall sits to the south of the church. The entrance is located on the northeastern side of the building, facing Public Landing Road. The parish hall has an asymmetrical floor plan. The footprint of the main core, which is two stories in height, consists of two rectangles, one oriented with its long side running north to south and the other, situated at the north end of the first, with its long side running east to west. (The latter currently includes an apartment on the first floor, and will hereafter be referred to as the apartment wing). Both have gable roofs. On the northeast side, two one-story wings jut from the building; one houses the entryway and the other a chapel.

The exterior of the first story of the main core is clad in white stucco with trim painted in a contrasting green. The exterior of the second story of the structure is clad in brown wooden shingles. The chapel wing is also clad in brown wooden shingles. A pavilion with a gable roof and wooden shingle-clad pediment covers the entrance, which is composed of two wooden doors with glass windows divided by diagonal muntins. Four shed roof dormers with two windows each adorn the roof, two on the southwest side and two on the northeast side.

On the first story of the building, six-over-six sash windows with open shutters are spaced evenly on the southwest, southeast, and northwest sides. Eight-over-eight sash windows line the second story of the building symmetrically on the northeast, southeast, and southwest sides. On the second story of the northeast side, two eight-over-eight sash windows flank either side of the chapel. An additional six-over-six window sits below the peak of the gable above three of the second-story windows on the southeast side.

On the northeast side on the apartment wing, a small four-paned window sits below the gable with a nine-panel window below it. This same pattern is mirrored on the southwest side of the apartment wing. Two eight-over-

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eight sash windows occupy the first story of the apartment wing on the northeast side. The northwest side of the wing has a large shed-roof dormer with three windows. Two nine-paned windows flank both sides of the dormer on the second story of the wing. The southwest side of the apartment wing has an entrance composed of a wooden door with four glass panes and a wooden deck. Eight-over-eight windows flank either side of the door. A chimney extends from the roof on the northwest side of the wing. A three-paneled stained-glass window depicting various religious scenes sits below the gable roof of the chapel. Additionally, three geometric stained-glass windows with pointed arches line both the northwest and southeast sides of the chapel.

The interior of the parish house also contains numerous Gothic Revival elements. The chapel houses a total of six wooden pews, three on each side of the center aisle, facing the altar. The ceiling consists of the gable roof with wooden paneling and visible rafters. A large, straight wooden beam extends across the width of the chapel with a large wooden crucifix in the center. The wooden altar contains an embroidered scene depicting four angels. Two wooden doors with small quatrefoils in each corner and a large one in the center remain closed and protect the embroidered piece when the room is not in use. The altar is topped with wooden tracery with finials on either side and a pediment holding a cross in the center. Above the altar, a three-part stained-glass window depicts a total of six figures in various religious scenes. The doors to the chapel have glass windows with diagonal muntins and a larger diamond-shaped pane containing a cross in the center of the window. Windows on either side of the doorway also contain diagonal muntins.

Gothic Revival elements carry throughout the hallway with a high wooden chair-rail and vertical trim that meets the chair rail, creating paneling along the walls. A library and sacristy on the first floor contain painted white walls with tall wooden chair rails. The sacristy contains a small inset with a pointed arch above the fireplace. A fireplace sits within a larger pointed arch inset in the library. Wooden floors are found throughout the first and second stories.

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Narrow wooden railings and wide wooden steps lead to the second story of the building. The second story is a large room with an open wood paneled ceiling with exposed rafters. Tall wooden chair rails line the wall with vertical wooden trim creating panels. The southeast corner of the room contains a fireplace. On the northwest side of the room, a raised platform once used as a stage leads to a kitchen space. In the center of the wall between the stage and the kitchen is a wooden archway that has been enclosed with wood panels except for a square open window. Doors with wooden trim flank either side of the archway. Wooden steps lead to the platform and a wooden railing sits in front of the stage. The kitchen contains two built-in cabinets, wooden counter, and a storage room on the northeast side.

