

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 for individual properties and 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 from 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 Church of the Holy Trinity

other names/site number _____

2. Location

street & number 207 S. Church Street N/A not for publication

city or town Hertford N/A vicinity

state North Carolina code NC county Perquimans code 143 zip code 27944

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby 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.)

Jeffrey J. Crow SHPO 4/29/98
Signature of certifying official/Title Date

State of 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 the property is:

Signature of the Keeper

Date of Action

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:)

Church of the Holy Trinity
Name of Property

Perquimans County, NC
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	
1		buildings
1		sites
		structures
		objects
2		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

Funerary/cemetery

Current Functions
(Enter categories from instructions)

Religion/religious facility

Funerary/cemetery

7. Description

Architectural Classification
(Enter categories from instructions)

Gothic Revival

Materials
(Enter categories from instructions)

foundation brick

walls wood

roof tin

other wood

Narrative Description

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

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.

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.

Areas of Significance

(Enter categories from instructions)

Architecture

Religion

Period of Significance

1848-1948

Significant Dates

1850, 1851, 1854, 1894

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

unknown

Watson, T. W. (1894 steeple)

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 # _____

Primary location of additional data:

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

Name of repository:

Church of the Holy Trinity
Name of Property

Perquimans County, NC
County and State

10. Geographical Data

Acreage of Property less than two acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 8	3 6 8 1 1 0	4 0 0 5 5 0 5
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

— See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Drucilla H. York

organization Local History Associates date February 11, 1998

street & number 2001 E. Fifth Street telephone 919-752-5260

city or town Greenville state NC zip code 27858

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name The Episcopal Diocese of East Carolina

street & number 705 Doctors Drive telephone 919-522-0885

city or town Kinston state NC zip code 28503

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Hertford, Perquimans County, NCSection number 7 Page 1

Narrative Description

Nestled in the small courthouse and river town of Hertford in Perquimans County, the site of Church of the Holy Trinity and its cemetery extends from the banks of the Perquimans River to the town's principal thoroughfare, Church Street. Neighboring the downtown commercial district, it is situated in a mixed residential area, little changed since the 1930s, composed of single-family dwellings, both rental and owner occupied, and a nearby boarding house. This picturesque frame Gothic Revival church, built between 1848 and 1851, faces west onto Church Street and sits on an L-shaped piece of property. The cemetery, directly behind the church, extends to the river and has been associated with Holy Trinity since its inception. The church is complemented in scale and form by two mid-twentieth-century frame additions to the north, an open arcade and parish house. Set back approximately twenty-feet from the street, the church and parish hall are joined toward the front by an arcade resting on a slightly raised foundation. Behind this arcade is a small formal garden with brick walks. North of the parish hall is an open church yard in part used for parking. This northern extension of the property equals one town lot in depth and does not extend to the river.

The landscape around the church offers a series of contrasts between the open northeast church yard to the narrow front and southern side yards. A modern iron fence, with plain narrow palings and a shallow brick base, lines the sidewalk along Church Street. Its gates open into the yard at the front entrance to the church, the parish house, the drive into the northeast church yard, and the cemetery lane running along the southern end of the property. Crepe myrtles are spaced at regular intervals along the fence, and American boxwoods skirt the front facades and side elevation of the parish house. A large oak shades the front of the parish house, and a mature magnolia is the centerpiece of the small formal garden. Several larger pecan and oak trees shade portions of the open side yard.

More mature period plantings are associated with the church cemetery located directly behind the church and parish house. Tall hedges entwined in wire mesh fences flank the cemetery, and the river's edge is its back boundary. An iron fence with brick base, similar to the one in the front, separates the cemetery from parish hall and the formal garden. It ties into the rear of the church, picks up again at the opposing corner of the chancel, and then extends to the property line. This southern extension includes a central gate.

1. The Church: 1848-1852, 1894 contributing

The Church of the Holy Trinity is a three-bay gable-front frame structure that features a tall three-stage bell tower at the southwest corner and two enclosed gable-front porches or narthexes, one centrally placed at the front and the other

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near the front on the south elevation. Both the front porch and corner bell tower are additions completed in 1894. The nave extends five bays in depth and the chancel extension is two bays. Angle buttresses and single buttresses emphasize the fenestration pattern along each elevation. These supporting buttresses alternate with the windows. Most windows are tall narrow lancets, except for the shorter ones flanking the front entrance.

A deeply pitched gable roof covered with standing-seam tin dominates the structure. Shallow parapets accent the gable ends. Each gable has a modest raking molding with returns. A dentil row highlights the eave between each buttress along the side elevations. Originally, crosses capped the gables of the western and eastern most gable ends; however, both are now gone. Today, small crosses cap only the front vestibule and the sacristy's side gable. The exterior entrance into the sacristy features a small gable-front hood supported by simple brackets with chamfered edges.

The church is sheathed with plain weatherboards, and a flush-sheathed apron skirts the entire structure. Flush sheathing also protects the supporting buttresses. Each buttress follows an Early English form and has three distinct parts: a slightly raised upper section; a deeper middle section capped by a sloping shoulder; and a base, which ties into the apron. Angle buttresses reinforce the northwest corner of the nave and the southeast corner of the chancel.

All doors and windows feature the Gothic Revival pointed arch. The entrances to the porch and the church interior each contain double-leaf doors, three of which are different. The doors to the front porch primary entrance and the side porch secondary entrance into the church are similar and in all probability original to the church. Each leaf contains two vertical recessed panels. The side doors in the chancel and the door into the pulpit are a single-leaf variation of these doors. When the front porch was added in 1894, the original doors were moved forward. The outline of the former pointed-arch entrance was maintained by in-filling it and forming a rectangular opening. New double-leaf doors were then installed. The side porch, a feature associated with Early English parish churches, was originally an open vestibule. It, however, was enclosed probably in 1894 by the installation of double-leaf doors. Here each leaf has one-over-two raised panels. On the other hand, the sacristy's exterior entrance features a four-panel door with modern glass inserts. Its surround has a raised backband accenting the pointed arch of the opening.

Lancet windows of varying sizes light the interior of the church, and they are singly placed around the church, except at the east elevation. Here above the altar, three form a triplet composition dominated by a tall central lancet. On the opposing front facade, a tall single lancet rises in the gable end directly above the entrance, which is flanked by two small lancet windows. Originally, all these

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windows contained stained-glass quarrels with a narrow band outlining the pointed arch. In the fall of 1857, a violent storm destroyed the triplet and the tall west window. Shortly thereafter, they were replaced by stained glass windows made by Owen Doremus of New Jersey, which survive virtually intact within the church today. The triplet contains emblems of the great Christian verities and the west lancet contains a rich border of fleurs-de-lis. Nearly one-hundred years later, in 1954, the two windows along the sides of the chancel and all of the ones in the nave, except those beneath the gallery and one behind the organ, were replaced with memorial stained-glass windows made by J. & R. Lamb Studios in Tenafly, New Jersey.

Completed in 1894, a three-stage square-in-section bell tower with steep pyramidal spire stands at the southwest corner of the church. It not only houses the church bell, which had previously hung in an independent frame structure northeast of the church, but initially contained a new entrance and stairway into the gallery for the church's African-American members. Sheathed with plain weatherboards, the first stage of the tower includes a central doorway with a lancet window directly above it and another centrally placed window on the south side. Decorative wooden shingles, alternating between three rows of rounded shingles and two rows of butt ones, cover the tower's second stage. Its flared shape adds to the tower's picturesque form. The third stage has weatherboard sheathing and all four sides are punctuated by a central lancet opening containing wooden louvers for ventilation. The spire itself is also shingled with varying rows of either rounded or butt shingles. A small central gablet accents each side of the spire's base. A cross caps its apex.

The interior plan for Holy Trinity evolves around the nave with its center aisle and gallery. A chancel extends from the east end of the nave, and on the north side of it there is a small sacristy. To the left of the chancel arch is the pulpit and baptismal font, and to the right is the organ. The two enclosed vestibules serve as primary entrances into the nave as well as the new doorway cut in 1963 to provide access by way of the arcade at the west end of the north elevation. All interior woodwork, including the gallery, is darkly stained.

The gallery is a massive wooden post-and-beam structure tied into the three walls at the western end of the church. All posts, the two free-standing posts flanking the central aisle and the two attached ones at the side walls, support the gallery. They feature chamfered corners with lamb's tongue motifs and small curved brackets. Of mortise and tenon construction held together with wooden pegs, the gallery projects approximately one foot beyond the principal beam. The face of the gallery contains a series of vertical flat panels. The upstairs area has a sloping floor with four levels.

The interior walls and ceilings are plaster as is the massive Gothic chancel arch. In the nave, the ceiling is vaulted. Here, four simple frame ribs, with

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supporting brackets, reinforce the vault and extend part way down the side walls. The nave's original molded-plaster cornice was removed in 1969 and replaced by a darkly stained facsimile made of a modern synthetic material. In the chancel, the ceiling, however, follows in part the pitch of the gable roof and terminates at two square plaster soffit panels. A wooden rib, like those in the nave, separates the two panels with the aid of a shallow plaster partition. Each panel has a deep bead molding outline and a decorative central medallion. This plaster medallion features in deep relief three concentric outer circles framing an inner ring of entwined grapes and vines with a central six-leaf foliate design.

The chancel area is entered through the chancel arch, which is flanked by the organ to the right and the pulpit to the left. This area is divided into two levels. To enter the chancel, there is a three-step rise up to the first level, which contains the lectern on the right and litany desk on the left, with the communion rail (1911) behind them. Here, two side doors also mirror each other in location. The southern one provides an exit to the outside, and the northern one enters the sacristy. The entrance to the pulpit is by way of the sacristy. Behind the communion rail, the altar (1909) with reredos (1943) abuts the back wall and stands separately on a single step platform. It is flanked by the bishop's chair (1945) and credence table, which stand on the lower level.

The furnishings within the church range in date from the time of its construction to the mid-twentieth century. The most outstanding and earliest pieces are the pulpit, organ, and font. Like the gallery, the pulpit is built into the church as a part of the original plan. Cantilevered from the northeast corner of the nave, the three-sided pulpit has a wine-glass form and features wainscoting with recessed panels and chamfered edges. Deep cornice and base moldings accent the enclosure. The cornice includes a handsome row of rounded dentils, placed in reverse as its cap. The three-sided base of the pulpit gently tapers in a cove to an acorn pendant. Reputedly a gift from St. Paul's Church in Edenton, the baptismal font stands between the pulpit and chancel arch. This font is composed of a small marble bowl, a simple column shaft, and a two-step hexagonal base. Tradition maintains that originally Queen Anne of England [1665-1714, reigned between 1702 and 1714] presented the marble font bowl to St. Paul's and Alethia Collins then gave a marble pedestal for it. St. Paul's receipt in 1848 of a new font may have prompted shortly thereafter the gift to Holy Trinity.¹

On the opposite side of the chancel arch is located a handsome tracker organ built by George Jardine and purchased especially for the church ca. 1854. Originally hand pumped, this one-manual instrument is elevated on a single-step base and housed in a handsome Gothic Revival cabinet, featuring console, pipes, and cornice. The console has a small fold-down keydesk with eight stops and a single volume pedal. The fold-down keydesk is a characteristic apparently unique to Jardine.² The upper part of the cabinet contains the pipes. Here five Gothic-arched openings face the cabinet and expose the pipes. The three central openings today

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contain decorative lattice work. Originally behind the latticework, silk fabric trimmed these openings. The flanking Gothic openings each feature a range of exposed, non-functional pipes. A handsome Gothic cornice with a central openwork gable crowns the cabinet. A parapet with embrasures encircles the cornice, and a pinnacle rises from each juncture. The organ continues to be used regularly.

