

**MARYLAND HISTORICAL TRUST
DETERMINATION OF ELIGIBILITY FORM**

NR Eligible: yes
no

Property Name: St. Mary's Catholic Church and School Inventory Number: M: 26-62

Address: 520 Veirs Mill Road (MD 586) Historic district: yes no

City: Rockville Zip Code: 20852 County: Montgomery

USGS Quadrangle(s): Rockville

Property Owner: St. Mary's Church of Rockville Tax Account ID Number: 00155367

Tax Map Parcel Number(s): P492 Tax Map Number: GR42

Project: MD 586: Wheaton Metrorail Station to Rockville Metrorail Stat Agency: MD State Highway Administration

Agency Prepared By: McCormick Taylor, Inc.

Preparer's Name: Joseph Jasinski Date Prepared: 04/28/2016

Documentation is presented in: _____

Preparer's Eligibility Recommendation: Eligibility recommended Eligibility not recommended

Criteria: A B C D Considerations: A B C D E F G

Complete if the property is a contributing or non-contributing resource to a NR district/property:

Name of the District/Property: _____

Inventory Number: _____ Eligible: yes no Listed: yes no

Site visit by MHT Staff yes no Name: _____ Date: _____

Description of Property and Justification: *(Please attach map and photo)*

St. Mary's Catholic Church

St. Mary's Catholic Church and School consists of a group of buildings located on a slight rise above the intersection of Veirs Mill Road and Rockville Pike. The 1817 former St. Mary's Church, now called Our Lady's Chapel, stands to the west of the present church with the original St. Mary's cemetery just west of Our Lady's Chapel, St. Mary's rectory stands northwest of the present church, and St. Mary's School is located directly to its east. Included in this determination are St. Mary's Catholic Church (1967), St. Mary's School (1951), and the rectory (1967). "Our Lady's Chapel" and St. Mary's Cemetery was previously determined eligible as part of the "Third Addition to Rockville and Old St. Mary's Church and Cemetery" (M:26-12) and is therefore not included. This complex contains 66,609 square feet enclosed within these buildings.

Built in 1966, the modern-era St. Mary's Catholic Church is a two-story, twelve-sided, central-plan church. It has a concrete block foundation, a sand-colored brick exterior, and an asphalt-, stucco-, and elastomeric-covered domed roof that rises forty-two feet above the ground. While the overall shape of the building is circular, at ground level, it is twelve-sided with the sides forming a dome. Each of the twelve sides is separated with a diagonally shaped, formed stone buttress. Although the main pile appears angular, aerial views emphasize the circular nature of the building, which is a traditional form of Roman Catholic buildings

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Jim Julewicz
Reviewer, Office of Preservation Services

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Reviewer, National Register Program

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dedicated to St. Mary.

The building's main entrance consists of three sets of double-leaf walnut doors contained within a parabolic arch on the building's southwest-facing facade, which is oriented to Veirs Mill Road (Photograph 1). The doors each feature four crosses and other geometric designs executed in projecting wood molding (Photograph 7). A cast stone panel, inscribed with 1966, and a crucifix flank the entrance. The impressive entrance is sheltered within a floor-to-ceiling parabolic arch that projects slightly forward at its peak. The interior and the face of the arch are stuccoed. A large stained-glass window (executed in primarily red and yellow panes in an organic formation) is located above the doors within this arch (Photograph 1). The stained-glass windows have been sheathed on the exterior with plexiglass and held together with soldered metal comes.

Generally, each of the twelve sides contains three bays with three windows, while at certain locations the bay contains a door and two windows (Photograph 5). Each of the openings, whether door or window, is framed with raised, formed stone. The windows in these bays are stained glass, similar to those in the arches, but these depict the Stations of the Cross in a modernist style. In total, there are twenty-five windows with plain molding around the twelve-sided ground floor (Photograph 6). Two of these windows are tall, narrow windows located on the west elevation. In a similar method to the large stained-glass windows, the exterior of these smaller stained-glass windows have been covered with plexiglass. In total, five bays contain sets of doors. Four sets are walnut, double-doors with aluminum trim, and are equipped with a single, small stained-glass window within the door, and a stained-glass transom (Photograph 5). These are located on the northwest elevation, the north-northeast elevation, the east elevation, and the southeast elevation. They are accessed by concrete steps having a cast metal railing. The remaining set of doors is located on the northeast elevation. They are walnut, double-doors with two louvered wood sections and aluminum trim. A stained-glass transom also tops these doors, which sit atop a concrete stoop. Small honeycomb brick wall enclosures flank this entrance (Photograph 3).

The building's first story terminates at a shallow flat roof with a wide eave and canted metal cornice encircling the entire building. The church's central dome, which is sheathed with asphalt and covered with a thin layer of stucco and elastomeric roofing, rests on this flat roof. The most distinctive feature of St. Mary's Catholic Church is the series of eight large parabolic arches that project from the dome roof and function as clerestory windows. The central parabolic arch containing the building's main entrance, previously described, is the most prominent of these eight arches. The seven remaining parabolic arches are present only at the building's second story; three flank the central arch to the northwest and three flank the central arch to the east (Photograph 2). Each of the smaller arches is cut off at their midpoint by the flat roof. As with the central arch, these arches are filled with stained glass, largely red and yellow in color, which depicts scenes of the life of St. Mary. The last parabolic arch is located on the rear elevation of the church and is oriented to the northeast (Photograph 4). It is similar to the seven described above, however, it is located directly behind the altar and illustrates no specific imagery. It is composed largely of varying shades of blue and white glass to signify redemption and hope.