Wagon Shed (1902)

The former rectory barn and wagon shed sits behind the church and rectory on the west side. The wood clapboard building has a gable roof. The building is painted dark green to match the trim work of the church and parish hall. Three bays with squared off arches of equal size extend across the north end of the facade. A larger bay rests on the far south side of the facade and has been adapted to fit modern automobiles. In the past, the area filled by this larger bay would have housed two bays matching the other three in size and shape. On the south side of the structure, two additional bays have rounded arch openings. The bay on the far west side has been filled in with a garage door and the bay on the east side remains open.

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Summary

St. Mary's Episcopal Church Complex is significant as a distinctive complex of late nineteenth century religious buildings in the small hamlet of Springfield Center, Otsego County. The complex includes a church, parish house, rectory and wagon shed built between 1899 and 1902 in an eclectic combination of styles. The church was built in 1889 in an unusual combination of the Shingle and Gothic Revival styles. The ecclesiastical character is carried throughout the plan and interior structure using the Gothic Revival, while the exterior was clad in shingles. The church was designed by Cooperstown architect C.C. Edgerton, while its truss system is credited to A. B. Cox of Cherry Valley. Its stained-glass windows were the work of artist Samuel Sherwood of the Francis Lothrop Co. of New York City. Additional stained glass, designed by Henry Eldridge Goodhue Company of Boston, was added to church and parish house in 1911. Although the church was moved about one-quarter of a mile closer to NY Route 80, a major road for both locals and tourists, in 1902, it retained its architectural integrity and underwent little to no change in setting during this move. The secondary buildings were constructed after the move and include a rectory built in 1902-03 and a parish hall built in 1910-11. The complex also includes a rare surviving historic wagon shed, built 1902, which provided shelter for multiple carriages during church services and church events. The church complex is eclectic in style. While the church evokes the Shingle and Gothic Revival styles, the parish hall embodies characteristics typical of the Gothic Revival style and the rectory was built in the Queen Anne style with distinctly Colonial Revival interior elements. Except for artificial siding on the rectory, all of the buildings retain a high level of integrity, both inside and out.

Springfield Center

Springfield Center is a hamlet in the town of Springfield located in Otsego County in the central section of New York State. The town of Springfield is located at the northern edge of Otsego Lake, and Springfield Center sits just south of the intersection of New York State Route 80 and US Route 20. The land is rolling and moderately

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hilly upland with the largest hill, Mt. Wellington, reaching 400 feet.¹ The few families that settled Springfield Center before the American Revolution were driven out in 1778 by the Iroquois Chief Joseph Brant and an army of 500 Native Americans and Loyalist supporters.² Settlers did not return for another three years, leaving the area largely unsettled by European colonists until after the Revolutionary War. After the war, the Native American population of the region declined significantly due to conflict with white settlers, leaving the area available for a swell of settlers from New England. In 1809, the nearby Great Western Turnpike (present day US Route 20) brought increasing traffic into the region, enabling trade between this region and Albany.³

Springfield Center, known as Hallsville for much of the nineteenth century, had 225 inhabitants in 1872.⁴ Hops growers dominated the larger region and produced 90 percent of the nation's hops by 1860.⁵ The hops industry declined by the end of the nineteenth century and all but disappeared due to blights and prohibition in the twentieth century. At the turn of the twentieth century, Otsego County, especially the Otsego Lake region, became a popular tourist location. The lake, fresh air, and mineral springs in nearby Richfield Springs attracted vacationers from the surrounding region and New York City.

St. Mary's Episcopal Church of Springfield Center

The congregation of St. Mary's Episcopal Church began meeting at the Universalist Church in Springfield Center in the spring of 1875. The Rev. E. Folsom Baker, rector of Saint Paul's Church of East Springfield, led services for several weeks until the Universalist Church was no longer available as a meeting space. In June 1881, the Rev. Reeve Hobbie of Cherry Valley held a house service at "Swanswick," the residence of Mr. and

¹Mary Maine, *Back Thru Time in Springfield Center* (1986), 1.