The other furnishings within the church date from the late nineteenth and twentieth centuries. The earliest pews are located in the gallery. Made from four principal pieces of wood, each includes a straight back, flat seat, and rectangular pew ends as well as a slanted book rest secured to its back. The majority of pews within the nave were probably purchased near the turn of the century. These pews typically have slightly inclined back rests and curvilinear pew ends with scroll arm rests above an incised cross. Beyond the gallery, there are eleven pews to the left of the center aisle and six to the right. A single range of pews are perpendicularly placed on each side, in front of the chancel. A pair of brass handle rails reinforce the central aisle plan at the three-step rise into the chancel. The interior of the church was electrified in 1906 and the present copper lanterns were installed in 1953. In 1997 these lanterns were refurbished and two new ones added.

During the twentieth century, the church slowly converted its heating from coal to oil. A new coal stove was installed in 1903, followed by an oil stove in winter of 1946 and then an oil heating system in 1951. This system was replaced by gas in 1995.

Between 1954 and 1956, a plan to install memorial windows illustrating the Christian year was in part implemented. Ten stained-glass windows, manufactured by J. & R. Lamb Studios, Inc., in Tenafly, New Jersey, were installed: two in the chancel, six in the nave, and two in the vestibule.

In 1962, the congregation initiated plans for building the present parish house on the site of the old one. John J. Rowland of Kinston drew up the plans and the construction contract was awarded to Trader Construction Company of Havelock. Designed to complement the church, this gable-front frame parish house has a gable-extension at the western end of its southern elevation and a one-story addition beyond the rear gable-end. The building features a steeply pitched gable roof, plain weatherboard, and paired pointed-arch windows with Y-mullions. Its plan includes a large open meeting hall with parlor, an office, three classrooms, kitchen, restrooms, storage space, and furnace room. Built at a cost of \$29,013, the parish hall stands as a memorial given by J. Emmett Winslow and E. Leigh Winslow for their mother, Martha Gordon Leigh Winslow, and sister, Ellen Terry Winslow McCallum. At this same time, a handsome frame arcade connecting the church and parish hall was constructed. It, too, is a memorial given by Elizabeth Winslow Willcox and Francis E. Winslow in memory of their sister, Katherine Winslow Hudson.

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2. Cemetery: est. ca. 1852, contributing site

Oaks, cypress, cedar and dogwood create a canopy of shade over much of the cemetery, which is divided into family plots by paths and a central lane. Narrow paths perpendicularly extend from the lane in both directions. Granite and marble monuments are present of varying age, shapes, and sizes. Most are tablets; however, obelisks, statues, and crosses are found throughout the cemetery. Several monuments were produced in Baltimore and Norfolk at marble works such as the Couper Marble Works in Norfolk. Two family plots are framed by handsome iron fences. The earlier antebellum one encompassing the Jones-Gordon family plot has elaborate cast-iron features including a gate with two figures and a foliate design with hourglass. On the other hand, a late-nineteenth-century delicately woven wire mesh fence frames the Skinner family plot. It contains a similarly designed gate capped by a cast iron urn with flanking figures and foliate designs. Also buried here were members of the Winslow, Jones, Nixon, Newbold, and Albertson families. Many of Perquimans County's antebellum planters and most of its Confederate officers were buried here, as were several African-American church members. Also, some graves and their markers were re-located here from rural family cemeteries. Over the years, the cemetery was enlarged twice. The first addition was made in 1859 when the vestry purchased the property behind the church extending all the way to the river. The next addition in 1920 was smaller and included a portion of the lot associated with the former parish house.

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Narrative Statement of SignificanceSummary Paragraph

The Church of the Holy Trinity stands as the earliest frame example in North Carolina of the Early English parish church espoused by the Ecclesiological movement and reflects the adoption of the Gothic Revival style by the Protestant Episcopal Church in the United States during the antebellum period. Early in 1848, the Rt. Rev. Levi Silliman Ives, the Bishop of North Carolina, assigned the Rev. William E. Snowden as a missionary to Perquimans and Gates counties with the goal of establishing and building churches in these areas. Here in the small courthouse town of Hertford between 1848 and 1851, under the leadership of Snowden and Benjamin S. Skinner, the senior warden, a fledgling Episcopal congregation with only fourteen communicants chose to build on a modest scale this church, utilizing traditional heavy timber construction with weatherboard sheathing. The original gable-front design incorporated important Early English parish church features such as a steeply-pitched deep gable roof, corner and side buttresses, tall narrow lancet windows, a separate chancel with triplet window, a small sacristy, and a porch at the south elevation. The fully plastered interior includes a nave with central aisle, a rear gallery, and a massive Gothic chancel arch. All woodwork within the church is darkly stained including the gallery and the ceiling's simple bracketed ribs. Other notable features are the pulpit, the tracker organ made by George Jardine (1852), and the stained glass windows made by Owen Doremus installed in 1858, the triplet in the chancel and west end lancet. During the 1850s, a cemetery was also developed behind the church which now extends to the Perquimans River and includes a remarkable variety of monuments plus two exceptional ironwork fences. In 1894, T. W. Watson, a black builder from Elizabeth City, added to the west facade a handsome three-stage corner bell tower in part sheathed with decorative shingles. In all probability, the narthex was also built at this time. The period of significance for the site, 1848-1948, includes these additions as well as other simpler ones on the interior which reflect changing trends within the Protestant Episcopal church and the structure's adaptation to modern use. The site also includes a modern gable-front parish house and a covered walkway connector to the church. Constructed in 1963, both are frame and complement the church in scale and design.

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Religious and Architectural Context

As new Protestant Episcopal churches were built in North Carolina during the antebellum period, church architectural preferences within the Episcopal denomination were increasingly rooted in the Gothic Revival style and reflect a progression in design and theological ideals. The former evangelical emphasis on worship was giving way to the Ecclesiological movement and its study of liturgical and symbolic functions within the worship service of the medieval Gothic Church. Appointments, vestments, and ceremonies were becoming common practice.³ The strong influence of the Cambridge Camden Society in England, which published in 1841 The Ecclesiologist, "a periodical devoted to church building, restorations, ritual, and symbolism,"⁴ gave rise to the development of an English Gothic Revival standard.

In the United States, the New York Ecclesiological Society, founded in 1847, held its first meeting on April 2, 1848. Its founders included clergymen, architects, and laymen, many of which were associated with General Theological Seminary and the ministers of the large New York congregations. An English architect who moved to New York in 1848, Frank Wills immediately became the society's official architect. The only American bishop initially to extend his regards to the Society was the Right Reverend W. R. Whittingham, bishop of Maryland, who was named a patron member.⁵ Beginning in October 1848, the Society published over the next five years the New York Ecclesiologist, "a journal intended to disseminate Ecclesiological precepts and educate the Episcopal clergy in church architecture, history, and liturgical tradition."⁶ In 1852, the Society named Frank Wills, Wills' partner Henry Dudley, John W. Priest, and Richard Upjohn and Company to its first list of approved architects. The next year the architect John Notman was added to this list. All but Priest were transplanted Englishmen.⁷

In an effort to control the quality Gothic architectural design, the New York Ecclesiological Society recommended "the Early English parish church as the most suitable model for religious edifices."⁸ Several features became vital elements in demonstrating the Ecclesiological movement's aim to make a building serve its intended function. These were the restoration of the chancel, use of asymmetry in placement of a tower and/or entrance, and separation of chancel and nave by a rood screen or altar rail as well as a heavily defined arched opening. The steep pitch of the roof, the tall spire of the bell tower, the elevation of the chancel, and the use of stained glass, were all symbolic elements within this Gothic Revival style. If walls could not be decoratively painted, then all woodwork was to be darkly stained.⁹ The altar became the focal point within the chancel with the pulpit and lectern placed to each side. Crosses were placed on some altars and also replaced other steeple ornaments.¹⁰

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Three of the Ecclesiological Society's architects made contributions to church building in North Carolina: Frank Wills [1822-1856], John W. Priest [1825-1859], and Richard Upjohn [1802-1878]. As the first official architect for the New York Ecclesiological Society, Wills provided designs for numerous churches throughout the country and wrote numerous articles on architecture for the society's journal.¹¹ After publishing Ancient Ecclesiastical Architecture in 1850, Wills established a partnership in 1851 with Henry Dudley, another English architect from Exeter. John W. Priest, whose offices were located in Brooklyn and Newburgh, New York, also wrote numerous articles and reviews for the journal and was instrumental along with Wills in developing the early architectural policy of the society. Both Priest and Wills believed that as the society evaluated the English ideals expressed in The Ecclesiologist, a uniquely American architectural interpretation of the Gothic Revival would develop.¹²

In their capacities as architects and designers, both made contributions to the development of the Protestant Episcopal church in North Carolina during the late 1840s and 1850s. At this time throughout the state, missionary work by priests and deacons within the Protestant Episcopal church was encouraging the development of older congregations and the establishment of new ones. Their ministry oftentimes prompted either the updating of older churches or the construction of new ones. Shortly after the formation of the society, Wills was besieged with inquiries from clergymen in the country, including North Carolina. One of Wills' earliest known projects in North Carolina was in Edenton. Shortly after the formation of the New York Ecclesiological Society in 1847, he provided proper chancel designs for St. Paul's Church. This project, which was nearing completion in the summer of 1848, featured an oak reredos, arched altar rail, and chancel furniture, including altar, sanctuary chair, bishop's chair, litany desk, and chancel stall.¹³ Another commission involved the development of a design for the first Protestant Episcopal church in Asheville, Trinity Church. By 1849 under the ministerial guidance of Jarvis Buxton [1820-1902], this fledgling congregation ordered from Frank Wills plans for a "Church Building, in the Pointed Style."¹⁴ Several years later in the eastern part of the state, Wills also provided the plans for Trinity Church in Scotland Neck at the request of its rector, Joseph B. Cheshire [1814-1899]. Consecrated on May 27, 1855, this brick structure was described as a "...very neat Gothic Church."¹⁵

John W. Priest was also a noted church architect, completing several projects in Baltimore as well as New York, New Jersey, Maryland, North Carolina and Alabama. A man of high principles, Priest also designed cottages, country-houses, parsonages, and schools.¹⁶ To date in North Carolina, only two documented examples of Priest's design contributions are known. Like Wills, these examples range from furniture to a church. At St. Mark's Church in Halifax, Priest was paid on May 18, 1855, thirty-three dollars for a lectern and desk.¹⁷ In addition, he is credited with "perfecting" the design in Goldsboro for St. Stephen's Church, a brick "Early English Gothic church" constructed between 1856-1857.¹⁸ The initial church plans

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from 1854 also included a rectory.¹⁹ Both, the St. Mark's and St. Stephen's construction projects took place under the ministerial supervision of the Rev. Frederick FitzGerald.