In addition to the parabolic arches, the building's dome features a central thin spire placed at the center of the dome (Photograph 3). This Overly Manufacturing Company spire has a steel frame that is open at the base. The upper two-thirds are sheathed by aluminum with a dark bronze duranodic finish. A white Latin cross with gold anodized finish sits on top of the sixty-foot-tall spire. A brick chimney is located on the northeast portion of the dome roof.

At the interior of St. Mary's Catholic Church, the main entrance opens directly into the narthex, which is flanked by a welcome center on the left and small office on the right. Another set of wood doors, with glazed top panels, open into the fan-shaped nave. The Modernist design of the church, coupled with modern building materials, allows for an open, unobstructed interior space without the columns typical of earlier churches (Photograph 8). The central-plan church contains a three-quarter arc floor plan with square walls protruding from both sides at the front of the nave. These are designed to interrupt the circular flow and direct

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attention forward toward the altar. A large stained-glass window is located directly behind the altar. Although the light is not as bright as from artificial lighting, it enhances the congregation's focus on the altar area. The large stained-glass windows are the most prominent feature of the interior. In total, eight large stained-glass windows are located within the parabolic arches, which mimic the exterior design to signify continuity (Photograph 9). These stained-glass windows were built by the Rambusch Decorating company and designed by American stained glass artist Stephen Bridges (Langley 2013: 90). Fourteen smaller stained-glass windows are located around the exterior of the nave depicting the Stations of the Cross. All of these windows are examples of dalle de verre stained glass and the slabs are set in epoxy and appear to be lighted artificially. The light appears to be set between the exterior lexan panel and the stained glass.

The nave features a central aisle leading to the main altar at the front of the church (Photograph 8). The prominent altar sits atop a raised dais of white marble. This is surrounded by segmented, marble altar rails. The presbytery and ambo platform are made of greenish-black marble. The main altar is made of a horizontal marble slab that sits atop two vertical marble slabs. The pulpit is located just to the left of this altar. A bronze baldachin stands atop four poles above the altar and resembles a billowing canopy. A smaller altar that houses the tabernacle is situated behind the main altar. A crucifix is mounted directly behind this small altar. On one side of this altar is an organ, while the other side houses choir seats. These are recessed under five small arches within the wall (Photograph 10). Carved wood statues of St. Mary and St. Joseph adorn each of the walls on either side of the main altar. Their placement led to the designation of the right side of the nave as the St. Joseph side and the left side as the St. Mary side. Further out on each wall are two confessional booths. Four more confessional booths are located at the rear of the nave, just to the left of the entrance from the narthex.

Six sections of pews radiate out from the main altar in a fan-shaped arrangement, further focusing attention forward on the main altar. Fourteen rows of pews are located within each section providing seating for 900. These low, wooden pews have padded kneelers and are angled in toward the altar. Large percentages of the floor, and some of the walls, are carpeted to improve the acoustics of the large, open nave.

St. Mary's School

The St. Mary's School complex is located across the driveway from the main church, at 600 Veirs Mill Road. The school is bound by Veirs Mill Road to the south, the Amtrak/Metro line to the north and east, and the 1966 St. Mary's Church to the west. A paved driveway and parking area abuts the school complex to the south. Additional parking areas are found immediately north and east of the school. A concrete sidewalk surrounds the exterior of school. A playground is located off the southeast corner, and an internal courtyard has been incorporated within the center of the school complex. The original St. Mary's School building consisted of a plan of connected wings built in 1951. The original building dates to the mid-twentieth century and features several elements common to the period, including prominent horizontal window placement, flat roofs, and an overall streamlined appearance. The main entrance is located along the southwest elevation of the complex and is composed of paired glass doors flanked by ground to ceiling glass walls (Photograph 16). A flat canopy, supported on square concrete posts, is attached to the entrance.

Constructed in 1951, the Upper Hall (south wing) faces southwest onto Veirs Mill Road and is a two-story, multi-bay, brick wing. Upper Hall has a hipped roof with asphalt shingles. The configuration and style of the windows within the four bays along the wing's southwest elevation are irregular, but are primarily comprised of five three-part windows with concrete sills at the first story, and four two-light sliding windows at the second story (Photograph 22). An entrance composed of a door with a flat-roof hood supported by curved metal brackets is present at each of these four bays. A two two-story brick tower is located at both the east and west end of the south elevation (Photograph 23). A one-story brick addition, built in 1957, is attached to the Upper Hall's southeast elevation. The addition includes three-part horizontal windows and entrances along the east elevation, and flat-roof hoods supported by curved metal brackets along the north elevation (Photograph 21). A brick portico is located on the east end of this addition. This portico is accessed by concrete steps and houses two sets of double doors.

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The Lower Hall (north wing) is a one-story, multi-bay, brick wing with a concrete foundation and flat roof. The Lower Hall has been altered with major additions along the southeast, northwest, and southwest elevations. Raised brick pilasters on concrete bases divide the wing's exterior elevations into bays. The fenestration includes modern, single and paired one-over-one sash windows.

Parish Hall, a one-story wing along the northwest side of the complex was added in the 1954 addition. It is a one-story, multi-bay brick building with an extremely low pitched roof (Photograph 19). The hall has a concrete foundation and brick exterior. It features a prominent horizontal band of one-over-one windows with vinyl sashes and surrounds (Photograph 18). A large section of concrete stucco is installed above the windows along the northwest elevation. A single door is found along the southwest elevation (Photograph 17). A ca. 2001 addition is located at the northeast elevation of the building. The addition is a one-story, four-bay by five-bay, flat-roof building. The brick-clad addition features two brick courses separating the fenestration. The fenestration is composed of a row of six-light, aluminum-sash windows set below two-light, aluminum-sash, fixed windows. An entrance is set within a one-story, flat-roof, brick portico along the northwest side of the addition.

