

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 St. Mark's Episcopal Church

other names/site number _____

2. Location

street & number 204 S. King Street N/A not for publication

city or town Halifax N/A vicinity

state North Carolina code NC county Halifax code 083 zip code 27839

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 1/7/98
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:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain) _____

Signature of the Keeper _____

Date of Action _____

St. Mark's Episcopal Church
Name of Property

Halifax 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 | 1 | buildings |
| | | sites |
| | | structures |
| | | objects |
| 1 | 1 | 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

Current Functions
(Enter categories from instructions)

Religion/religious facility

7. Description

Architectural Classification
(Enter categories from instructions)

Gothic Revival

Materials
(Enter categories from instructions)

foundation brick
walls wood
concrete block
roof asphalt
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.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture _____

Religion _____

Period of Significance

1855-1947 _____

Significant Dates

1855 _____

1925-1928 _____

Significant Person

(Complete if Criterion B is marked above)

N/A _____

Cultural Affiliation

N/A _____

Architect/Builder

Frederick FitzGerald _____

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:

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Halifax, Halifax County, NCSection number 7 Page 1**7. Narrative Description**

Situated in the small courthouse town of Halifax in Halifax County, St. Mark's Episcopal Church, a small, board-and-batten, Carpenter Gothic building, faces east onto King Street, the town's primary thoroughfare, and sits on the southwest corner lot of the intersection of Church and King streets. This one-half acre of land was originally a part of "The Grove" plantation, and its owner, Mrs. Eppes, conveyed it in 1854 to the church as a gift with the stipulation that it be used only for the church and never a cemetery.¹ The town's early development began to the north near the Roanoke River with growth extending in a southern direction. By the mid-nineteenth century, the town was beginning to encroach upon "The Grove," which offered a desirable and more economical site for the new church. Today, the church stands within a predominately residential area in close proximity to two other churches on King Street and the commercial district.

Centrally placed on the site, this simple board-and-batten Carpenter Gothic church, completed in 1855, stands approximately twenty-five feet from the street. A side walk extends along King Street, and a low brick wall separates it from the church grounds. This wall also frames the lot's boundaries along the northeast and southwest sides. A brick walk leads up to the front entrance and then branches to each side and extends along the side elevations to the entrances into the vestry room and sacristy, at the north and south respectively. Directly behind the church and connected by a covered walk is a modest cinder-block parish hall constructed in 1957. A driveway parallels the parish hall and rear northwest property line.

Mature trees and small shrubs further define St. Mark's landscape. A huge magnolia tree just south of the church nearly dwarfs its front facade. Three additional large trees, a magnolia, cedar, and oak, shade the church's King Street elevation. Small English boxwoods line the front walk and the outer perimeter of the walk along each side. Crepe myrtle, forsythia, and quince are randomly placed elsewhere in the yard.

Modest in scale and picturesque in detailing, the church follows a three-bay traditional gable-front form, which extends five bays in depth and rests on a brick foundation. Its timber throughout is primarily pine and cypress. A small open narthex protects the church's central entrance bay and mirrors the steep pitch of its gable-front roof. Rising just behind the front gable, a square-based bell cote with lancet ventilators on each side straddles the ridge. A large metal cross caps its tall pyramidal spire, which flares out slightly near the eaves.

The church's exterior configuration mirrors its interior plan, which includes a nave and raised chancel area. The chancel is flanked by two small rooms, a sacristy and vestry room. Toward the rear of the church, these rooms project as small gable-front extensions and are in-line with the rear facade. Along the side elevations, a brick walk with brick step terminus leads to an entrance into each room.

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Gothic Revival exterior details, such as board-and-batten sheathing, lancet windows, and Gothic pointed-arch entrances, complement the scale and form of St. Mark's Church. Handsome, uniformly cut and applied board-and-batten sheathing faces the exterior walls of the church, bell tower, and narthex. Each batten has chamfered corners. A plain board apron with canted cap skirts the base of the church. This apron cap secures the base of the majority of battens. Characteristic pointed-arched openings frame all the doorways and windows. The central front entrance has a double leaf board-and-batten door, all others have similar single-leaf doors. Each window is a tall narrow lancet, except for the front ones, which are significantly smaller in size. In the face of the primary gable ends, a central lancet window distinguishes the front facade and a triplet grouping dominates the chancel area.