On the other hand, Richard Upjohn, who is recognized as "the leading Gothic Revival architect of nineteenth century America," had begun developing Gothic Revival designs in the United States during the late 1830s. Early on the work of the English architect, A. W. Pugin, and the Perpendicular style influenced his designs for Trinity Church [1840-46] in New York City. By 1846, Upjohn's design preference, however, had shifted to that of the English parish church. His Church of the Holy Communion in New York City, consecrated in 1846, and St. Mary's [1846-48] in Burlington, New Jersey, exemplify this shift.²⁰ These commissions preceded the formation of the New York Ecclesiological Society, which for a number of years openly criticized his designs. In spite of this, Upjohn was elected in October 1849 an honorary member of the society and then in 1852, included in the society's first list of approved architects.²¹

Upjohn's commissions in North Carolina span from the mid-1840s through the 1850s and range from stylish masonry edifices to the modest board-and-batten church. His most outstanding and earliest one, Christ Church [1846-1852] in Raleigh, reflects his new interest in the early English parish church and predates his association with the New York Ecclesiological Society. On the other hand, his design for Grace Church [1860-1861] in Plymouth illustrates his continuing adherence to the form.²² Upjohn also felt a strong commitment to providing good design for simple churches and did so on occasion without fee for rural frame meetinghouses, chapels, and missions. Through his pattern book entitled Upjohn's Rural Architecture, first published in 1852, he also provided designs for modest board-and-batten churches.²³ Following these ideals, Upjohn designed at the request of Albert Smedes a picturesque board-and-batten chapel [1856-1858] for St. Mary's School in Raleigh.²⁴

Clergy initiatives and interest provided the guiding force in the architectural development of the Protestant Episcopal Church in North Carolina during the antebellum period. Between 1831 and 1883, the three successive bishops of North Carolina, Levi Silliman Ives, Thomas Atkinson [1807-1881], and Theodore Benedict Lyman [1815-1893], provided leadership within the state-wide diocese. As each traveled throughout the Diocese of North Carolina making visitations, its challenges, needs, and opportunities became apparent. In about 1830, the diocese included approximately 900 communicants in sixteen parishes, only four of which were west of Raleigh. By 1883 these numbers, however, had multiplied significantly to 5,889 communicants in 117 parishes and mission stations.²⁵ This growth within the church was achieved primarily through missionary outreach by a dedicated clergy, both priests and deacons. Ives consistently stressed the necessity for missionary

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and church building expenditures with a focus on duty. In his 1842 annual report, he stated:

God hath opened before the Church in this Diocese a certain field of duty, and hath blessed us with the means necessary to accomplish it. We are to go forward in our plans of labor with as much confidence and energy as if the money was actually in our treasury; God's spirit upon the hearts of our individual members being the guarantee that it will be there in due time.²⁶

In many cases, newly ordained deacons were sent into promising areas for church advancement, ministering to the few by holding services occasionally, baptizing individuals, and distributing prayer books and tracts. From the very outset, the construction of a local church was a major goal for these missionaries. A high point in the missionary field came in 1848 when fourteen ministers and deacons were assigned to missions in North Carolina.²⁷ During the antebellum period, several clergy members showed a great gift along these lines, namely Joseph Blount Cheshire, Jarvis Buxton, John H. Parker, William B. Otis, William E. Snowden, and Frederick FitzGerald.

Elected in 1831 as the second bishop of North Carolina, Levi Silliman Ives led the diocese through a significant growth period in which the church increased about 2,219 communicants in 1852. During Ives's last five years as bishop, five new churches were admitted into union with the convention, and eleven new church edifices, both small and large, were consecrated throughout the state.²⁸ His encouragement of High Church Gothic Revivalism within the Diocese of North Carolina was very much in keeping with his background as a graduate of New York Theological Seminary and student of New York's Bishop John Henry Hobart, a High Church leader.²⁹ He was "convinced that High Church reforms would draw new members, and hoping to improve piety among lay members who had a reputation for worldly show rather than religious zeal...."³⁰ In his address at the laying of the cornerstone in 1846 for Upjohn's St. Mary's Church in Burlington, New Jersey, Ives presented a note of explanation:

And here we have a brief answer for those, who are wont to sneer at our fondness for antiquity, even in the construction of Churches. It is not antiquity we so much love; it is truth: not antiquity we seek after, but our Lord Christ. And it is only because we find, or we think we find, in the ancient Church, clearer conceptions of Him, and of His relation to ourselves, that we fondly turn to that Church. Because the fashion and furniture of her temples are more after His image.

He also pointed out that Gothic churches:

...are the most stable and enduring, and trust-worthy monuments of truth.... They lift their towering heads above all low conceits, and

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frauds of men of corrupt minds; and proclaim to a gazing world, what has always, and in every place, by all the faithful, been held as the truth of God.³¹

That same year, Ives had successfully interceded on behalf of the vestry for Christ Church in Raleigh to secure designs for a new church from Richard Upjohn. Economics had deterred an earlier effort in 1842 by Richard Sharp Mason, the rector of Christ Church. A design masterpiece, this stone English parish church was constructed between 1848 and 1852; its bell tower was built between 1859 and 1861.³² Ives' promotion of tractarian views led in 1849 to his listing, along with three other southern bishops, by the Ecclesiological Society as an American patron, a membership category reserved for bishops. The New York Ecclesiological Society that same year, also, elected him as a new member along with ten others including the Bishop of South Carolina and organ builder George Jardine.³³ Escalating concerns about Bishop Ives' tractarian beliefs climaxed in 1852, when he converted to the Roman Catholic church.³⁴

Named as third bishop of North Carolina in 1853, Thomas Atkinson guided the diocese during the next twenty-eight years through a period of strong growth, followed by the tumultuous years of the Civil War and Reconstruction. Raised in Virginia's low church tradition, the new bishop was opposed to tractarian ritualism.³⁵ Atkinson was called to North Carolina from Baltimore, Maryland, where he had served as a rector for ten years, first at St. Peter's Church [1843-1850] and then Grace Church. Having organized Grace Church in 1850, he also oversaw its construction and completion in 1852 as planned by the Baltimore architectural firm of Niernsee and Nielson.³⁶ In North Carolina, Atkinson quickly identified several needs which, when addressed, would aid the denomination's growth and actively expand its calling to the poor and less educated within the state. In 1855, his primary charge to the clergy noted four actions which would promote church growth: to consider carefully "...some relaxation of the Rubrics for the conduct of public worship..."; to foster within the working class a calling to the ministry; to slowly eliminate the practice of pew rental; and to develop endowments supporting Episcopal churches and schools. To underpin this growth, "...schools, colleges, seminaries, parsonages, asylums, and in various other forms, endowments..." would be required.³⁷ By 1856, Atkinson made an even stronger and more direct plea in his annual bishop's report stating:

We want then Churches, we want parsonages, and we want a greatly increased number of Ministers. Some systematic method of aiding feeble Parishes in obtaining the former is exceedingly needed. In providing Ministers, we must look principally homeward for a supply. I believe it to be the will of God that the Clergy of a country should belong to the country. It is not without meaning that we are told how the Apostles ordained Elders in every city, i.e. not sending them there, but raising them from among the people themselves. But to do this permanently and effectually, we must have schools at home under the ca[r]ge of the Church,

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Parochial and Diocesan schools; we need these likewise for the training of children intended for secular pursuits.³⁸

Church development continued to depend on the missionary energies of the clergy, both priests and deacons. As the radius of the church grew their energies were taxed to the limit with little compensation or an established home base.

Bishop Atkinson's pleas did stimulate action. More churches became involved in construction projects, which included schools, churches, and parsonages. Parochial schools were built in Elizabeth City, New Bern, Asheville, Lincolnton, and Beaufort.³⁹ In 1853, the number of parsonages in the diocese totaled five; by 1858, however, twelve more had been built or purchased.⁴⁰ In one instance in 1854 at St. Stephen's in Goldsboro, the plans for a new church included a parsonage.⁴¹ The formation of the Church Building Society in May, 1856, provided tangible and collective assistance in the promotion of church development throughout the state. Its mission statement was "...to erect or aid in the erection, enlargement, or repair of churches or chapels in the Diocese." Membership included the bishop, all clergy, and any lay person who contributed one dollar or more each year. Each parish could also establish a Church Building Society. At its first meeting on November 13, 1857, the Committee of Appropriation elected the Rev. Frederick FitzGerald as secretary and allocated \$500 towards the completion of St. Paul's Church in Beaufort.⁴²

The Ecclesiological movement continued, however, to provide an educational framework for Protestant Episcopal clergy and congregations throughout eastern North Carolina as decisions were made concerning new construction during the 1850s. More prosperous congregations, located in the larger towns and cities, usually hired an established architect. Many congregations had constructed churches during the early antebellum period, but as some were either outgrown or outmoded, new ones were designed and constructed, especially during this decade. The more sophisticated town churches were of masonry construction and followed the Gothic precepts of the early English parish church. These included St. John's Church in Wilmington, by James F. Post, constructed between 1853-1860; Christ Church in Elizabeth City, by John Crawford Neilson of Baltimore, 1856-1857; and Calvary Church in Tarboro by William Percival, 1859-1867. Contemporary with these structures were the more modest board-and-batten churches with their steeply-pitched gable-front roofs, such as St. Mark's Church [1852-1855] in Halifax, former St. Barnabas's Church [1856-1859] in Murfreesboro, and St. Paul's Church [1856-1860] in Beaufort.⁴³ Other churches followed a similar form but were sheathed instead with weatherboard. These included Church of the Holy Trinity [1849-1851] in Hertford, Church of Our Saviour [1850-1851] in Jackson, and Grace Church [1854-1855] in Woodville. Consecrated on November 14, 1856, Zion Church in rural Beaufort County, however, illustrates a continued adherence to a more traditional classical form.

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Following the Civil War, members of the clergy continued to be actively involved in the provision of overall designs and/or specifications for renovations, including chancels, bell towers, porches, transepts. In 1874, Assistant Bishop Theodore B. Layman urged the following:

...where new churches are in contemplation, greater care should be taken to have them built in a more churchly form. It costs scarce anything more to have a building in just proportions, and in comely style, than to construct the unsightly barns which are all too often erected. A little judicious attention on the part of the Clergy, would always avail to secure buildings in perfectly good taste, while such buildings always exert a refining and elevating influence.⁴⁴

He also called attention to the importance of a broad central aisle and stated that placing pews in front of the chancel was "... to violate every principle of good taste...."⁴⁵ Two ministers who were actively contributing to church design were the Reverend Johannes Adam Oertel, D.D., who designed the original Church of the Good Shepherd, Raleigh (1874)⁴⁶, and the Reverend Gilbert Higgs, who supplied drawings for various additions.⁴⁷

During the three decades following the war, the Gothic Revival remained the style of preference within the Episcopal church. Construction was predominately frame featuring board-and-batten sheathing, with few masonry exceptions. Two early masonry examples are St. Peter's Church (1869-1873), Washington and Grace Church (1874-1888), Weldon. On the other hand, Church of the Good Shepherd (1897) in Raleigh designed by Charles E. Hartge is an impressive stone late Gothic Revival structure. Contemporary with this church is the more modest stone Church of the Saviour [1896-1898] in Jackson. Little is known oftentimes about the origin of specific designs, frame or masonry; however, the influence of Upjohn's Rural Architecture is apparent in many of the frame churches.⁴⁸ These churches follow basically two forms, the simple gable front and the gable front with central or off-set tower. Holy Innocents, Avoca (1879-1880) and St. Barnabas Church, Snow Hill (1887) represent examples of the gable-front form. Three churches that illustrate this same typical form with varying bell tower placement are St. John's, Newbegun Creek and St. Martin's, Hamilton, consecrated respectively in 1880 and 1883, and Grace Church, Trenton (1885).