²Maine, *Back Thru Time*, 1; Judith O. Green, *Springfield: The Story of Our Past* (1987), 21.

³Green, *Springfield*, 52.

⁴Green, *Springfield*, 44.

⁵Green, *Springfield*, 63.

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Mrs. Leslie Pell-Clarke. The next recorded service occurred at the Universalist Church in January 1886 by the Rev. S.T. Brewster, rector of Saint Paul's Church of East Springfield.

On August 16, 1889, Saint Mary's Church was officially organized with Mr. Leslie Pell-Clarke as warden, Mr. G. Lynn Vander Veer as clerk, and Mr. A.A. Van Horne as treasurer. The cornerstone for a new building was laid the following month. Bishop William Croswell Doane consecrated St. Mary's Church on September 21, 1899. Exactly a year later, in September of 1900, the wardens and vestry purchased from a Mr. Catlin the property on Route 80 and Public Landing Road where the church currently stands. In 1902, the church building was moved intact from its original location about one-quarter mile to the north to its present location. Members of the congregation continued to have services in the church during the three weeks it took to move the structure.⁶ The church cornerstone was re-laid in its new location on July 20, 1902, following the Sunday church service.⁷ The church continues to exist in this location and has served the community of Springfield Center for the past 112 years. St. Mary's was designed by local architects C.C. Edgerton, of Cooperstown, who is credited with the plans and elevations, and A.B. Cox of Cherry Valley, who designed the roof trusses. The stained glass windows were purchased from Francis Lathrop Co. of New York City and were designed by Samuel Shephard

St. Mary's Church Design

St. Mary's Episcopal Church is a distinctive regional example of a Gothic Revival church with Shingle cladding. The Shingle Style is most commonly seen on domestic buildings, and its application to ecclesiastical design is unusual. Shingle Style churches, like St. Mary's, do not take on the rambling characteristic of Shingle Style domestic spaces; instead, the style is conveyed primarily through the use of decorative shingle cladding on the exterior. St. Mary's Episcopal Church has primary features typical of the Gothic Revival style, in particular,

⁶ *Richfield Mercury*, July 3, 1902, Vol. 37, No. 5.

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those inspired by the medieval English parish church model. Local builders adapted the parish church model—characterized by an honest use of materials, clearly articulated functional divisions, and Gothic motifs such as steep gabled roofs, pointed-arched windows, rose windows, and exposed structural systems on the interior—for their purposes in the mid to late nineteenth century. At St. Mary's, the interior illustrates the plan and decoration of a typical Gothic Revival rural parish church. The various interior divisions—nave, chancel, and entrance tower—are all clearly delineated on the exterior. The scissor trusses are structural elements that exemplify the Ecclesiological principle that the structure should be honestly expressed. Other distinctly Gothic Revival elements include a steeply pitched gabled roof, lancet-arched windows, and square tower belfry. The design for the church is a good illustration of the influence of the medieval revival on church architecture in this period and its adaptation for rural religious structures.

The Shingle Style, typical of New England seaside communities, gained popularity with the growth of tourism in the second half of the nineteenth century. The use of the Shingle style for this building may reflect the development of the surrounding area as a tourist destination, particularly for those of means coming from New York City. The building of the church coincided with road improvements to create NY Route 80, a direct route to US Route 20 and neighboring Richfield Springs, about seven miles west of Springfield Center.⁸ Richfield Springs was known for its mineral springs and became a popular destination for tourists. NY 80 also continued south down the west side of Otsego Lake to Cooperstown. The lake and village were also extremely popular destinations for tourists. The exterior expression of the Shingle style may have appealed to an urban tourist class nostalgic for rural life, while the Gothic Revival-inspired interior spoke to other ecclesiastical movements and provided opportunities for memorializing church members.