A prominent 2001 addition is attached at the Lower Hall's southeast elevation and connects with the Upper Hall. The addition functions as the school library and is a two-bay by five-bay, single-story, brick building with a flat roof. An entrance is located at the addition's northeast elevation and features an integral porch supported by a brick post. Fenestration includes horizontal, rectangular, four-light windows with aluminum sashes and vertical six-light windows with aluminum sashes. A brick belt course extends the length of the addition.

St. Mary's Rectory

The rectory is located at 520 Veirs Mill Road and is immediately north of the historic 1817 St. Mary's Church. The L-shaped building was constructed in 1966, along with the modern-era St. Mary's Church. The rectory is a modest mid-twentieth-century building with few architecturally distinctive elements. The two-story six-bay-wide building features a raised basement level, and has a concrete foundation, sand-colored brick and vinyl siding exterior, and a flat roof with wide overhanging eaves. The building is bound by macadam parking areas to the north and south and the church cemetery to the west. A concrete sidewalk extends along the north, south, and east elevations. A fenced yard is situated at the southwest corner of the building.

The east-facing façade is six-bays-wide and features a full-width concrete water table and an off-center recessed main entrance (Photograph 11). A flight of concrete steps, with metal hand railing, leads to a landing at the main entrance. The landing features cast metal railings which extend along the steps. The wood-paneled door is flanked to one side by a twelve-light vinyl-sash window. The fenestration along the east-facing facade is composed of one-by-one casement windows with vinyl trim, a concrete surround, and brick sill. The first-story windows are recessed slightly. The recess extends from the lintel down to the water table. A tri-part window with vinyl sash is set above the main entrance on the second story.

The north elevation is four bays in width and two stories in height, with a basement level (Photograph 12). A flight of concrete steps, with cast metal railing, provides access to the basement level. The windows on the ground and second-story are tri-part casement window with vinyl trim with brick sills. The north elevation features a wing addition with the vinyl siding on the second-story. A flight of concrete steps, with cast metal railing provide access to this wing. The fenestration of the wing includes one-by-one and single-pane casement windows with vinyl trim.

The south elevation has a central door flanked by windows (Photograph 15). The central entryway consists of a paneled wood door with an adjacent sidelight. The fenestration on both the ground and second levels consists of one-by-one casement windows with vinyl trim, a concrete surround and brick sill. A staircase at the southeast corner provides access to the basement level.

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The west elevation includes a rear wing (Photograph 14). The fenestration consists of one-by-one casement windows with vinyl trim, a concrete surround, and brick sill. The rear wing is a two-story, three-bay by two-bay frame wing with composite brick and vinyl exterior (Photograph 13). A formed concrete water table extends the length of the rear wing exterior. The fenestration on the ground floor consists of one-by-one casement windows with vinyl trim, a concrete surround and brick sills. The second-story windows lack brick sills. Entrances are found along the north and south elevations of the rear wing. A sliding glass door is found along the south elevation of the wing and opens onto an enclosed garden.

The St. Mary's Catholic Church and School, which consists of the 1966 church, 1951 school, 1966 rectory, and parking areas, is located on a 4.54 acre tract. This excludes the 1817 Church and land associated with the National Register of Historic Places listed, "Third Addition to Rockville and Old St. Mary's Church and Cemetery."

Resource History

The original St. Mary's Catholic Church was founded in 1813. On May 9, 1816, the trustees of the Rockville Roman Catholic Congregation purchased four acres of land from Jesse Leach on the Georgetown-to-Frederick Road (today's Rockville Pike) for \$300 (Montgomery County Deed Book, Liber T: 11). In 1817, the congregation built their church, the first brick religious structure in Montgomery County, on this land. Their first mass was held on December 14, 1817 (stmarysrockville.org). St. Mary's felt the pressure of a growing parish and went through several expansions and renovations in 1851, 1873, 1885, 1890, 1912, and 1930 (stmarysrockville.org). This allowed for the continued growth of the parish, but by the mid-twentieth century more drastic action was necessary.

Beginning in 1943, the twenty-ninth pastor of St. Mary's, J. Gilbert Hann, supervised the period of drastic population and parish growth after World War II. Hann led St. Mary's transformation from a rural parish of 700 members to an urban one serving almost 7,000 people (Langley 2013: 72). He also oversaw the largest construction program in the church's history, building a new school, a new church, and a rectory. An earlier St. Mary's school was built in 1872, but was determined to be inadequate to serve the needs of the children (stmarysrockville.org). Planning began for a new St. Mary's School in 1950. Morris L. May was selected as the architect and Victor J. Beauchamp Inc. was given the construction contract (Langley 2013: 72). Hann arranged for the Sisters of Mercy of the Union, an Irish order of nuns, to staff the school. The main wing of the school facing Veirs Mill Road was dedicated by Archbishop Patrick O'Boyle on September 2, 1951 (Langley 2013: 73). The ground floor contained eight classrooms, a library, principal's office, and a first-aid station, while the second floor contained the living quarters for the nuns, a community room, kitchen, and a dining room. This convent section would come to be known as Mary's House. The school and convent section construction cost a total of \$270,000. Classes began on September 10, 1951, for 190 boys and girls in grades one through seven (The Washington Post, Sept. 1, 1951). Grade eight was added to the curriculum in 1952.