Assistant Bishop Lyman continued to encourage congregations not only to be thoughtful about church design, but also to maintain and improve existing structures. In 1879 he wrote:

... there is no surer sign of a proper and becoming spirit, in any Christian community, than when vigorous efforts are employed to preserve the houses of God from dilapidation, and keep them in a condition more worthy the service of Him to whom they have been

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Throughout the late nineteenth-century accounts of renovations are recorded for churches in eastern North Carolina. Chancels and bell towers were the most common additions. The Gothic Revival specialist and New York architect, Henry Dudley, provided plans for updating St. James Church in Wilmington on two separate occasions: in 1871, a new roof and ceiling and in 1885 the addition of the "chancel, organ chambers, choir room, and south transept."⁵⁰ St. James's Church, Kittrell was reported in 1879 as having received a new chancel, front porch and bell tower⁵¹; St. Mark's Memorial Church, Roxobel was also enlarged by the addition of a chancel by 1883⁵²; and Church of Our Saviour, Jackson had completed by April, 1886, extensive renovations including a corner bell tower, transept, and double lancet windows, which replaced "the old square ones."⁵³ A German-born architect who lived first in Tarboro and then Raleigh, Charles E. Hartge made improvements to two Episcopal churches as well as designing new churches for other denominations. In 1892 at Grace Church in Plymouth, he skillfully replaced its deteriorating nave but retained Richard Upjohn's corner bell tower and five-sided apse. The following year, Hartge remodeled St. Peter's Church in Washington by adding an impressive entrance tower and decorative corbeled brickwork.⁵⁴ In Hertford at the Church of the Holy Trinity, T. W. Watson, a contractor, expanded it in 1894 with the addition of a narthex and belltower.⁵⁵

The twentieth century heralded another building trend within the larger congregations of the Protestant Episcopal church, the building of parish house annexes. Initially, a project associated with larger parishes, this trend became more common place with smaller churches in the 1950s. One of the earlier parish houses, now destroyed, was constructed in 1892 at St. James Church in Wilmington. During the 1920s, Hobart B. Upjohn, a New York architect and grandson of Richard Upjohn, designed three parish houses in eastern North Carolina: the Parish House and Chapel [1921] at Christ Church in Raleigh, the Parish House and Cloister [1922-23, 1926] at Calvary Church in Tarboro, and the new parish house called the Great Hall [1922-24] at St. James Church in Wilmington. Following another disastrous fire in 1924, Trinity Church in Scotland Neck was quickly rebuilt following the plans and specifications provided by the architectural firm of Benton and Benton in Wilson. The entire cost of this project, including the church, parish house, organ, and furnishings, was \$55,000.⁵⁶ Benton and Benton also designed the Parish Hall [1925-26] at Christ Church in Elizabeth City.⁵⁷ Smaller churches on the other hand usually hired local contractors to construct more modest parish houses, most of which were built during the mid-twentieth century. In a few early cases, neighboring houses were purchased and used as parish houses until one could be constructed.

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Historical Background

An interest in the Protestant Episcopal church by a small but devoted following existed in Perquimans County throughout the early development of the Diocese of North Carolina. In the late 1820s, the Episcopal ministers from Edenton, the Rev. John Avery, and Elizabeth City, the Rev. Jarvis B. Buxton, nurtured this following by occasionally holding services in Hertford. In his annual report, Avery stated that within this neighborhood "...there are a few persons attached to the Church or friendly to her interests and anxious to enjoy her worship."⁵⁸ By 1837, the Rev. Cameron F. MacRae, the rector of Christ Church in Elizabeth City, was also serving as a missionary to Hertford, officiating there on the second Sunday of each month.⁵⁹

On November 22, 1840, a dramatic change occurred for the small Hertford congregation: the Rev. Louis L. Noble, a deacon, began as a missionary assigned specifically and solely to work in Perquimans County. At first, Noble alternated Sunday services between Hertford and Harvey's Neck. He reported the following:

At Harvey's Neck I officiated for a small congregation of white people in the morning, and for a tolerably large one of colored people in the afternoon. At Hertford, I officiated in the Court House mostly for a small congregation of white people in the morning; and at Old Neck, about six miles distant, for the colored people of Mr. Benjamin Skinner, in the afternoon.⁶⁰

By October 1841, however, Noble began holding morning and evening services on Sunday only in Hertford. His reasoning for this change centered around the central locality of the town within the county stating "...that the people on the extremes of my field can come and worship at least every other Sunday."⁶¹ His visitations within the county would then occur during the week days. At this time, seventeen communicants are associated with the Hertford congregation. Following his ordination to the priesthood in 1842, Noble added to his cure Christ Church in Elizabeth City, which quickly became his home base.⁶²

Periodic visitations by the presiding diocesan bishop also served to maintain and encourage the growth of the small congregation in Hertford. In 1829, the first Bishop of North Carolina, the Rt. Rev. John S. Ravenscroft recorded a visit to Hertford.⁶³ During his first year as the second bishop of North Carolina, the Rt. Rev. Levi Silliman Ives records in 1832 having performed a service in Hertford.⁶⁴ Throughout 1836, Ives underscores his commitment to the growth of the church in Hertford by conducting services there on May 24 and November 9 and then stating in his 1837 annual report, "I have not yet relinquished the hope, that a union of this place with Old Neck, will secure the erection of a Church edifice."⁶⁵ Ives not only preached in Hertford but also in the county at Harvey's Neck to a congregation "...mostly made up of colored persons from the plantations of Joseph B., Charles,

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and Edmund Skinner, Esqs., who are making praise worthy efforts for the proper religious instruction of their slaves."⁶⁶ He visited not only in the Harvey's Neck area but also Durant's Neck.⁶⁷ In 1844, Bishop Ives struggled to support the increasing ministerial and financial needs of missionary work within the diocese. He noted ironically that "...those who are least able, as a general thing have given the most" as was the case with the Hertford congregation from 1842 to 1843 when it contributed \$22.46.

Although there are few references to the fledging congregation in Hertford from 1844 through 1847, ministerial associations remained with Christ Church in Elizabeth City. The Rev. Louis L. Noble served Christ Church until 1845 when the Rev. Edward McArtney Forbes succeeded him.⁶⁸ By 1847, Forbes was reporting that "...I supply two congregations in the country with the regular Services of the Church."⁶⁹ In all likelihood, these two churches were the congregations in Woodville and Hertford. On April 9, 1845, Bishop Ives records that in Hertford he preached at a service which was conducted by Forbes.⁷⁰

Three years later, Bishop Ives moved to insure the establishment of a church in Hertford by directing the Rev. William E. Snowden to take charge of the parishes at Hertford and Gatesville. Snowden resigned his rectorship of St. Peter's Church in Washington and accepted this challenge. On April 23, 1848, he began his ministry in Hertford. Designated as the Missionary at Hertford and Gatesville, he served both parishes as well as the chapel at Woodville. Although he would spend one Sunday each month at the Parish in Gates County, the remainder of his time would be devoted to Perquimans County. Shortly after his arrival, a meeting was held on May 8 to formally organize a congregation at Hertford "...with a view to being received into union with the Convention of the Diocese."⁷¹ Later that month, the Church of the Holy Trinity was admitted on May 24, 1848, at the diocesan annual meeting at St. James Church in Wilmington. In his annual report to the convention, Snowden also noted:

There is a subscription in a very forward state for building a Church in Hertford, for the Parish of the Holy Trinity in Perquimans County, and we hope to set about the good work immediately.⁷²

Although nearly a year later on April 12, 1849, when Bishop Ives was still officiating at services in the courthouse, he noted that "I partook in the encouragement of our brother [Snowden] at the prospect of soon having a suitable Church."⁷³

A native of New Jersey, William E. Snowden not only had a personal interest in Perquimans County, but he was also an experienced missionary in eastern North Carolina. His first known association with the Episcopal church in North Carolina is reported in 1841 by Bishop Ives as having received him as one of three candidates for orders. Shortly thereafter on Trinity Sunday, June 6, 1841, William Edward

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Snowden was admitted to the Holy Order of Deacons at St. Paul's Church in Edenton.⁷⁴ The following year on May 21, 1842, he was admitted to the Holy Order of Priests at St. Stephen's in Oxford.⁷⁵ Two months later in Chowan County, he married on August 1, 1842, Harriet A. Skinner, the daughter of Joseph Harvey Skinner of Perquimans and Chowan counties.⁷⁶

Snowden's first assignment was as missionary to four churches in Beaufort County, namely Trinity Church, Zion Chapel, St. Thomas's Church in Bath, and St. John's Church in Durham Creek.⁷⁷ Under his leadership, growth within this missionary field continued with an increase of thirty persons confirmed in 1842 and twelve in 1843. These confirmations took place during the Bishop's annual spring visitations. The smallest of these churches, St. John's Church in Durham Creek, however, had no new confirmands.⁷⁸ Improvements were also made to two of his churches in 1842. Trinity Church was freshly painted and received the addition of a gallery, and St. Thomas Church in Bath was "...about to be thoroughly repaired."⁷⁹ The following year, Bishop Ives praised Snowden along with Rev. William B. Otis for their fund-raising efforts in behalf of the Missionary Fund. At this time, Ives was promoting a plan to support this fund through Systematic Charity, which would help "...teach Christians to act from *principal*, rather than IMPULSE."⁸⁰ He noted that both ministers had the "...courage to try it, with the most complete success, in some of the very poorest of these Parishes."⁸¹

By 1844 Snowden had left his missionary charge and accepted the rectorship of St. Peter's Church in Washington. His tenure there was well received and the congregation grew from eighty-one communicants in 1842 to 102 in 1847. He also was able to instill within the parish a growing commitment to the diocesan missionary fund. In 1844 no contributions were recorded; however, each year thereafter giving increased from \$22.57 in 1845 to \$58.14 in 1847.⁸² By 1848, his family included three children, and he was ready to accept the Bishop's directive to serve as missionary to Hertford and Gatesville. His goal was the formal establishment of churches in both places, and the relocation to Hertford meant moving home for his family.

Beginning immediately upon his arrival, the development of the Church of the Holy Trinity in Hertford took two years of planning and construction. These efforts culminated in its first use during the Bishop's annual visitation on Trinity Sunday in the spring of 1850. Ives noted that the church "...promises to be one of the most beautiful and appropriate in the Diocese..."⁸³ Since the church was not completely ready, its consecration was delayed until the Bishop's next visitation on April 27, 1851. Reporting on this occasion, Bishop Ives writes:

I consecrated to the Worship of Almighty God, in the town of Hertford, Perquimans County, a building by the title of the Church of the Holy Trinity, which does great credit to the Christian liberality and good taste of the congregation, as being, by far, the best and most suitable wooden building in

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the Diocese; and constructed at an expense of 2000 dollars - a sum small in itself, but comparatively large for the ability of the worshippers.⁸⁴

Snowden added that contributions for the church building amounted to \$1,800 and "...the very slight debt remaining has been assumed by private individuals."⁸⁵

Early members of the parish were the families of Benjamin S. Skinner, Edmund Blount Skinner, Dr. Nathaniel Chapman Skinner, Thomas Francis Jones, William Nixon, Thomas Nixon, Mrs. Maria Louisa Jones Gordon, George Bradford Gordon, and Joseph Gordon Granbery. Benjamin S. Skinner, a respected planter living at Cove Grove plantation in Old Neck, spearheaded the parish's organization, became its chief contributor, and served as senior warden until his death in 1861.⁸⁶ Following Snowden's arrival, the size of the Hertford congregation remained consistent with fourteen communicants until about the time the church was consecrated when the number of communicants rose significantly to twenty-one. This number continued to rise reaching forty-seven by the outbreak of the Civil War.⁸⁷

The William S. Leonard map of Hertford dating from 1821 identifies the property on which the church was built as near a street connecting Church and Front streets. [Exhibit 1] In all likelihood, the town commissioners sold this property to the parish in 1849; however, no such deed is recorded in Perquimans County. A cemetery was established on the rear portion of this lot in 1852, but evidence indicates that requests for burial there were made as early as 1849. The first recorded sale of a burial plot was made on May 3, 1858, for ten dollars to James Newby in behalf of Mary A. Toms, deceased. As the churchyard filled, more burial space was needed. On March 18, 1859, the vestry purchased for forty dollars and fifty cents from the town all the property from the Perquimans River west to the back of lot 29, on which the church now stood. This purchase included lot 176 and an unused part of Front Street.⁸⁸