⁷ *Richfield Mercury*, July 17, 1902, Vol. 37, No. 7.

⁸ *Richfield Mercury*, Aug. 29, 1889, Vol. 24; *Richfield Mercury*, Sept. 19, 1889, Vol. 24.

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Three stained-glass windows fill the wall space behind the altar at the east end of the church. These are the only windows in the church building that depict human figures. In this grouping, two lancet windows feature angels with red wings; these flank a larger central lancet window depicting Jesus Christ. These are obviously from a different time and style than the lancet stained-glass windows that line the north and south sides of the church and also the rose window on the western end. The stained glass on the north, south and west sides of the church is much more muted in tone, giving a more earthy look to the glass. This contrasts with the darker and sharper tones found in newer stained glass behind the altar.

The stained-glass windows at the east end of the church match the style found in the parish hall chapel. The parish hall chapel also has three lancet-shaped windows similar to the grouping of windows found behind the altar in the church. In the chapel, the two flanking windows each have two red winged and haloed angels; one kneels and prays, while the other stands behind. The central window depicts the figure of the praying Virgin Mary in blue with a child Christ clothed in white standing before her. Both Mary and Christ are haloed, as are the two smaller angels at Christ's feet; the angles flank an image of the Earth.

These six windows, three in the church and three in the parish hall, are quite similar in style, suggesting that they were created by the same artist. In 1911, "*Sweet's Catalogue of Building and Construction Vol. 2* listed St. Mary's purchase of stained-glass windows from the Harry Eldridge Goodhue Company of Boston, Massachusetts. This date of sale and installation fits within the timeline of the parish hall's construction. The Harry Eldridge Goodhue Company's advertisement notes that "our staff of designers is constantly encouraged in the study of English precedent and our painters are all graduates of English shops."⁹

⁹ "Sweet's Catalogue of Building Construction," (New York: The Architectural Record Co., 1913), 924.

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The memorialization of church members through purchased objects throughout the church complex and church renovations is a key characteristic of churches, including Episcopal churches, constructed in the United States in the Gothic Revival style. Throughout the early twentieth century St. Mary's Church received donations in memory of prominent church members. Numerous architectural features, including stained-glass windows, the organ, altar, bishop chair, and baptismal font, were received. Each piece contains a plaque noting the contributions of those the object was given in memory of and those who gave the object. These plaques become as much a part of the history of the object and its place in the church as the object itself. A small pane of glass in the center stained-glass window above the altar contains the inscription "To the Glory of God in loving remembrance of this parish/Henry John Quick Rector of this Parish/April 1909-1911." The altar was also dedicated in memory of a past clergymen. A gold plaque on the front reads "In Memoriam/ The Rev. Alexander Gardiner Mercer DD 1817 + 1882."

These pieces of memorialization also document the contributions of women to the congregation and building of the church. Though many of the plaques are dedicated to the service of past rectors, several objects highlight women, positioning them on equal footing with the men memorialized. The bishop chair displays a plaque that reads "In memoriam/Mary Temple/Dec. 7th 1840 + Mar 8th 1870." Additionally, the organ is dedicated to Emily Brie Sherfesee with a plaque that contains the years of her life, "Aug. 10, 1862/Dec. 28, 1939." These examples of equality in death are significant given the social and political inequality of women at the turn of the twentieth century.

The adjacent parish hall, designed with a combination of Gothic and Tudor motifs, complements the design of the church. Deaconess Henrietta Pell-Clarke donated funds to build the parish hall to the church as a memorial to her husband who passed away on April 7, 1904. The hall provided an additional location for daily worship in

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a smaller chapel, space for compartmentalized Sunday School classes, and an auditorium-like room for social events and performances.