The narthex exhibits the more decorative possibilities associated with the Carpenter Gothic style, however, in a restrained, conservative fashion. Here, a cross-braced peaked opening with foliate cut-out details and flanking plain recessed panels defines its entrance. Two brick steps, with wrought-iron hand rails, lead up to this entrance. These hand rails are attached to the recessed panels as are a pair of small drop lantern light fixtures. Upon entering the narthex, its interior sheathing features narrow horizontal boards with ventilation spacing. A similar lantern fixture hangs from the ceiling.

Although through the years many of St. Mark's original furnishings were replaced and their arrangement modified, the church retains its overall Gothic Revival spatial integrity and detail. The interior features a rectilinear nave and chancel. A large Gothic arch dominates the chancel area. Small doorways, also with Gothic openings, flank this arch and lead into the vestry room and sacristy. A center aisle bisects the nave and extends unimpeded to the altar.

As typical in Gothic Revival church interiors, St. Mark's utilizes dark-stained woodwork to contrast with its white plaster walls. All interior woodwork, including the wainscoting and ceiling, is dark-stained. The architraves for both the windows and doors are plain with simple backbands. In both the nave and chancel, wainscoting lines the walls. Three-inch vertically-placed boards with a narrow bead plus a simple square-cut and coved chair rail make up this wainscoting. Similar boards also sheath the ceiling, which features deeply sloping sides and a flat soffit. Three modest trusses with chamfered braces segment the main ceiling into four distinct areas. Each area has horizontal sheathing along the side slope. Its soffit, however, is sub-divided into quadrants with the sheathing laid in alternating directions.

Today, the furnishings plan for St. Mark's includes eight ranges of pews lining the central aisle followed by two perpendicularly placed choir pews on each side. Next, the organ stands to the left with the baptismal font to the right. The chancel follows and includes three distinct areas, each rising one step above the

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other. The lower one extends beyond the chancel arch and includes the pulpit, lectern, and litany desk. The second provides the kneeling surface for the communion rail and has a central opening. The communion rail features handsome octagonal balusters with a molded handrail. On this level, two identical bishop chairs, exhibiting Eastlake designs, flank the altar. The third level provides a platform for the altar and reredos. A tall triplet window rises above the reredos. The ceiling of the recessed chancel is similar in form to that of the nave.

Two small rooms, identical in size, flank the chancel, the vestry room to the southwest and the sacristy to the northeast. These two rooms differ slightly in detail. The sacristy has an additional exterior door at the rear, which opens onto the covered walkway connecting the church and the parish hall. It also retains its original high ceiling, sheathed with beaded tongue-and-groove boards. On the other hand, the ceiling of the vestry room was lowered and is now finished with wall board. A plain baseboard skirts the plaster walls. In each room, a lancet window defines its gable end and a rectangular window interrupts the rear wall.

Located directly behind the church is the parish house built in 1957. This modest three-bay gable-front building complements the church in both scale and form. Constructed with concrete blocks, it features a central double-leaf entrance with transom, six-over-six sash windows, and a boxed cornice with returns. The southeast side elevation has a centrally-placed exterior chimney flanked by two windows and a side entrance from the covered walkway. The opposing northwest elevation has four bays, all windows except for an entrance at the western corner. The two windows and a brick chimney stack define the southwest elevation. A handsome frame semi-enclosed arcade provides a covered walkway connecting the church by way of the sacristy with the parish house. It was constructed at the same time as the parish hall.

Through the years various changes that complement the period of significance were made to both the interior and exterior of St. Mark's. The earliest known alteration is the addition of the Carpenter Gothic narthex in 1882. The most striking exterior change took place in 1925 when the principal side elevation windows were modified from their original rectangular form to lancet ones containing stained glass from the George Hardy Payne Studios in Patterson, New Jersey.² Each new window contains a foliate and cross border design with plain center. This change necessitated the application of new facings to the doors, windows, and chancel. Over the next three years, significant repairs were made to the church and included enlarging the chancel and replastering the interior.³ At various times new furnishings were introduced including the baptismal font in 1901, pews in 1955, and the pulpit in 1958. The brick walks and wall were installed in 1955 during the celebration of the church's centennial. Since the construction of the Parish House in 1957, St. Mark's Church has undergone few changes.