Between the construction of the church and the Civil War a notable addition was made to the Church of the Holy Trinity, the purchase of a tracker organ built by George Jardine. In 1854, Snowden reported that \$763.25 was expended toward an organ's purchase; however, tradition maintains that Sarah Edna Jones gave the organ to the church at a cost of about \$1,500.⁸⁹ Little else is known about its acquisition. A native of Dartford, England, George Jardine [1801-1882] had apprenticed with Flight & Robson, worked with Joseph W. Walker of London, and studied architecture before emigrating to the United States in 1837. He settled with his family in New York City. The following year, the American Institute recognized his work by presenting him with a Gold Medal for two organs, a church organ and a self-playing organ.⁹⁰ Today, Jardine is recognized as one of New York's great antebellum organ builders along with Henry Erben.⁹¹ Competing with the New England market, the New York organ-building firms grew to monopolize the Southern organ trade.⁹²

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Snowden's new role as rector of Holy Trinity did not preclude the continuation of his missionary work in Gatesville, Woodville, and adjacent parts. While construction was ongoing in Hertford, a building program was also underway for the Church of St. Barnabas in Woodville, which was described as "...a very neat and good building..." with an interior plan that is "...very Church-like and complete."⁹³ This church was consecrated on April 16, 1851, just ten days prior to Holy Trinity.⁹⁴ The church in Gatesville, named St. Mary's, however, was slower to initiate a building program. Although the church was nearly completed in 1854, it was not ready for consecration until March 12, 1857, and then actually consecrated May 4, 1858.⁹⁵ Throughout this period, the Church of the Holy Trinity consistently made its largest annual contribution, thirty dollars, to the diocesan missionary fund.⁹⁶

Violent weather in the late 1850s created havoc for both the Church of the Holy Trinity and St. Mary's Church. In the fall of 1857, strong winds destroyed four windows in the Hertford church. Snowden reported in 1858 the following:

...their places have been filled with stained glass; i.e. the triplet in the Chancel contains emblems significant of the great christian verities, and the other window in the West end is beautifully ornamented, having a rich border filled with a ground-work of fleur de lis. The effect of these four windows is very excellent. They are quiet but ceaseless teachers: they "rain a religious influence" in the holy place, and sober and soften and elevate the feelings of those who come to worship there.

I cannot omit to express my satisfaction, I might say my gratitude to the manufacturer of this work, Owen Doremus, Esq. of New Jersey, who, for the small sum of one hundred dollars, has done so much for us.⁹⁷

Although the church in Hertford rebounded quickly from its loss, St. Mary's in Gatesville was not so fortunate. Two or three weeks following its consecration in the late spring of 1858, this new church was completely destroyed by a whirlwind.⁹⁸ The Rev. H. A. Skinner, a deacon serving the congregation along with Snowden, reported in 1859 that "I have myself made arrangements for rebuilding the Church, of brick, and the work will begin within a month...."⁹⁹

Fortunately during the tumult of the Civil War and its aftermath, the Church of the Holy Trinity continued to benefit from the leadership of the Rev. William E. Snowden. By the eve of the Civil War, the Church of the Holy Trinity had grown to include forty-seven communicants. The accidental death of Benjamin S. Skinner in 1861, necessitated the appointment of a new senior warden, Dr. Josiah Townsend Smith. Throughout the war, Perquimans County was behind Union lines much of the time, which prevented visitations by the Bishop as well as other diocesan contacts. In 1864, however, Snowden was able to submit his first annual report in three years stating:

Amid many distresses from the enemy, I have yet never been out of reach of my

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people or my ministerial duties. On the contrary, the Services of the Church have been maintained more constantly than in times of peace, and always in their fullness.¹⁰⁰

His report did not indicate any war-inflicted damages to the church or its property. Snowden appears to have continued as the rector of Holy Trinity until the spring of 1867 when he resigned and moved to St. Paul's Church in Beaufort.¹⁰¹ As early as 1865, however, he was spending time in Beaufort, which may be the reason why no annual reports were submitted from 1865-1867 for Holy Trinity. From July 1867 until the spring of 1870, the Rev. Francis W. Hilliard from St. Paul's in Edenton officiated monthly in Hertford.¹⁰²

Continuity and change characterized the last three decades of the nineteenth century for the Church of the Holy Trinity. Initially, the eleven-year ministry of the Rev. James A. Weston in Hertford reflected a period of continuity. Appointed as deacon-in-charge in January 1871, Weston served a growing congregation with fifty-five communicants in 1871 and seventy-three by 1876. After his ordination on November 12, 1876, he became rector of Holy Trinity and remained there until September 1882. Following his departure, the ministerial leadership for Holy Trinity began to change every two or three years. Initially, the Rev. Charles Stewart and the Rev. William J. Lynd respectively served the years between 1883 and 1888. The next two deacons assigned to Holy Trinity were Frederick Nash Skinner, who served from 1888-1889, and Claudius Ferdinand Smith, who ministered from 1890-1891. Both were also ordained at Holy Trinity during their first year of service there. By 1891, during Smith's tenure, church membership had risen significantly to ninety-six communicants. Four more ministers briefly served Holy Trinity during the 1890s: the Revs. William Phelps, Edward H. Green, Henry Wingate, and George M. Tolson. During the interim period between each, the Rev. Robert Brent Drane from St. Paul's in Edenton would assist by occasionally holding services in Hertford. Also assisting from within the congregation were two Lay Readers, Dr. Josiah T. Smith and Francis Picard, who were licensed by Bishop Watson on May 25, 1885.

While the parish experienced frequent ministerial changes during the 1890s, a strong underlying commitment to the parish existed within its membership which continued to be nurtured by the Bishop and Dr. Drane. Early on, the church suffered a great loss when its long-standing senior warden, Dr. Josiah T. Smith, died suddenly in October 1893. Shortly thereafter in an unusual notation in his annual report, the Bishop stated that he had "...addressed the congregation on the financial system of the Church, and the financial condition of the Diocese and Parish."¹⁰³ The Bishop also visited Holy Trinity in some years more than once.¹⁰⁴ His 1895 annual report complimented the church when he referenced a June 7, 1894, visit and stated:

At the time of my visit, this congregation had been for some time without a resident Minister. It was an evidence of the vitality of Christian principle

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that it had held together so faithfully.¹⁰⁵

Later that same year on December 21, the Bishop continued to make a special effort in behalf of Holy Trinity by not only confirming five persons but also meeting separately with the vestry and Woman's Auxiliary and then holding a Mission Service.¹⁰⁶

Throughout this period various changes were made at Holy Trinity to both the church and grounds. Several annotations included within the diocesan annual reports document these modifications. In 1889, the Rev. Frederick N. Skinner reported:

The Church yard has been greatly improved by a wire fence, erected by the faithful labors of the Ladies' Guild. Some repairs have been made on the church by the Ladies of the Parish.¹⁰⁷

Traditionally, the ladies of the church through their work in the Woman's Auxillary had made a significant contribution to the on-going development of the church. In the fall of 1890, the Rev. Claudius F. Smith, however, contributed by organizing the Woman's Parish Guild. Membership dues and fund-raising projects provided the means for the ladies to improve church facilities and do Christian good works within the community and beyond.

The 1892 appearance of the church was documented by Penelope C. Norcom, a member of Holy Trinity and an artist, in a contemporary sketch of the church and its immediate surroundings.[Exhibit 2] In this overall oblique view from the southwest, she recorded the church's original entrances, buttress details and parapet roof line with apex crosses. She also included the peak of an unusually tall narrow spire projecting above the roofline of the nave. This spire embellished with crockets appears to be associated with a separate structure northeast of the church. Tradition maintains that a free-standing bell tower originally stood in this vicinity.¹⁰⁸ This drawing also illustrates a portion of the cemetery including the Jones-Gordon and Skinner family plots as well as a weeping willow tree nearby.

In January 1894, the first major addition to Holy Trinity was nearing completion, the construction of a steeple by T. W. Watson, a black builder from Elizabeth City. Little is known about Watson or this project described as one which "...will add much to the appearance of the Church."¹⁰⁹ Apparently, Watson moved to the Hertford area in 1894 and by the fall was building a new home for Mayor Tudor F. Winslow on Market Street.¹¹⁰ Between 1897-1912, he may have lived in a house further west on Market Street that he owned.¹¹¹ When compared to the county's other craftsmen in the building trade following the turn of the century, the forty-year old Watson is the only one listed as a house builder as opposed to fourteen house carpenters.¹¹²

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On the other hand, the steeple project reportedly cost \$150 and included the removal of the bell "...from the old structure behind the ch. to the tower."¹¹³ This addition included changing the gallery entrance by removing the original gallery stairs and installing them in the new bell tower. The tower entrance and stair now provided the only means to access the gallery. In all probability, the front vestibule also was added at this time. A ca. 1900 documentary photograph of the church illustrates the steeple and front vestibule. [Exhibit 3] Of particular note is the application pattern for the exterior paint, in which the body of the church is painted in a slightly darker color than the trim and buttresses which are light. In the steeple's second stage, the paint pattern created stripes by alternating colors between two and three rows of shingles.

The completion of these changes to the church exterior allowed for a shift in interest toward the interior. During his brief tenure from 1895 to May 1896, the Rev. Henry Wingate reported: "The Easter offering was \$83.90, which is to purchase new pews. Our Church will then be complete and nice in every way."¹¹⁴ This interest in acquiring new pews was not fulfilled until the rectorship of the Rev. George Meredith Tolson, who served Holy Trinity from March 1, 1898, until June 1901. During this time, the church was "...carpeted throughout and supplied with new pews; the altar provided with vases and a cross."¹¹⁵ The acquisition of new pews was a goal of the congregation from spring to mid-summer in 1896. Using the Easter offering and proceeds from the production of a "farce," pews were purchased and arrived in July. The original pews were given to the Church of the Good Shepherd, the new Episcopal church in nearby Winfall.¹¹⁶ By 1898, the number of communicants at Holy Trinity, however, had dwindled from ninety-six in 1891 to sixty-four.¹¹⁷

Throughout the first half of the twentieth century, the Church of the Holy Trinity experienced times of renewal and continuity, especially during the tenures of the Revs. Benjamin Skinner Lassiter from 1901-1912 and Edmund T. Jillson from 1924-1950.¹¹⁸ The congregation flourished during these early years and its numbers had increased to ninety-five communicants by 1909.

To assist the parish and Lassiter's ministry there, two new committees were organized early on, namely the finance committee and a committee on repairs. Between 1902 and 1906, several changes were made to the church, such as the placement of new doors in unspecified locations in the church. Installed in 1902, these doors in all probability enclosed the southern porch and separated the new front narthex from the nave. [Exhibit 3] A new coal stove was also installed in the fall of 1903, and decaying buttresses were repaired in 1904. The women's organizations at Holy Trinity banded together in 1906 to have electric lights installed in the church and more pews were acquired. The chancel area also received two important gifts. In 1909, the existing altar was presented in memory of Charles Wingfield Wood, who served as Holy Trinity's senior warden from 1893-1906. The St. Catherine's Guild followed by giving a new altar rail in 1911. The tracker organ that was originally pumped by hand using a pole which extended from its side was

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moved closer to the chancel in 1909. This move necessitated cutting a door in the east end of the nave to provide better access.

Following Skinner's departure, three rectors ministered to the needs of the parish over the next ten years: the Revs. Clarence Prentice Parker, 1913-1916; Thomas N. Lawrence, 1916-1918; and Alfred Taylor, 1918-1922. Since 1861, Holy Trinity provided housing for its rectors, usually through the use of a church-owned rectory. These properties were always located elsewhere in town. On November 8, 1920, the vestry made another purchase, the adjoining property north of the church known as the Stephen Skinner-Palin Lane House. This \$2,810 purchase enabled the parish to increase the cemetery and adapt the two-story frame home into a parish house.