The most telling object of memorialization in this sense is the rectory building. Senior warden Leslie Pell-Clarke gave the building to the church in honor of his mother, Anna Pell, a few years after her death in 1889. A plaque above the front parlor reads:

"The house is erected to the Glory of God and in loving memory of Anna Pell. A firm friend of the parish. Daughter of George and Ann Lou Clarke. Born in Cooperstown Dec. 5th 1817. Married from Hyde Hall May 15th 1834 to Duncan C. Pell of New York. Died in Orlando Florida March 31st, 1889."

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Cooperstown, NY. New York State Historical Association Research Library. Ward files.
"The 75th Anniversary of Saint Mary's Church, Springfield Center, New York."

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Green, Judith O. *Springfield: The Story of Our Past*. Richfield Springs, N.Y.: author, 1987.

Maine, Mary. *Back Thru Time in Springfield Center*. Springfield Center, N.Y.: n.p., 1986.

Historic Churches of the Episcopal Diocese of Central New York National Register Multiple Property Thematic Resources. Context. NYSHPO, Waterford, NY 12188.

Richfield Mercury, Aug. 29, 1889, Vol. 24

Richfield Mercury, Sept. 19, 1889, Vol. 24.

Richfield Mercury, July 3, 1902, Vol. 37, No. 5.

Richfield Mercury, July 17, 1902, Vol. 37, No. 7.

"Sweet's Catalogue of Building Construction." New York: The Architectural Record Co., 1913.

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Verbal Boundary Description

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

Boundary Justification

The boundary was drawn to include the historic parcel purchased in 1902.

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Springfield Center, Otsego County, NY

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Photographer, Photos 1-3, 6-11

Emily Hopkins and Mary Alexander
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Cooperstown, NY 13328

Photographer, Photos 4, 5

Cynthia Falk
Cooperstown Graduate Program
SUNY Oneonta
P.O. Box 800
Cooperstown, NY 13326