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8. Statement of SignificanceSummary

Located in the small town of Halifax, the county seat for Halifax County and an important political and economic center in the Roanoke River valley, St. Mark's Episcopal Church, built between 1854 and 1855, illustrates the more modest Gothic Revival style accepted by the Protestant Episcopal church in North Carolina during the antebellum period. It is representative of an emerging grass roots approval of the architectural precepts put forth by the New York Ecclesiological Society beginning in 1847 and its adoption of the early English parish church as an ideal. In the Diocese of North Carolina, the historical narrative of St. Mark's construction demonstrates two diocesan objectives, to expand the church throughout the state utilizing the missionary efforts of its clergy, especially deacons, and to begin building a church within an area as soon as possible after a missionary presence was established. The period of significance, 1855-1947, for St. Mark's incorporates each of these points plus the periodic adaptation of a building by a congregation to fit its needs. Through the missionary efforts and architectural abilities of Frederick FitzGerald, the members of St. Mark's constructed a picturesque gable-front board-and-batten Tudor Gothic church, with bell cote, steeply pitched gable-front roof, and diminutive transepts flanking the chancel. FitzGerald's detailed account of the church's construction identifies materials, paint color, and in several cases workmen, including the hired slave carpenters of Thomas Bragg, who was currently running for governor of North Carolina. His interest in current architectural trends within the Protestant Episcopal church is confirmed when he lists the purchase of a lectern and desk in May 1854 from the New York Ecclesiological Society-approved architect, John W. Priest. The New York Ecclesiological Society had begun publishing the New York Ecclesiologist in 1848, expressly to disseminate throughout the country an appreciation for the Gothic Revival. St. Mark's stands as an important link in the evolution of Gothic Revival as the architectural style of choice within the rapidly growing antebellum church in North Carolina. Promoted by the standing bishops, the missionary efforts of FitzGerald and others were the catalyst for this acceptance by small newly formed congregations.

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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.⁴ 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," gave rise to the development of an English Gothic Revival standard.⁵

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.⁶ 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."⁷ 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.⁸

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."⁹ 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.¹⁰ 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.¹¹

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

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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.¹² 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.¹³

In their capacities as architects and designers, Wills and Priest 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 New York Ecclesiological 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.¹⁴ 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."¹⁵ 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."¹⁶

On the other hand, Priest, a designer primarily of churches, is noted for "...several monuments of his skill and good taste..." in Baltimore "... while New York, New Jersey, Maryland, North Carolina and Alabama, all show enduring momentoes of his genius." A man of high principles, Priest is known also to have designed cottages, country-houses, parsonages, and schools.¹⁷ 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.¹⁸ On the other hand, he is credited with "perfecting" the design in Goldsboro

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for St. Stephen's Church, a brick "Early English Gothic church" constructed between 1856 and 1857.¹⁹ Initially in 1854, a rectory was included in the construction plans.²⁰ 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. Initially, 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 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.²¹ 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.²²

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.²³ 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.²⁴ 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.²⁵

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.²⁶ 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.²⁷

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. During the antebellum period, several clergy members showed a great gift along these lines, namely Joseph Blount Cheshire, Jarvis Buxton, John H. Parker, 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 frauds of men of corrupt minds; and proclaim to a gazing world, what has

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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.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 Ruberics 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

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effectually, we must have schools at home under the ca[r]e of the Church, 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. Lyman 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), and the Reverend Gilbert Higgs, who supplied drawings for various additions.⁴⁶

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.⁴⁷ 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. Barnabus 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."⁴⁹ St. James's Church, Kittrell, was reported in 1879 as having received a new chancel, front porch and bell tower; St. Mark's Memorial Church, Roxobel, was also enlarged by the addition of a chancel by 1883; 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."⁵⁰ [Exhibit 1]

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.⁵¹ 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.

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 \$55,000.⁵² Benton and Benton also designed the Parish Hall [1925-26] at Christ Church in Elizabeth City.⁵³ 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.

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Halifax, a center of trade on the Roanoke River, played a key role in the Revolutionary era. On April 4, 1776, delegates to the Fourth Provisional Congress there approved the Halifax Resolves, which authorized North Carolina's delegates to the Continental Congress to "concur" with the delegates in declaring independence from England. Later the North Carolina General Assembly met in Halifax, and President George Washington visited it in 1791, during his tour of southern states.⁵⁴

The construction in 1793 of a public house of worship in Halifax established the first religious presence in the small town. This undertaking in all likelihood stemmed from the efforts of the Rev. James L. Wilson, an Episcopal minister who served in Halifax County at Connoconara Chapel. Prior to the Revolutionary War, Kehukee Chapel, Quankey Chapel, and Connoconara Chapel were active centers of the Anglican faith in the county for the Church of England. Following the war, however, members were slow to reorganize. Even though the first Episcopal convention in North Carolina was held in Tarboro in 1790, it was not until 1817 that the Diocese of North Carolina was formally established. Through these years, this church built in Halifax served not only its struggling Episcopal community but as an open church for other denominations.⁵⁵