A population boom during the 1950s continually placed a strain on the classroom capacity of St. Mary's. An expansion was necessary by 1954. The architectural firm of Johnson & Boutin was chosen as the architects, with Witty Construction Company selected as the contractor (Langley 2013: 76). The \$245,000 expansion added five classrooms, a modern kitchen, a meeting room, more rooms within the second floor convent, and an auditorium (Langley 2013: 76). The flagship addition was the 700 seat auditorium, which included sliding walls enabling it the additional flexibility of being split into three smaller rooms. This auditorium also helped alleviate overcrowding in the church by holding three masses a week within its walls (McMain 1987: 16). While this expansion solved the problem for the time being, the surging population quickly overcrowded St. Mary's once again. In 1957, the school was expanded to include three more classrooms and a new health room (Langley 2013: 77). This expansion allowed the school to adequately handle the growing suburban population occurring throughout the mid-twentieth century.

Although the school was able to expand to meet the growing parish population, the small church could no longer meet the needs of

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its parishioners. With a new church becoming a necessity, the Archdiocese of Washington selected the architectural firm of Johnson & Boutin to design it. This firm was well known to the archdiocese, having already designed St. Stephen the Martyr Catholic Church in Washington in 1959, Bishop McNamara High School in Forestville in 1964, and the expansion of St. Mary's School in 1954 (Lachin 2012: 27). Johnson & Boutin designed more than forty churches, mostly in the Washington, D.C., area, including St. Catharine Laboure Catholic Church in Wheaton and St. John the Evangelist in Silver Spring.

A native of Washington, D.C., and a seminarian, Donald Steele Johnson (1905-1974) was educated at the Ecole des Beaux-Arts in France in 1927 and the Catholic University of America in 1928. He had his own firm from 1930 until 1948. Johnson designed more than three hundred private houses and commercial buildings prior to World War II. Johnson also held the position of Supervisor of Design for the United States Navy's Bureau of Yards and Docks and designed a noted project for Camp Pendleton, California, during that time (Kelly 2015: 186). In 1948, Johnson partnered with Harold L. Boutin, which lasted until 1968.

The early works of Johnson and Boutin, such as the 1951 church at St. Catherine Laboure, illustrate their use of traditional architectural styles, including the Colonial Revival. The design of their home church, St. Bernadette Catholic Church (Silver Spring) in 1961 displays a few modernistic details such as the sweeping roof of the front portico incorporating a statue of St. Bernadette kneeling in prayer to a central relief of the Blessed Mother on the building's facade. Nevertheless, St. Bernadette's has an overall feel of the Colonial Revival, and the rectangular shape of the church indicates a basilican layout. Their designs in the later 1960s show their increasing modernistic leanings.

Johnson and Boutin parted ways and both formed separate firms in 1969. Johnson listed his principal works to include the Master Plan for Quantico Marine Corps School, Virginia (1948); Bishop Ireton High School, Alexandria, Virginia (1964); the Theological College, Catholic University (1965); and St. Catherine Laboure Catholic Church, Silver Spring, Maryland (1968). In 1968, Johnson received the Outstanding Achievement Award in the Field of Architecture from Catholic University (AIA Directory 1970: 453).

Harold Lester Boutin (1920-1987) was a native of Harper, Kansas, and graduated from George Washington University with a fine arts degree in 1936, and an architecture degree in 1937 (Kelly 2015: 186). Boutin did graduate work at the Royal Academy of Sweden in 1938 and the Royal Technical Institute in Sweden. After completing his studies, he worked for the Public Buildings Administration (PBA) from 1939-1940 and then for the United States Navy's Bureau of Yards and Docks from 1941-1946 (Kelly 2015: 186). This is likely where he met Donald Johnson. He was an associate with Edmund Dreyfuss from 1946-1948, prior to partnering with Johnson. He formed his own firm, Harold L. Boutin, Associates, in 1969 (AIA Directory 1970: 90-91).

Donald S. Johnson Jr. was the third architect heavily involved in the design of St. Mary's new Catholic Church. He received a degree in architecture from Catholic University of America in 1961 (AIA Directory 1970: 454). He worked as a partner in Johnson & Boutin from 1966 until 1968; he then withdrew from the firm and partnered with his father to establish Johnson and Johnson in 1969. In a 2006 interview with Teresa Lachin, Donald noted that his father, Donald S. Johnson, Sr., had been in seminary and knew priests, who by the 1950s and 1960s, were advancing in the Catholic hierarchy to positions that allowed them to make decisions related to facilities construction. This enabled the firm of Johnson & Boutin to obtain many contracts for projects for the archdiocese in the Washington, D.C., area (Lachin 2006). The interview also confirmed that the archdiocese and the architects completely controlled the church's design leaving the parishioners little say. His principal works included the Marian Fathers Noviate, 1966; St. Mary's Catholic Church, 1967; Manor Woods Swim Club, 1968; St. Raphael's Catholic Church, 1968; and St. Ann's Elementary School, 1969 (AIA Directory 1970:454).

On March 4, 1964, Hann penned an open letter to his parishioners asking for their help in funding the construction of the new church (Hann, 1964). The fund-raising brochure included Johnson & Boutin's proposed interior of the new church building. This

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modernist design was well received by the parishioners. It included a fan-shaped nave to follow the new liturgical requirements of the Second Vatican Council, which were adopted in 1965 (Lachin 2010: 1). These requirements stated that the "congregation, as a family, [be] as close to the altar as possible, and with an equal view of the tabernacle" (St. Mary's Folder). They emphasized greater lay participation in the mass and the limited use of vernacular languages instead of strictly Latin. The most noticeable change made by these reforms resulted in the priest facing the congregation rather than the altar, which emphasized the new communal and participatory nature of Catholic liturgy. These features were highlighted in the open, unobstructed views and the proximity of the congregation to the altar. Another important feature to note was the twelve-sided plan of the church. This was also developed around the new liturgical requirements to allow the parishioners to be as close to the altar as possible. The number twelve was significant as it is one of four perfect numbers in Christianity, and represents organizational perfection as reflected in the twelve disciples, the tribes of Israel, and the twelve days between Christmas and the Epiphany (Langley 2013: 90)."