Arriving in 1924, the Rev. Edmund T. Jillson served Holy Trinity throughout the second quarter of the twentieth century. During this period the size of the congregation remained fairly static with sixty-six communicants in 1928 and in 1950. The church operated on a status quo basis during much of this time with few changes taking place until the 1940s. In 1942 the Jardine organ was not only repaired and tuned, but an electric blower was installed, ending years of hand pumping. The following year, the St. Catherine's Guild installed a reredos made by the Ossit Church Furniture Company in Janesville, Wisconsin behind the altar. In 1945 the same company made the bishop's chair. The cemetery grounds came under the supervision of J. J. Skinner in 1945, who continued the work of W. H. Hardcastle and C. P. Morris. Burial plots were cleaned and tombstones repaired. A map was also made showing the size and location of each plot as well as a list of all grave markers. To provide better heat the old coal stoves were replaced in 1946 with oil stoves. Jillson retired on September 1, 1950, becoming Rector Emeritus for Holy Trinity having, in addition to accomplishing his pastoral duties, served as a good steward of the church and cemetery. [Exhibit 4]

Several structural changes have taken place at Holy Trinity since 1948; however, none have diminished its architectural significance. In 1951, the old oil stoves were replaced by an oil-heating system at a cost of \$235. This modernization required the construction of new chimneys to replace the old stove flues as well as a door to the furnace room on the chancel's south elevation. During the mid 1950s, an important change involved the installation of memorial stained glass windows, made by the J. R. Lamb Studios in Tenafly, New Jersey. These ten windows are located in the nave, vestibule, and chancel. A less apparent alteration was the relocation back to the gallery of its stairs from the tower in 1959. A major modification was the construction between 1962 and 1963 of a new parish hall on the site of the former one. Designed by John J. Rowland of Kinston, this new frame structure was intended to complement the church and connect with it by way of a handsome arcade. Shortly thereafter, an extensive church renovation was undertaken in 1969 and included the repair of all termite and water damaged wood in the sill, buttresses and weatherboard. On the interior, most of the plaster was replaced

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including the plaster cornice within the nave. The walls were replastered; however, the new cornice was fashioned out of a modern material and darkly stained to match the exposed ribs. Today nearly thirty-five years later, the Church of the Holy Trinity remains very much a small parish in a small courthouse town; however, the ongoing development of waterfront property along the area's rivers and sounds is serving as a catalyst for change within the county, Hertford, and the Church of the Holy Trinity.

Endnotes

- ¹ New York Ecclesiologist I (no. 1, 1848): 32.
- ² William T. Van Pelt, "A Survey of Jardine Cases," The Tracker 27 (no. 3, 1983): 7.
- ³ Raymond W. Albright, A History of the Protestant Episcopal Church (New York: The MacMillan Company, 1964), 292, hereinafter cited as Albright, Protestant Episcopal Church.
- ⁴ Calder Loth and Julius Trousdale Sadler, Jr., The Only Proper Style: Gothic Architecture in America (Boston: New York Graphic Society, 1975), 61, hereinafter cited as Loth and Sadler, Only Proper Style.
- ⁵ Phoebe B. Stanton, The Gothic Revival and American Church Architecture: An Episode in Taste 1840-1856 (Baltimore: The Johns Hopkins Press, 1968), 148, 161, 159-161, hereinafter cited as Stanton, Gothic Revival.
- ⁶ Loth and Sadler, Only Proper Style, 62.
- ⁷ Stanton, Gothic Revival, 185-187.
- ⁸ Loth and Sadler, Only Proper Style, 62.
- ⁹ William H. Pierson, Jr., American Buildings and Their Architects: Technology and the Picturesque: The Corporate and the Early Gothic Styles (Garden City, N. Y.: Doubleday & Company, 1979), 154-158, hereinafter cited as Pierson, American Buildings and Their Architects.
- ¹⁰ Albright, Protestant Episcopal Church, 187.
- ¹¹ Pierson, American Buildings and Their Architects, 201-202.
- ¹² Pierson, American Buildings and Their Architects, 201-205; Stanton, Gothic Revival, 180-181, 187, 211. In North Carolina, the earliest known work of Henry Dudley is in 1871 at St. James Church, Wilmington.
- ¹³ Journal of the Thirty-second Annual Convention of the Protestant Episcopal Church in the State of North Carolina (Fayetteville: Edward J. Hale, 1848), 22, hereinafter cited as JPECNC, date, page; Thomas R. Butchko, Edenton: An Architectural Portrait (Edenton, NC: The Edenton Woman's Club, 1992), 137-138. In 1883 the Diocese of East Carolina was formed from the Diocese of North Carolina.
- ¹⁴ JPECNC, 1849, 19.
- ¹⁵ Stuart Hall Smith and Claiborne T. Smith, Jr., The History of Trinity Parish Scotland Neck Edgecombe Parish Halifax County (Durham, NC: Christian Printing Company, 1955), 39-40, hereinafter cited as Smith, History Trinity Parish; JPECNC, 1856, 14, 46-47.
- ¹⁶ Stanton, Gothic Revival, 180, 187.
- ¹⁷ St. Mark's Episcopal Church Parish Register, Halifax, NC in possession of Ruth Proctor in Halifax, NC.
- ¹⁸ Catherine W. Bishir and Michael T. Southern, A Guide to the Historic Architecture of Eastern North Carolina (Chapel Hill: University of North Carolina Press, 1996), 379, hereinafter cited as Bishir and Southern, Guide to Architecture of Eastern NC.
- ¹⁹ JPECNC, 1854, 42.

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- ²⁰ Stanton, Gothic Revival, 65, 68-69, 73-76.
- ²¹ New York Ecclesiologist II (no. 1, 1849): 25; Stanton, Gothic Revival, 185.
- ²² On December 9, 1849, Upjohn also provided plans for Grace Church in Lexington, North Carolina [James Patrick, "Ecclesiological Gothic in the Antebellum South," Winterthur Portfolio 15, no.2 (Summer 1980): 123, hereinafter cited as Patrick, "Ecclesiological Gothic."].
- ²³ Loth and Sadler, Only Proper Style, 61.
- ²⁴ Catherine W. Bishir, North Carolina Architecture (Chapel Hill: University of North Carolina Press, 1990) , 239, hereinafter cited as Bishir, North Carolina Architecture; JPECNC, 1856, 49; 1857, 54.
- ²⁵ Lawrence Foushee London and Sarah McCulloh Lemmon, The Episcopal Church in North Carolina (Raleigh: Episcopal Diocese of North Carolina , 1987), 172, 176, 273, hereinafter cited as London and Lemmon, Episcopal Church in NC; JPECNC, 1883, 178-188.
- ²⁶ JPECNC, 1842, 20-21.
- ²⁷ JPECNC, 1848, 32-34.
- ²⁸ London and Lemmon, Episcopal Church in NC, 196-197.
- ²⁹ In 1825, Ives married Rebecca Hobart, the daughter of the Rt. Rev. John Henry Hobart, Bishop of New York. [Marshall DeLancey Haywood, Lives of the Bishops of North Carolina (Raleigh: Alfred Williams & Company, 1910), 92]
- ³⁰ Bishir, North Carolina Architecture, 234-235.
- ³¹ The Right Rev. L. S. Ives, Bishop of North Carolina, The Address at the Laying of the Corner Stone of St. Mary's Church, Burlington, New Jersey (Burlington, N.J.: E. Morris at the Missionary Press, 1847), 8-9. Bishop Ives was a friend and protegee of The Right Rev. George Washington Doane, Bishop of New Jersey.
- ³² Bishir, North Carolina Architecture, 237.
- ³³ New York Ecclesiologist Society I (no. 4, 1849): 115-116.
- ³⁴ Patrick, "Ecclesiological Gothic," 122; Richard Rankin, "Bishop Levi S. Ives and High Church Reform in North Carolina: Tractarianism as an Instrument to Elevate Clerical and Lay Piety," Anglican and Episcopal History LVII, no. 3 (September 1988): 300, 313, 316-319, hereinafter cited as Rankin, "Ives in North Carolina."
- ³⁵ Rankin, "Ives in North Carolina," 318.
- ³⁶ Stanton, Gothic Revival, 284. According to Stanton, this plan appears to copy St. Mark's in Philadelphia designed by John Notman. Niernsee's partner, John Crawford Nielson, later provided the plans for Christ Church in Elizabeth City which was constructed between 1856-1857.
- ³⁷ The Rt. Rev. Thomas Atkinson, Primary Charge of the Rt. Rev. Thomas Atkinson, Bishop of North Carolina, to the Clergy (Fayetteville: Edward J. Hale & Son, 1855), 6-7, 11,14-16.
- ³⁸ JPECNC, 1856, 30.
- ³⁹ London and Lemmon, Episcopal Church in NC, 229-231.
- ⁴⁰ JPECNC, 1858, 27.
- ⁴¹ JPECNC, 1854, 42.
- ⁴² London and Lemmon, Episcopal Church in NC, 228.
- ⁴³ Loth and Sadler, Only Proper Style, 205; Lawrence Wodehouse, "Upjohn's Rural Architecture" in North Carolina," N.C. Architect, 15 (November, 1968), 18; JPECNC, 1857, 55; 1858, 54-55; 1859, 47; 1860, 52.
- ⁴⁴ JPECNC, 1874, 48-49.
- ⁴⁵ JPECNC, 1874, 49.
- ⁴⁶ Marshall DeLancey Haywood, Lives of the Bishops of North Carolina from the Establishment of the Episcopate in That State Down to the Division of the Diocese (Raleigh: Alfred Williams & Company, 1910), 215.

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- ⁴⁷ JPECNC, 1886, 26; "Grace Church, Weldon, N. C." The Churchman, 24 (February 28, 1891), 324 [photocopy in Grace Episcopal Church file, Archives, Episcopal Diocese of North Carolina, Raleigh, N. C.], hereinafter cited as "Grace Church."
- ⁴⁸ Catherine W. Bishir, North Carolina Architecture (Chapel Hill: University of North Carolina Press, 1990), 314.
- ⁴⁹ JPECNC, 1879, 77.
- ⁵⁰ Tony P. Wrenn, Wilmington North Carolina: An Architectural and Historical Portrait (Charlottesville: University Press of Virginia, 1984), 81, hereinafter cited as Wrenn, Wilmington North Carolina. Wrenn also notes that Thomas U. Walter, Henry Dudley, and Richard Upjohn were among the thirteen architects who founded the American Institute of Architects in 1857.
- ⁵¹ JPECNC, 1879, 81.
- ⁵² JPECNC, 1883, 68.
- ⁵³ JPECNC, 1886, 26.
- ⁵⁴ Bishir and Southern, Guide to Architecture of Eastern NC, 148,177; Catherine W. Bishir, Charlotte V. Brown, Carl R. Lounsbury, and Ernest H. Wood III, Architects and Builders in North Carolina: A History of the Practice of Building (Chapel Hill: University of North Carolina Press, 1990), 285-286, hereinafter cited as Bishir, Brown, Lounsbury, and Wood, Architects and Builders in NC; Bishir, North Carolina Architecture, 323.
- ⁵⁵ Dru Gatewood Haley and Raymond A. Winslow, Jr., The Historic Architecture of Perquimans County, North Carolina (Hertford, NC: Town of Hertford, 1982), 150, hereinafter cited as Haley and Winslow, Historic Architecture of Perquimans County.
- ⁵⁶ Smith, History Trinity Parish, 47,49.
- ⁵⁷ Linda L. Harris and Mary Ann Lee, Raleigh Architectural Inventory (Raleigh: City of Raleigh Planning Department and Archives and History, 1978), 42; Bishir and Southern, Guide to Architecture of Eastern NC, 313-314; Wrenn, Wilmington North Carolina, 82; Thomas R. Butchko, On the Shores of the Pasquotank: The Architectural Heritage of Elizabeth City and Pasquotank County, North Carolina (Elizabeth City, NC: Museum of the Albemarle, 1989), 274-275.
- ⁵⁸ JPECNC, 1829, 20.
- ⁵⁹ JPECNC, 1837, 19-20.
- ⁶⁰ JPECNC, 1842, 33.
- ⁶¹ JPECNC, 1842, 33.
- ⁶² JPECNC, 1843, 14.
- ⁶³ JPECNC, 1829, 10.
- ⁶⁴ JPECNC, 1832, 32.
- ⁶⁵ JPECNC, 1837, 8, 10.
- ⁶⁶ JPECNC, 1841, 20.
- ⁶⁷ JPECNC, 1842, 14.
- ⁶⁸ JPECNC, 1844, 27; 1845, 15, 24.
- ⁶⁹ JPECNC, 1847, 14-15.
- ⁷⁰ JPECNC, 1845, 14; 1847, 15.
- ⁷¹ JPECNC, 1848, 28-29.
- ⁷² JPECNC, 1848, 13, 29.
- ⁷³ JPECNC, 1849, 13.
- ⁷⁴ JPECNC, 1841, 21; 1842, 10, 15.
- ⁷⁵ JPECNC, 1843, 9.
- ⁷⁶ Frances T. Ingmire, Chowan County North Carolina Marriage Records 1742-1868 (Athens, Ga.: Iberian Publishing Co., 1984), 44.