Five years later in 1822, Halifax's Episcopal community was officially organized as St. Mark's Church by the Rev. Samuel Sitgraves, a deacon and representative of the diocesan missionary society in the eastern part of the state. Shortly thereafter, it was admitted to the Diocese of North Carolina at its annual convention in New Bern. For the next eighteen years, St. Mark's experienced periods of growth, decline, and lapse. The old church continued as the worship place for the St. Mark's congregation as well as other denominations. Serving also as a community meeting place, it eventually adopted the name St. Mark's. The first bishop of North Carolina, the Rev. John Starke Ravenscroft, in 1828 noted the following:

In the town of Halifax, where I visited and in which I preached and baptized, we already have an interest which deserves to be cherished and which promises well to reward whatever exertions we may be able to put forth.⁵⁶

By 1832, the Rev. Jos. H. Saunders, the missionary officiating in Warren, Franklin, and Halifax counties reported: "A Missionary Salary of a least \$250 has been secured for the support of a Missionary to officiate exclusively between Scotland Neck and Halifax Town."⁵⁷ However, it was not until 1840 when the Rev. Joseph Blount Cheshire was sent as a missionary to the area by Bishop Levi Silliman Ives that services were established more regularly at St. Mark's. Ordained as a deacon on January 12, 1840 and assigned to St. Thomas Church in Windsor, Cheshire was quick to stimulate interest in erecting a church in Halifax. A lot was secured and \$400 or \$500 was

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subscribed for building a church.⁵⁸ One, however, was not built during Cheshire's ten-year ministry, but the number of communicants did increase to about forty.

A turning point for the St. Mark's congregation occurred in 1852 when Bishop Levi Silliman Ives instructed the Rev. Frederick FitzGerald [1825-1866] to set aside one Sunday a month for St. Mark's. A deacon, FitzGerald was currently serving the Church of the Saviour in Jackson. Holding his first service at the old free church in Halifax on May 9, 1852, he quickly energized St. Mark's seven communicants and began discussions about the erection of a new church.

Born in London, FitzGerald was reared in North Carolina from an early age in the family of Josiah Collins at Scuppernong. In 1847, he became a candidate for the holy orders and attended Berkley Divinity School in Middletown, Conn. Then in western North Carolina at Valle Crucis, FitzGerald continued his studies until he was ordained to the diaconate by Bishop Ives at St. Paul's Church in Edenton on April 29, 1851. Immediately thereafter, he moved to Northampton County to serve the Church of Our Savior in Jackson, which was consecrated on May 4, 1851.⁵⁹ Living at Henry K. Burgwyn's plantation Thornbury, he also tutored Burgwyn's children and held religious services for his slaves at Occoneechee Neck. As a consequence of Bishop Ives' defection to the Roman Catholic church in 1852, FitzGerald was ordained in Christ Church, Philadelphia on September 4, 1853.⁶⁰

Under his leadership, St. Mark's made great advancements during 1853. Services were now regularly held on the second Sunday of each month at the old free church, and the number of communicants had risen to nine. On May 16, the "friends of the Protestant Episcopal Church in and about the Town of Halifax..." agreed to formally establish St. Mark's as a parish. Vestrymen were selected and W. B. Edwards was chosen as senior warden with F. S. Marshall as junior warden and Payton E. Hervey as secretary.⁶¹

Plans for building a new church had progressed significantly. With funds "nearly sufficient for the building of a Church..." a building committee was appointed at the vestry meeting on May 16, 1853. Its six members were F. S. Marshall, Payton E. Hervey, B. F. Simmons, Joseph B. Batchelor, and W. W. Daniel. Frederick FitzGerald served as chairman. Their goal was to erect a church as soon as possible. Over the next eleven months, a "working plan" for a Tudor Gothic Church was drawn by FitzGerald, and a half acre of land on which to build the church was purchased from Col. Andrew Joyner for two hundred dollars.⁶² The newly appointed Bishop of North Carolina, the Rt. Rev. Thomas Atkinson, on his first official visit to Halifax, November 29, 1853 recorded: "The congregation at this place has been accustomed to worship in a Church common to several denominations, and otherwise inconvenient; but they are now preparing to build one for their own use."⁶³ FitzGerald may have been strongly influenced by the Church of Our Saviour in Jackson given the similarities between it and St. Mark's.