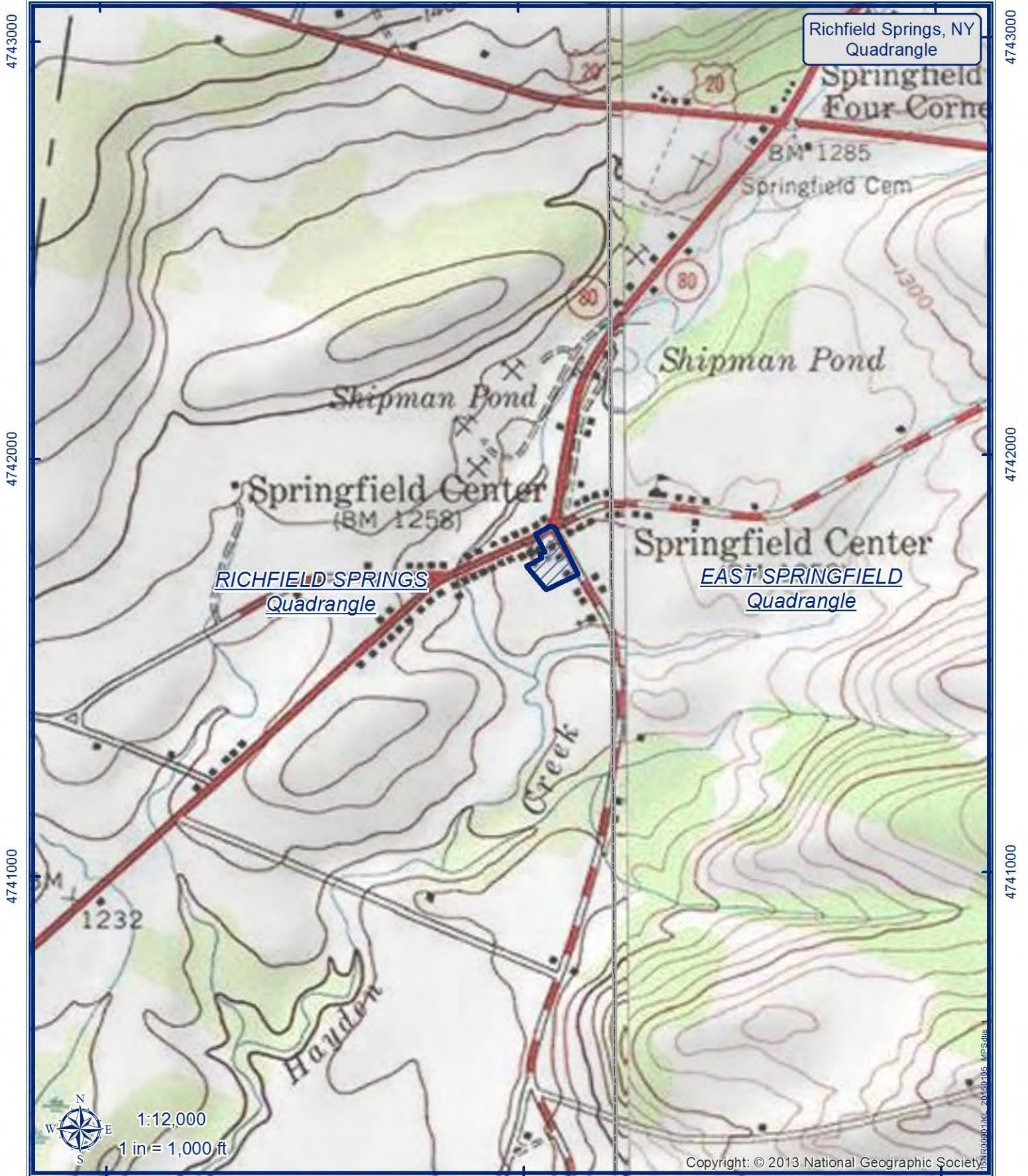
Date: 2014

Tiff Files CD of .tiff files on file at
National Park Service
Washington D.C.
and
New York State Historic Preservation Office
Waterford, NY

Photo List:

0001. church, side (east) elevation
0002. church, entrance tower
0003. church, front elevation (north) with entrance tower
0004. church, interior. Looking toward altar
0005. church, interior, looking toward rear, baptismal font and rise window
0006. rectory, front (north) and side (west) elevations
0007. rectory, side (east) and rear (south) elevations
0008. parish hall, façade (north)
0009. parish hall, side (east) and rear (south) elevations
0010. parish hall, interior, meeting room
0011. wagon shed

See continuation sheet





Richfield Springs, NY
Quadrangle

RICHFIELD SPRINGS
Quadrangle

EAST SPRINGFIELD
Quadrangle

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



 St. Marys
 USGS quad index

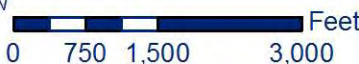
Tax Parcel Data:
Otsego Co. RPS
<http://map.otsegocounty.com>





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Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