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- ⁷⁷ JPECNC, 1842, 32-33.
- ⁷⁸ JPECNC, 1842, 10, 32; 1843, 12.
- ⁷⁹ JPECNC, 1842, 33.
- ⁸⁰ JPECNC, 1843, 15.
- ⁸¹ JPECNC, 1843, 15.
- ⁸² JPECNC, 1844, 21; 1845, 20; 1846, 32; 1847, 12.
- ⁸³ JPECNC, 1850, 14, 28.
- ⁸⁴ JPECNC, 1850, 28; 1851, 16.
- ⁸⁵ JPECNC, 1851, 36.
- ⁸⁶ Raymond A. Winslow, Jr., History of The Church of The Holy Trinity Hertford, North Carolina (n.p., 1969) 12, 17. [place and publisher missing] Hereinafter cited as Winslow, Holy Trinity.
- ⁸⁷ JPECNC, 1848, 28; 1851, 36; 1861, 46.
- ⁸⁸ Winslow, Holy Trinity, 13, 19; Perquimans County Deeds, Office of Register of Deeds, Hertford, Deed Book GG, 75.
- ⁸⁹ JPECNC, 1854, 34; Winslow, Holy Trinity, 16. Sarah Edna Jones [1819-1857] was the daughter of William Jones, a planter in the Old Neck area.
- ⁹⁰ New Grove Dictionary of American Music, s.v. "Jardine, George."
- ⁹¹ Ochse, Orpha, The History of the Organ in the United States (Bloomington: Indiana University Press, 1975), 151-163.
- ⁹² Barbara Owen, The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century (Raleigh: The Sunbury Press, 1979), 81.
- ⁹³ JPECNC, 1851, 36. According to inventory list of the Extant Organs Committee of the Organ Historical Society made in June 1983, there are only three George Jardine organs located in North Carolina, all of which are in Episcopal churches: this one in Hertford dated 1852, Church of Our Savior in Jackson dated c. 1849, and St. Bartholomew's Church in Pittsboro date unknown.
- ⁹⁴ JPECNC, 1851, 16.
- ⁹⁵ JPECNC, 1854, 35; 1857, 23; 1858, 24.
- ⁹⁶ JPECNC, 1854, 34; 1859, 46.
- ⁹⁷ JPECNC, 1858, 50. A highly acclaimed chancel window by Doremus was also installed at St. Paul's Church in Edenton in memory of Josiah Collins the Eldest [JPECNC, 1857, 46].
- ⁹⁸ JPECNC, 1859, 22.
- ⁹⁹ JPECNC, 1859, 22, 45-46.
- ¹⁰⁰ JPECNC, 1864, 52.
- ¹⁰¹ Winslow, Holy Trinity, 18.
- ¹⁰² Winslow, Holy Trinity, 18.
- ¹⁰³ Journal of the Eleventh Annual Council of the Protestant Episcopal Church in the Diocese of East Carolina (Wilmington: W. L. DeRosset, Jr., Printer & Binder, 1894), 18, hereinafter cited as JDEC, date, page..
- ¹⁰⁴ JDEC, 1895, 7, 17.
- ¹⁰⁵ JDEC, 1895, 7.
- ¹⁰⁶ JDEC, 1895, 17.
- ¹⁰⁷ JDEC, 1889, 59.
- ¹⁰⁸ This information was provided to Raymond A. Winslow, Jr. by Isa Granbery Tucker in 1969. Author's interview with Winslow, November 23, 1997.
- ¹⁰⁹ The Perquimans Record (Hertford, NC), January 24, 1894.

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¹¹⁰ Economist-Falcon (Elizabeth City, NC), October 19, 1894.

¹¹¹ Raymond A. Winslow, Jr. research notes provided to author.

¹¹² Twelfth Census of the United States, 1900: Perquimans County, North Carolina, Population Schedule, 186B. Hertford Township, microfilm of National Archives Manuscript Copy, J. Y. Joyner Library, East Carolina University, Greenville.

¹¹³ Transcribed copy of Church of the Holy Trinity Parish Register in possession of the transcriber, Raymond A. Winslow, Jr., n.p., hereinafter cited as Holy Trinity Parish Register.

¹¹⁴ JDEC, 1896, 59.

¹¹⁵ Winslow, Holy Trinity, 23.

¹¹⁶ The Eastern Courier (Hertford, NC), April 9, May 14, July 9, 1896.

¹¹⁷ Winslow, Holy Trinity, 40.

¹¹⁸ Winslow, Holy Trinity. All information from this point on is extracted from this title, most of which is included in pages 24-33. Lassiter was the grandson of Benjamin S. Skinner, the church's founder.

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Verbal Boundary Description

The boundaries for the nominated property belonging to the Church of the Holy Trinity not only include the initial church site but three additional pieces of property acquired by the church as described in the following Perquimans County deeds, noting book and page: GG:75, 14:47, and 75:212. These deeds clearly outline the church's northern and eastern boundaries, including frontage to the Perquimans River. The northern property line of two contiguous pieces property described in deeds 107:416 and 32:482 establish the straight course of the church's southern boundary. Its western boundary fronts Church Street. (See sketch map)

Boundary Justification

The boundary includes the entire city lots that have historically been associated with the Church of the Holy Trinity and its cemetery.

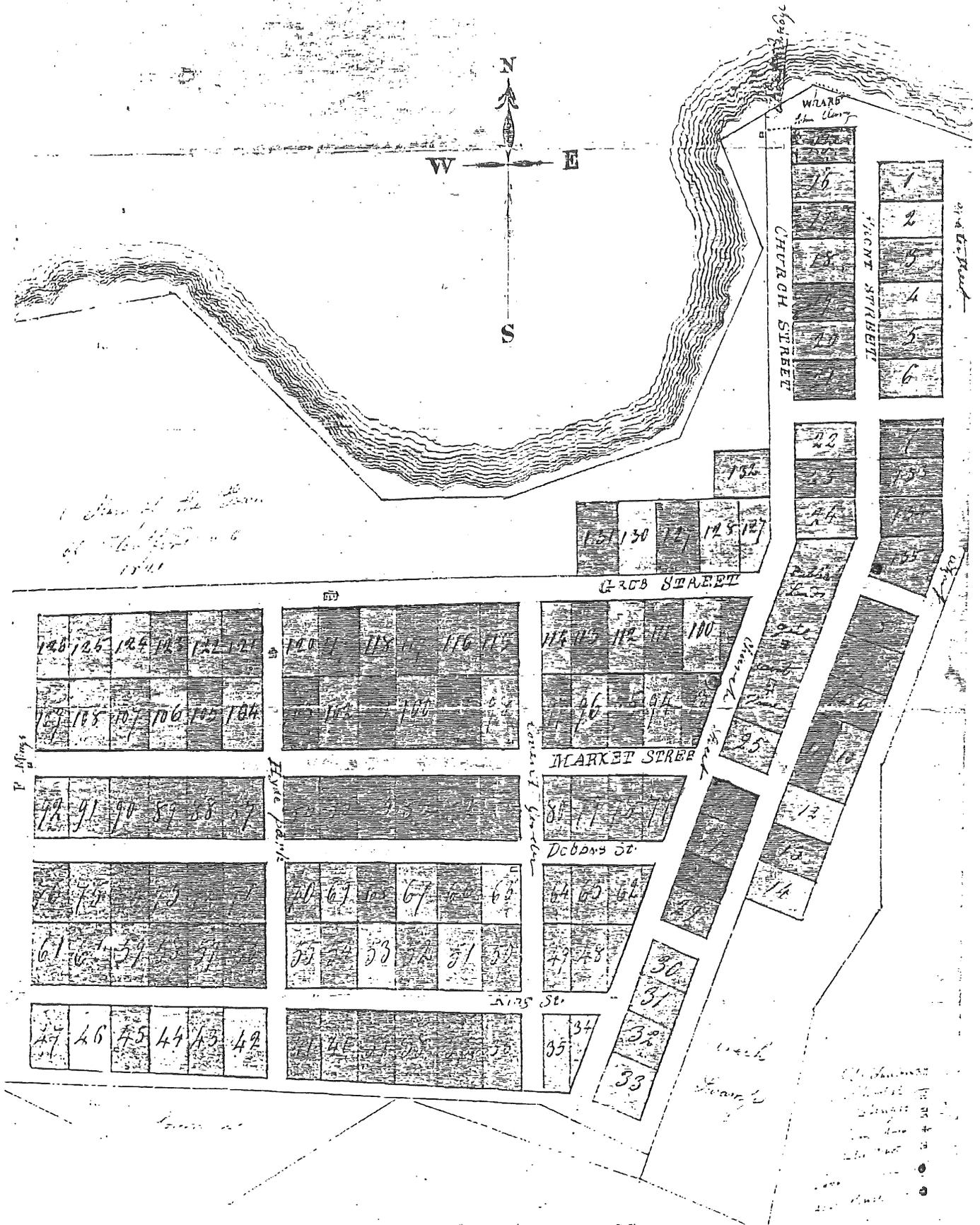


Exhibit 1: William S. Leonard map of Hertford, 1821
 | Southern Historical Collection, University of North Carolina at Chapel Hill