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Throughout the construction of the new church, Frederick FitzGerald kept in the church register a detailed accounting which provides a remarkable record of contributors, craftsmen, materials, expenses, and calendar. Carpenters began construction on the church on April 24, 1854. Nearly a month later on May 22, as chairman of the building committee, FitzGerald presented the following items as a report to the vestry:

1. That he had drawn a Plan for the Church.
2. That most of the timber was on the ground.
3. That the frame was nearly ready for raising.
4. That four carpenters are hired from Mr. Bragg at \$80, per month, and are boarded Mrs. Marshall's at \$20, per month.

At this same meeting, discussions began about securing a new site for the church in the hope of saving the \$200 cost of the previously decided upon land. Col. Andrew Joyner and F. S. Marshall were appointed as a committee to approach Mrs. Martha B. Eppes about conveying as a gift a piece of her plantation, The Grove. As reported on July 7, their overture met with success and one-half acre of land was generously donated by Mrs. Eppes. The gift, however, came with one stipulation that the property be used only for the church and church yard and never as a cemetery.⁶⁴

With the site now fixed, work proceeded on the church at a steady pace with care given toward keeping expenditures and receipts balanced. By July 4, 1854, the church frame was up. To accomplish this, five hands were hired and paid \$7.75 for their labor. Numerous payments for timber and shingles and hauling them to the site were made through September. Painting had begun by late fall. A special note was made when the carpenters finished their work on February 22, 1855. Throughout the construction of the church, the untiring and faithful labor of Frederick Sterling Marshall, the junior warden, greatly assisted the project. In his annual report submitted for the May 1855 convention held in Warrenton, FitzGerald proudly wrote the church is "now finished and ready for consecration at the Bishop's visitation, some time during the month of June."⁶⁵

FitzGerald provides a remarkable account of the church's builders and craftsmen. In all likelihood, the four carpenters hired from Thomas Bragg [1810-1872] were talented slave craftsmen, which he inherited from his father, Thomas Bragg [1778-1851], a well-known builder from Warrenton. Bragg received a total payment of three hundred dollars for their work plus ten dollars for their fare back to Raleigh. The hiring of skilled slave artisans was a common practice which persisted "... because it permitted such efficient allocation of the labor supply and consistently benefited slave owners."⁶⁶ In addition, three more carpenters, named Manly, Peter and Adam, worked on the building at various times. As the church was finished out, various opportunities arose for artisans to apply their trades. On December 25, 1854, James Lewis was paid for painting as was R. W. Hamlin on May 23,

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1855. Westley Smith was paid \$33 for brickwork on March 25, 1855. Shingles were supplied by T. M. Crowell.⁶⁷

Throughout the project, receipts and contributions were juggled at times necessitating more generous giving by the church's leadership. Accountings within the church register indicate that contributions totaled \$1,905 and construction expenses were \$1,352.71. These figures indicate that FitzGerald did not list all church expenses within the register accounting. Contributors included members of the Hill, Long, Devereux, Ransom, Wilkins, Gary, Clark, Burgwyn, and Moore families. Governor Charles Manly also made a donation. In addition, St. Mark's also received funds for special gifts. Its former rector, the Rev. Joseph B. Cheshire presented a Bible and Prayer Book. Daniel Morrelle gave funds for the purchase of a lectern and desk from New York architect, John W. Priest.

The consecration of St. Mark's by Bishop Atkinson, however, was delayed until October 28, 1855. Both the Rev. Frederick FitzGerald and the Rev. Joseph B. Cheshire participated in the celebration. Bishop Atkinson paid tribute to the success of this building project in his travel account, which states:

The erection of this handsome and convenient Church is an encouragement to effort in other quarters, for it was built neither by the many nor the rich, but by those to whom it cost effort and self denial.⁶⁸

With two new confirmands, the number of communicants at St. Mark's now totaled eleven.