No exterior views were presented to the parishioners when the fundraising began in 1964. The archdiocese gave the parishioners little say in the design of the new church. According to builder Tom Yoder, Cardinal O'Boyle and his office made all of the decisions about the design and construction of the new church (St. Mary's Folder). Patrick O'Boyle was appointed as the Archbishop of Washington by Pope Pius XII on January 14, 1948 (Langley 2013, 68). He took control of the archdiocese during a period of tremendous population growth in the metropolitan area. He supervised the opening of 46 parishes and the construction of 317 buildings, including the Shrine of the Immaculate Conception near Catholic University (The Washington Post, August 15, 1987). In new churches, he sought a facility that would attract congregants into the sanctuary, and once inside would draw their attention forward on the raised altar (Kelly 2015: 164). As Buggeln has noted, church authorities sought a design that would show that the church was alive and concerned with the contemporary problems facing the new generation (Buggeln 2015: xviii). This problem was addressed at the First International Conference on Architecture and the Church in 1959 (Buggeln 2015: 266). The conference found that, Christian community life led to expression in buildings which represents the thinking of modern man. New buildings are often needed to consolidate this evangelical work and to draw men together in Christian fellowship (Buggeln 2015: 266).

The dramatic aerodynamic design of the exterior shocked many parishioners when it was first revealed during its construction in 1966. This design was often referred to as a "flying saucer" or modern-age Howard Johnson's," for the orange color of the temporary cover on the roof while it was being built (St. Mary's Folder)(Lachin 2012: 28). Even with the dissension, the fundraising continued, and quickly accounted for the \$680,000 church.

On November 5, 1967, Cardinal O'Boyle dedicated the church in front of approximately 1,500 people (Langley 2013: 88). Upon its completion, St. Mary's became the first church within the Archdiocese of Washington to be completed in the post-Vatican II era (Langley 2013: 89). With the building constructed merely two years after the historic council, the new church contained elements of both pre and post-Vatican II churches. These post-Vatican II features include the forward facing central altar, the fan-shaped, open, unobstructed design of the nave aimed at bringing parishioners closer, with clear views of the altar and tabernacle, and the modern depiction of the Stations of the Cross in the stained-glass windows. A significant pre-Vatican II feature was retained in the form of the altar rail. This signified a boundary between the altar of God and the worshippers, and ran counter to the goals outlined in Vatican II. This inclusion is important as plans for the church had begun before Vatican II had concluded, and therefore by utilizing both old and new approaches to ecclesiastical design, St. Mary's exemplifies this period of change in church architecture. Other churches in Montgomery County that show similar experiments include the fan-shaped nave with undulating roofline of St. Catherine Laboure in Wheaton (1969) and St. Raphael's Catholic Church in Rockville (1968), and the modern-era depiction of the stained glass windows within the Little Flower Parish in Bethesda (1967). However, St. Mary's is the first parish in Montgomery County and its design is an important hallmark of the architectural responses to liturgical changes.

Several features of the new church building are distinct. The three most significant are the eight large parabolic arches, the eight

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stained-glass windows located within them, and the large steel spire that sits atop the domed roof. The shape of these arches, and their windows, is repeated in the interior arches, creating design continuity throughout the building. This continuity was also used to create a link between the Gothic Revival elements of the former St. Mary's Church and the new one. All eight arches contain stained-glass windows. While the front seven windows depict scenes of the life of St. Mary, the stained-glass window behind the altar illustrates no specific imagery, instead signifying redemption and hope through varying shades of blue and white glass.

These eight stained-glass windows were designed by Stephen Bridges, a staff artist at the Rambusch Decorating Company (Langley 2013: 90). Bridges was the President of the Stained Glass Association of America from 1968-1970, elected a fellow to that organization in 1974, and was the chairman of the Stained Glass magazine, as well as its interim editor on several occasions (Stained Glass: Summer 1977). The Rambusch Decorating Company is best known for having designed the Redemption Dome above the nave of the great upper church in the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C.

Bridges utilizes a twentieth-century abstract illustration of the scenes in these windows. They windows are minimalist in content, and stripped down in style to reflect the post-Vatican II trend to embrace change and to shift away from traditional approaches (Langley 2007: 4). Stephen Bridges titled the three windows on the St. Joseph side, "The New Eve," "The Annunciation," and "the Birth of the Savior," which are united under the theme, "God foreshadows the Redemption of mankind in Mary (Langley 2007: 4)." The three windows on the St. Mary side were titled, "The Visitation," "The Wedding at Cana," and "The Death of Christ," and are tied together by the theme, "Mary represents mankind's response to Christ." The largest window, which is located above the main entrance, is titled "Mary Glorified" and depicts Mary wearing a golden crown and welcoming all to worship. These cohesive themes, along with similarities in both the selection and use of color, provide a sense of unity throughout the church (Langley 2007: 19).