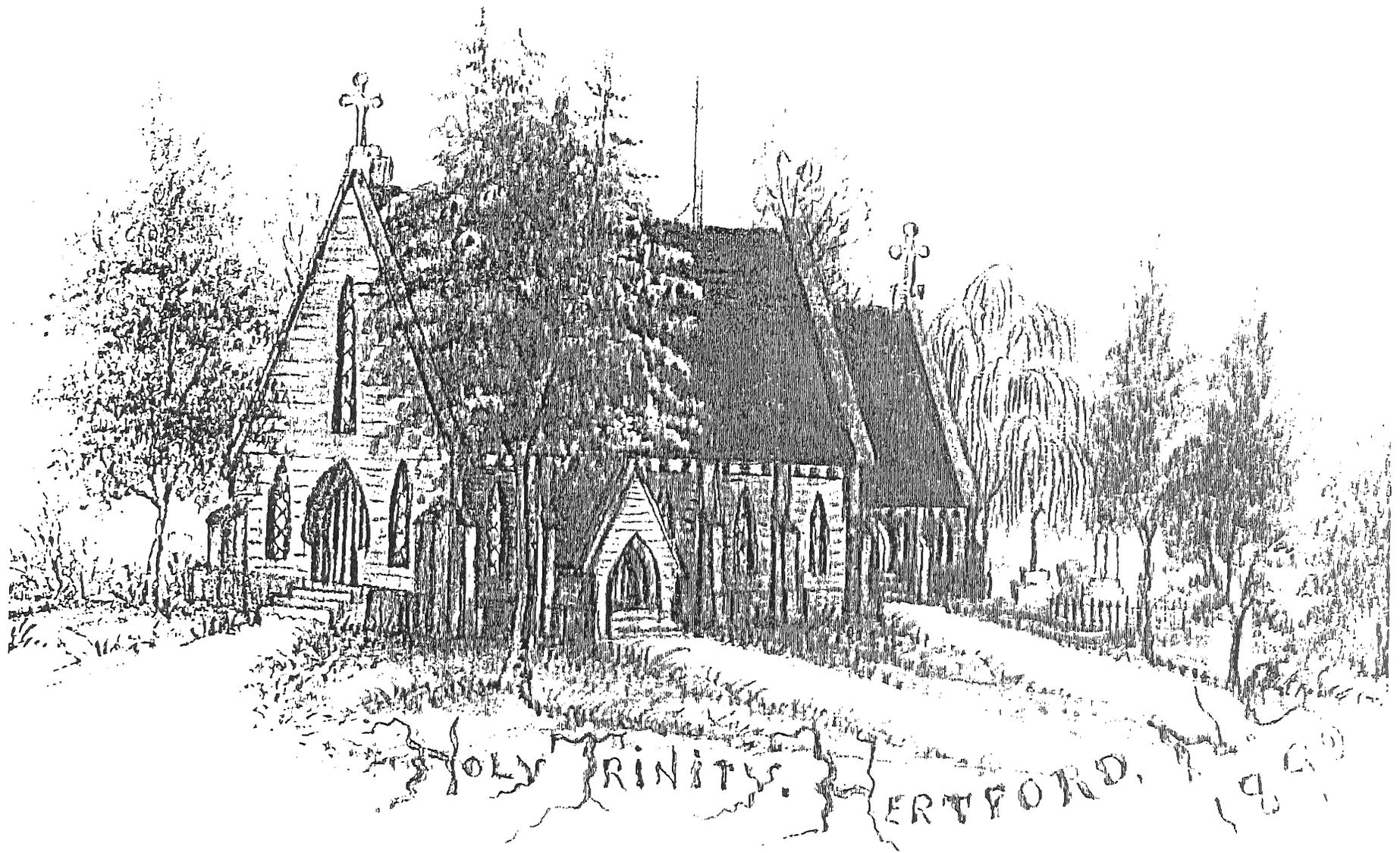


Exhibit 2: Watercolor by Penelope C. Norcom illustrating the Church of the Holy Trinity [Hertford, NC] in 1892. Original in possession of the church.

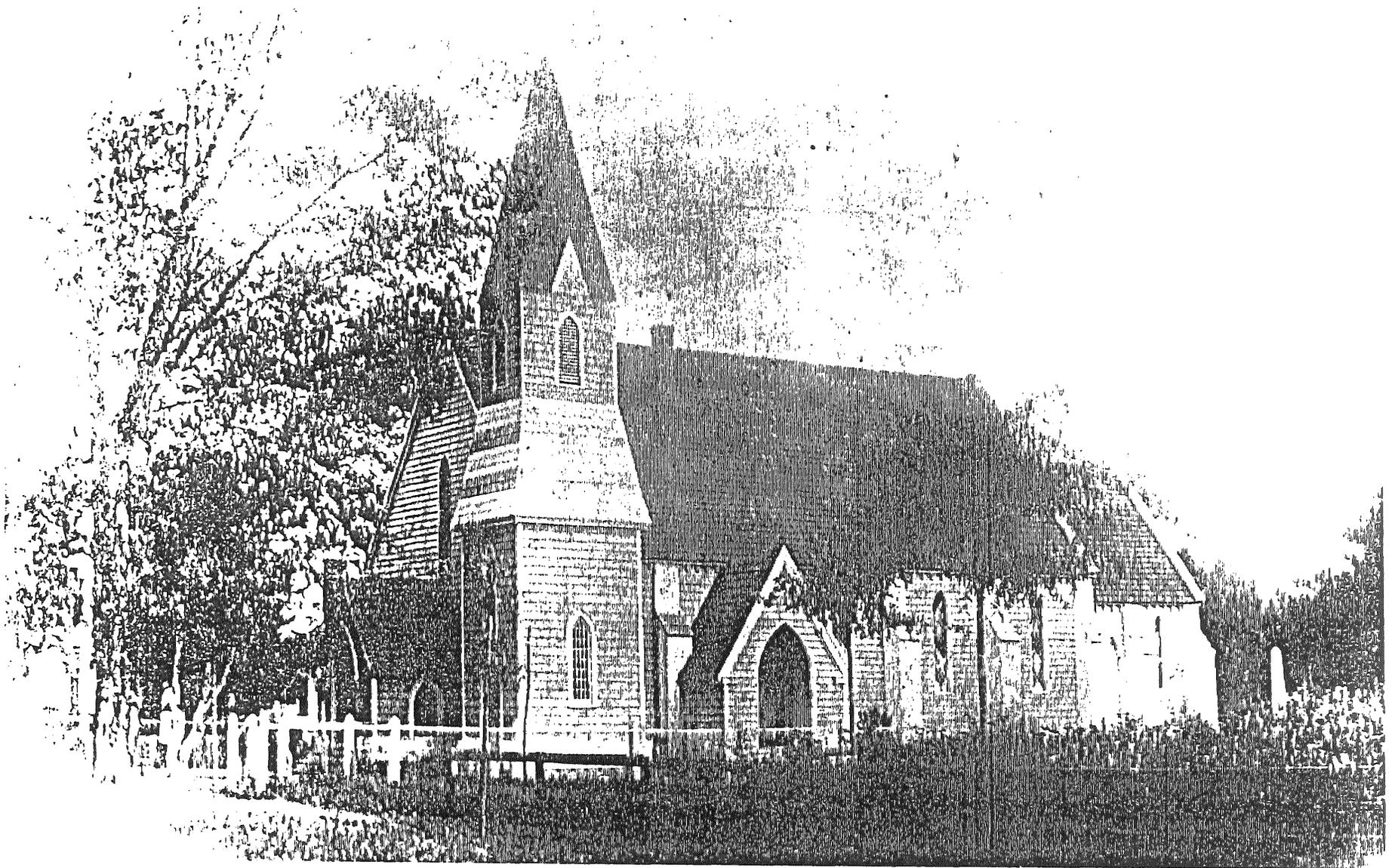


Exhibit 3: Church of the Holy Trinity [Hertford, NC], ca. 1900.
Original in possession of the church.

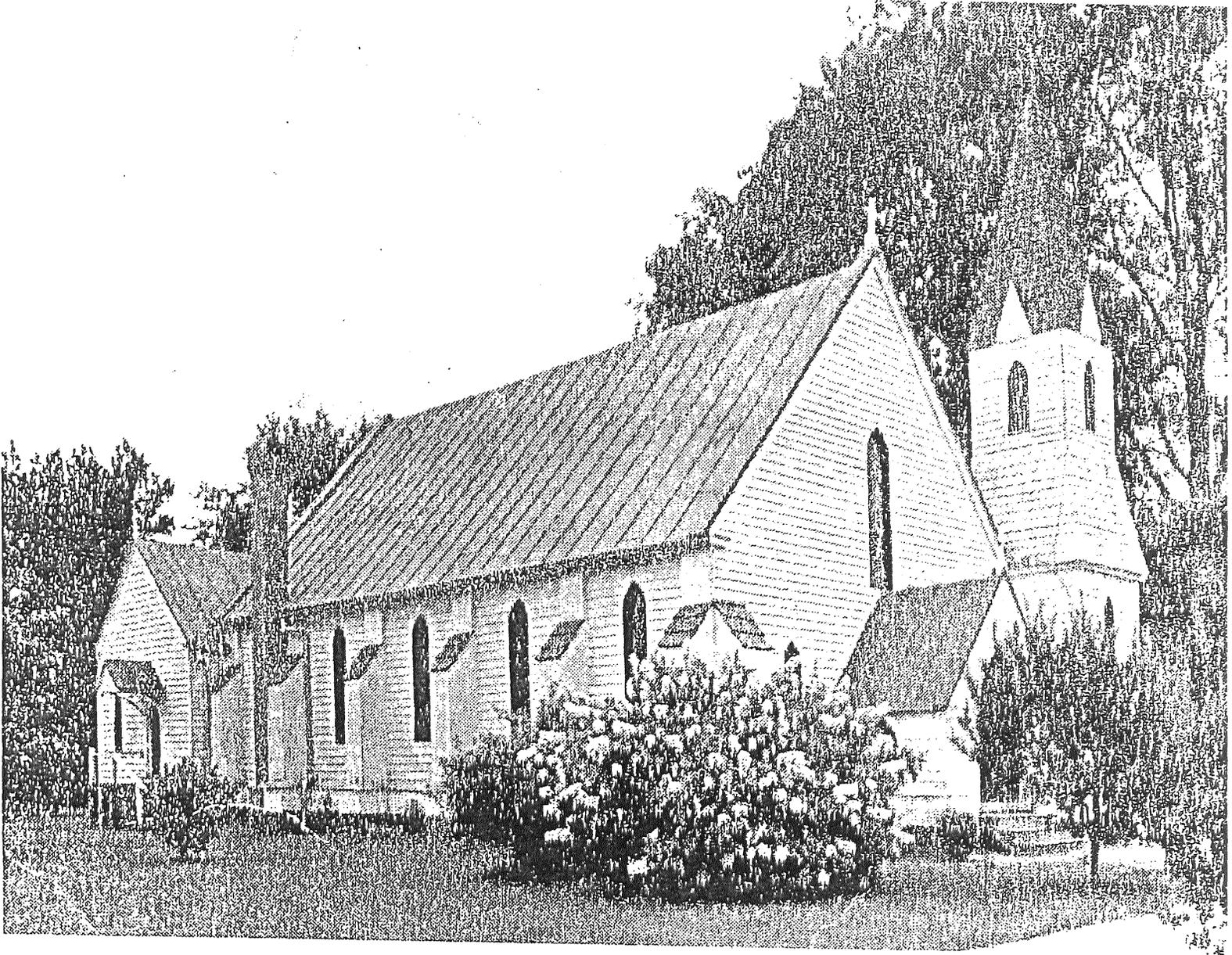


Exhibit 4: Church of the Holy Trinity [Hertford, NC], ca. 1950.
Original in possession of the church.

Church of the Holy Trinity

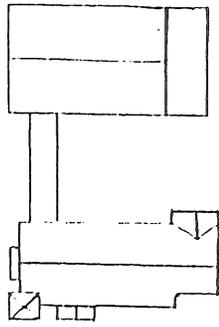
Herford
Perquimans County, North Carolina

SKETCH MAP

[drawing not to scale]



CHURCH STREET



C E M E T E R Y

Perquimans River

CYPRESS

Church of the Holy Trinity
Hertford
Perquimans County, NC
Hertford Quadrangle
1:24,000 Scale
Zone 18
UTM references
Easting: 368110
Northing: 4005505