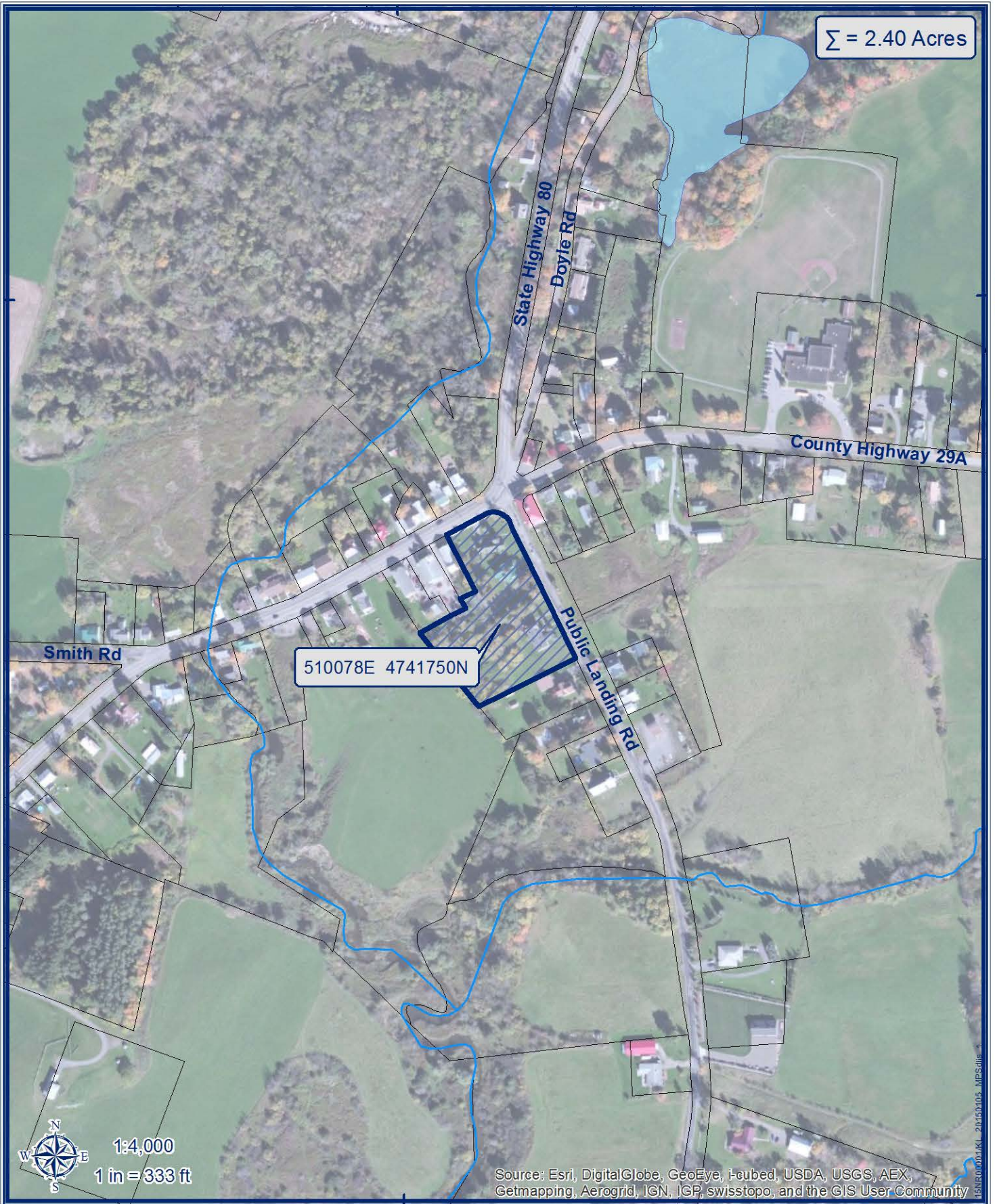


 St. Marys
 USGS quad index

Tax Parcel Data:
Otsego Co. RPS
<http://map.otsegocounty.com>



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WILLIAM W. WOOD







UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: St. Mary's Episcopal Church Complex

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, Otsego

DATE RECEIVED: 1/30/15 DATE OF PENDING LIST: 3/05/15
DATE OF 16TH DAY: 3/20/15 DATE OF 45TH DAY: 3/17/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000094

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3-17-15 DATE

ABSTRACT/SUMMARY COMMENTS:

Director
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



14 January 2015

Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to resubmit the nomination for the Caledonia Fish Hatchery, which was returned to us because there was insufficient documentation of the life of Seth Green, one of the most important figures in American pisciculture. This nomination has been completely rewritten and significantly expanded. We feel it now meets all required standards for documentation and offer it for consideration for listing by the Keeper of the National Register:

Also enclosed is a new nomination for:

St. Mary's Episcopal Church Complex, Otsego County

Please feel free to call me 518.237.8643 x 3261 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office