The remaining prominent feature of the new church was the steel spire, which rose sixty feet above the center of the domed roof. Used as a replacement for the steeple, spires symbolized strength and the martial power of religion. This spire provided another link to the original St. Mary's Church, but with the differences of its modern-era design. This contemporary spire was built by the Overly Manufacturing Company and placed atop the church on October 6, 1966 ("Sentinel:" Oct. 6, 1966). The Overly Manufacturing Company advertised their ability to create inexpensive spires from modern building materials for all types of churches. This claim fit perfectly with the modern movement of church design and the aims of Johnson & Boutin. The tall spire reached up toward the skies and created a feeling of inspiration and hope for its parishioners, and was a fitting centerpiece that helped to enhance the image of modernity of St. Mary's Catholic Church. It is interesting to note that even twenty-five years after its construction, the church was still referred to as the new church by its parishioners (Langley 2013:135).

With continued issues of overcrowding, St. Mary's School added one extra classroom in 1997, but church officials had already begun planning a more extensive renovation for the school. On September 26-27, 1998, Monsignor Kostick announced his, "Anniversary Capital Campaign," which was to address both present and future needs of the parish (Langley 2013: 143). In his plan, Kostick called for building a new meeting room for parish gatherings and additional classroom space in the school, as well as repairs in the church, chapel, and rectory. Monsignor Kostick announced the renovations would cost \$800,000. When the campaign ended on October 30, 1998, the church had raised \$1.3 million (Langley 2013: 144).

The most significant renovations were made to the school, which was dealing with overcrowding, and had not kept pace with modern educational requirements ("Gazette Community News;" Jan. 31, 2001). To properly accommodate the approximately 270 students enrolled in 2001, St. Mary's expanded to include a new computer lab, more library space, and additional resource rooms (Gazette Community News, Jan. 31, 2001).

From its beginnings serving eighty parishioners in 1813, St. Mary's Catholic Church has grown to serve 2,700 families throughout

MARYLAND HISTORICAL TRUST REVIEW	
Eligibility recommended _____	Eligibility not recommended _____
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MHT Comments:	
_____	_____
Reviewer, Office of Preservation Services	Date
_____	_____
Reviewer, National Register Program	Date

the Rockville area (Waibel: August 31, 2013).

Historic Context

Montgomery County, originally a rural area adjacent to Washington, D.C., experienced suburban growth throughout the nineteenth and twentieth centuries, corresponding to national periods of prosperity and development. Rockville and other communities benefitted from their location along early transportation corridors that connected them to Washington, D.C., with its expansion of federal bureaucracy. Montgomery County experienced growth due to emerging suburban streetcar suburbs in the late nineteenth and early twentieth centuries. In 1873, the Baltimore & Ohio Railroad established its Metropolitan Branch (Boyd 1879). The line extended from Washington, D.C., to Point of Rocks in Frederick County, Maryland, where it connected with the main line of the railroad, after passing through several Montgomery County communities and crossroad villages.

During the 1910s and 1920s, subdivisions were started in the Rockville area, including Janeta, Croydon Park, and England's Second Addition (City of Rockville 2003). The town's boundaries were expanded and businessmen created the Rockville Mutual Building Association. The suburban growth in Montgomery County proceeded in the post-World War I period. The growth of the Federal government in Washington, D.C., continued and led to an expanded middle class in the area. Most development occurred in areas adjacent to the Washington, D.C., border and in the vicinity of Silver Spring. While the Great Depression caused a decline in housing construction, the metropolitan Washington, D.C., area experienced growth at a greater rate than the rest of the nation, in part due to governmental expansion.

In 1926, the Maryland-National Capital Park and Planning Commission was established by Congress and encouraged zoning ordinances, regional parks, and subdivision regulation to improve the region's residents' quality of life. The Washington, D.C., area would experience continued suburban development through the post-World War II era and beyond (KCI Technologies, Inc. 1999).

Post-World War II American suburbs are characterized by low-density development of single-family homes on small plots and uniformity in construction and design. The previously ornate architecture was replaced by modest homes with less elaborate decoration executed for both efficiency and affordability. The architecture of the period was dominated by the Colonial Revival, Cape Cod, Minimal Traditional, and Ranch styles (McAlester 1984). Post-World War II suburban development is identifiable for its zoning patterns that focused on the separation of residential and commercial development. Subdivisions were often established from rural and agricultural lands, planned and developed by a single real estate company. Post-war suburban development, also known as freeway suburbs, was generally located on the periphery of larger cities, isolated from existing development. Increased mobility and increasing land costs within cities led developers to move further away from urban centers. Improved roads and highways aided the development of freeway suburbs (Ames 2002).

Montgomery County again witnessed increased residential development during World War II and the post-war era. By the mid-1950s, several residential subdivisions were established in the Rockville area of Montgomery County, including Twinbrook, Randolph Hills, Aspen Hill Park, Connecticut Park, and others. Between 1952 and 1972, thirteen major highways were constructed in the Baltimore-Washington area, which contributed to the expansion of suburban development in surrounding counties. I-495 was completed in 1964 and improved access to parts of Montgomery and Prince George's Counties, which soon experienced increased suburban development. The opening of US 240 in the 1950s (later Interstate 70 South and present-day I-270) between Frederick, Maryland, and Washington, D.C., encouraged further suburban development into the 1960s (KCI Technologies, Inc. 1999).

National Register Evaluation

St. Mary's Catholic Church and School was evaluated for National Register of Historic Places eligibility according to the criteria

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set forth in the National Register Bulletin 15: "How to Apply the National Register Criteria for Evaluation," and SHA's Suburbanization Historic Context and Survey Methodology. The property is not associated with any important historic events or trends under NRHP Criterion A. St. Mary's Catholic Church was established in the mid-twentieth century primarily to supply the need for a larger church in the rapidly growing residential neighborhoods surrounding Rockville.

As evaluated under NRHP Criterion B, St. Mary's Catholic Church and School is not known to be associated with any individuals of local, state, or national significance.

As evaluated under NRHP Criterion C, St. Mary's Catholic Church and School is eligible for the National Register of Historic Places. St. Mary's is a modern-era church with elements of the Neo-Formalism style, including the plasticity of concrete to create umbrella shell roofs and the repetition of arches. The circular plan, domed roofline, high peaked interior ceiling, and parabolic arches are other significant features of its modernist construction, and is distinguished from the countless number of Modern-era churches constructed in the Washington suburban area during this period. Two of the most prominent features of St. Mary's are its parabolic arches and stained glass windows. The arches provide the frames for the windows and the entrance within the largest arch recalls the triumphal arches found in medieval Christian churches. St. Mary's stained-glass windows tell St. Mary's story in an informal manner, using whimsical designs and primary colors of red, blue and yellow that are less austere and formal than traditional stained glass windows. Furthermore, the 1967 church is one of the last works by the firm of Johnson & Boutin, and demonstrates their growth from the early 1950s when their designs were in Colonial Revival styles, through the development of nearby churches such as the Shrine of St. Jude's which continued to rely on traditional basilica form to the circular form of St. Mary's domed structure.

Archaeological investigations have not been conducted on the property; therefore, the resource's eligibility under Criterion D (potential to yield information important to history or prehistory) cannot be assessed at this time.

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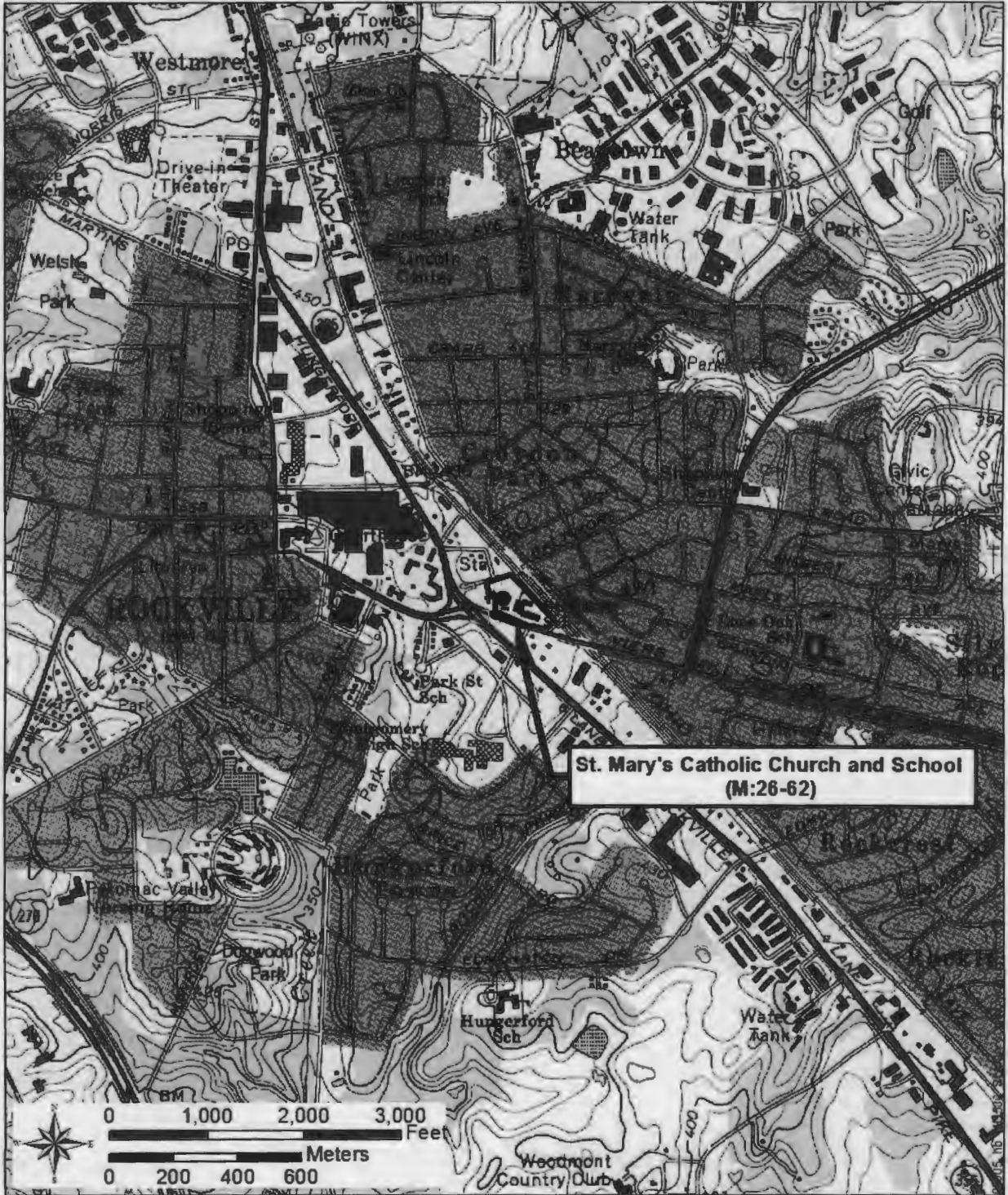
Reviewer, Office of Preservation Services

Date

Reviewer, National Register Program

Date

St. Mary's Catholic Church and School (M:26-62)
Rockville, Maryland USGS Quadrangle Map
Montgomery County



Digital Photo Log

MIHP No.: M: 26-62

Property Name: St. Mary's Church and School

County: Montgomery

Photographer: Joseph Jasinski

Date: April 2016

Ink and Paper Combination: Pigment-based HP 84/85 dye-based inkset and HP Premium Plus photo paper

CD/DVD: DVD-R Gold, Verbatim Archival Gold

Image File Name	Description of View
M;26-62_2016-04-06_01	View looking northeast at the main entrance of St. Mary's Catholic Church
M;26-62_2016-04-06_02	View looking northwest at St. Mary's Catholic Church from the southwest corner of St. Mary's School
M;26-62_2016-04-06_03	View looking southwest at St. Mary's Catholic Church from the northwest corner of St. Mary's School
M;26-62_2016-04-06_04	View looking southwest at the rear of St. Mary's Catholic Church showing the rear parabolic arch
M;26-62_2016-04-06_05	View looking southeast at St. Mary's Catholic Church from St. Mary's Rectory
M;26-62_2016-04-06_06	View looking northwest at one of the small stained glass images depicting the Stations of the Cross from the southwest corner of St. Mary's School
M;26-62_2016-04-06_07	View looking northeast at the main entrance doors of St. Mary's Catholic Church featuring four impressed cross designs
M;26-62_2016-04-06_08	View looking towards the main altar from the narthex showing the altar and rear stained glass window
M;26-62_2016-04-06_09	View looking to the left side of the sanctuary from the narthex showing three of the stained glass windows depicting the life of Mary
M;26-62_2016-04-06_10	View looking at the right side of the altar, presbytery, and ambo platform showing the recessed arc of the sanctuary
M;26-62_2016-04-06_11	View looking northwest at the east elevation of St. Mary's Rectory
M;26-62_2016-04-06_12	View looking south at the north elevation of St. Mary's Rectory
M;26-62_2016-04-06_13	View looking southeast at the west and north elevations of St. Mary's Rectory
M;26-62_2016-04-06_14	View looking northeast at the south and west elevations of St. Mary's Rectory
M;26-62_2016-04-06_15	View looking northwest at the south and east elevations of St. Mary's Rectory
M;26-62_2016-04-06_16	View looking northeast at the entrance to St. Mary's School from Veirs Mill Road
M;26-62_2016-04-06_17	View looking east at the south elevation of St. Mary's School
M;26-62_2016-04-06_18	View looking northeast at the west and south elevations of St. Mary's School's Parish Hall
M;26-62_2016-04-06_19	View looking south at the north and west elevations of St. Mary's School's Parish Hall

M;26-62_2016-04-06_20	View looking southwest at the north and east elevations of St. Mary's School's Upper Hall and library
M;26-62_2016-04-06_21	View looking northwest at the south elevation of St. Mary's School's Upper Hall
M;26-62_2016-04-06_22	View looking northwest at the south elevation of St. Mary's School's Upper Hall
M;26-62_2016-04-06_23	View looking northeast at the south elevation of St. Mary's School's Upper Hall



M: 26-62

St. Mary's Catholic Church 2nd School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking northeast at the main entrance
of St. Mary's Catholic Church

1 of 23



M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking northwest at St. Mary's Catholic
Church from the southwest corner of St.
Mary's School

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking southwest at St. Mary's Catholic
Church from the northwest corner of St. Mary's
School

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M: 26-62

St. Mary's Catholic Church and School

Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking southwest at the rear of St. Mary's
Catholic Church showing the rear parabolic arch

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking southeast at St. Mary's Catholic
Church from St. Mary's Rectory

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking northwest at one of the small
stained glass images depicting the Stations of
the Cross from the southwest corner of St.
Mary's School

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M: 26-62

St. Mary's Catholic Church and School

Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking northeast at the main entrance
doors of St. Mary's Catholic Church featuring
four impressed cross designs

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MI 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking towards the main altar from the
narthex showing the altar and rear stained
glass windows

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking to the left side of the sanctuary
from the narthex showing three of the stained
glass windows depicting the life of Mary

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MD: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking at the right side of the altar and
showing the recessed arc of the sanctuary

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking north at the east elevation of
St. Mary's Rectory

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jaszinski

April 6, 2016

MD SHPO

View looking south at the north elevation of
St. Mary's Rectory

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking southeast at the west end north
elevations of St. Mary's Rectory

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M: 26-62

St. Mary's Catholic Church and School

Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking northeast at the south and west
elevations of St. Marys Rectory

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SMPO

View looking northwest at the south and east
elevations of St. Mary's Rectory

15 of 23

Preschool
to Grow!
Pre-K
and Enrichment
179

SAINT MARY'S SCHOOL

600

M: 26-62

St Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking northeast at the entrance to St.
Mary's School from Veirs Mill Road

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking east at the south elevation of
St. Mary's School

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking northeast at the west and south
elevations of St. Mary's School's Parish Hall

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MARY'S SCHOOL


St. Mary's School
U.S. Blue
Ribbon
School
of
Excellence

2011



M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking south at the north and west
elevations of St. Mary's School's Parish Hall

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Mi 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking southwest at the north and east
elevations of St. Mary's School's Upper Hall
and library.

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M: 26-62

St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking northwest at the south elevation
of St. Mary's School's Upper Hall

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St. Mary's Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking northwest at the south elevation
of St. Mary's School's Upper Hall

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M: 26-62

St Marys Catholic Church and School
Montgomery County, Maryland

Joseph Jasinski

April 6, 2016

MD SHPO

View looking northeast at the south elevation
of St. Mary's School Upper Hall

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