This day of celebration was also marked with sadness at the resignation of the Rev. FitzGerald, who had begun the previous July transferring his ministerial duties to St. Stephen's Parish in Goldsboro and St. Mary's Parish in Kinston. FitzGerald left describing the new church as "a neat Tudor Gothic building, which, considering its cost, unites no small degree of appropriateness and comfort." He continued stating, "I know of no Parish in our Diocese where the prospects of the Church seem to be brighter than they now are in this...."⁶⁹ In addition, FitzGerald also relinquished his duties as rector of Church of the Saviour in Jackson and St. Barnabas' Church in Murfreesboro. He did retain, however, oversight of the ongoing construction of St. Barnabas', a "beautiful Easly[sic] Pointed Church."⁷⁰

Following FitzGerald's departure, a news article written by him appeared in an unknown newspaper and provided a detailed description of the consecration and the church itself. [Exhibit 2] This remarkable and lengthy description of the church included a wealth of details such as dimensions, plan, materials, plus paint and stain colors. An example of his attention to detail is provided in the following:

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The shingles are pointed, and painted with black fire-proof paint, and the rest of the outside is a light Portland sand-stone colour. The inside walls and wood work are of various shades of light ambre, while the chancel furniture is stained with dark amber varnish.⁷¹

In several instances, FitzGerald's descriptive detail illustrated features which were modified later. He noted the following about the windows:

The windows of the front are also lancet form, while the side nave windows are square-headed, (for the sake of economy,) these in time, however, will be mounted with plain hood-mouldings, and furnished with spandrels, thus giving them a Gothic appearance. The glass is cut into small squares.⁷²

Another feature he referred to was the presence of two small parapets which "added much to the light appearance of the church...." He also gave a careful description of the following:

The roof, inside, is plastered up to the tie-beams, and is divided into four bays by the principals, which project inward near four inches, and are well secured to the walls and tie-beams by curved chamfered braces, by which the tameness of a plain ceiling is avoided.⁷³

Toward the end, FitzGerald proudly stated that "...at the *farthest extreme*, when entirely finished, [the church] will not cost more than nineteen hundred dollars, and moreover, is paid for."⁷⁴ Having exposed his passion for church architecture, FitzGerald concluded by sharing his goals. He confessed:

These minute particulars are mentioned for no other purpose, than that other young parishes may be encouraged towards the erection of edifices for God's service that may not be altogether devoid of architectural pretensions, and to show how much may be done with a little money, when united with a very little knowledge of architecture, and persevering superintendence.⁷⁵

A final prayer was then given for St. Mark's petitioning "God grant that this humble house of prayer may be to multitudes 'none other than the House of God, the gate of Heaven.'"⁷⁶

During Frederick FitzGerald's tenure from 1852-1855, the size of St. Mark's congregation grew very little in the number of communicants from seven to eleven. Their faith, however, brought to completion the construction of the church, and their faith and new home sustained the church through the Civil War and Reconstruction. During the years before the war, the Rev. William Murphy ministered to the congregation for a brief period. His departure created a void which was

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occasionally filled by the Rev. Joseph Blount Cheshire in 1858 and then once a month by the Rev. Frederick FitzGerald in 1859-1860.⁷⁷ Failing health and great distance became too much of a burden and eventually compelled him to resign. He fondly wrote about St. Mark's, "Its beautiful little Church is in good repair, and it has a few souls who are as true as ever in their devotion and labors for the Church. Not without great regret have I given up its charge."⁷⁸ For a brief period, the Rev. A. A. Benton, a deacon, supplied St. Mark's. Both the Rev. Robert A. Castleman and then the Rev. Neilson Falls were the rectors much of the time between 1863-1870. Apparently, the ministerial position was vacant in 1872. The Rev. Richard H. Jones and the Rev. J. J. Norwood, however, served the congregation, respectively in 1871 and 1873-1874. The number of communicants between 1861 and 1875 increased only slightly from eight to eleven.⁷⁹

St. Mark's, however, experienced a ten-year period of renewal from 1875 to 1886 under the strong leadership of the Rev. Dr. Aristides S. Smith [1809?-1892]. Initially, Dr. Smith concurrently served four neighboring congregations, of which Halifax was the smallest. For this reason, his time in Halifax was limited with services held there "once each month, at night, and in the day whenever a fifth Sunday occurs..."⁸⁰ Although this schedule continued throughout Dr. Smith's tenure as rector and was considered an impediment to its growth, the number of communicants in the church rose to fifteen by 1886, and baptized members of the congregation increased during this period from thirty to forty-six.⁸¹

During the 1870s and 1880s, efforts were made at St. Mark's to improve the church facility, oftentimes through the assistance of the ladies of the church. These improvements included furnishings and additions to the building. In 1874, a \$75 pipe organ was purchased for the church as was carpet for the aisles.⁸² On the exterior in 1882, a porch was added to protect and enhance the front entrance. It cost forty dollars.⁸³ The ladies of the church raised approximately \$130 in 1882 to have the interior of the church painted, whitewashed and carpeted. With an additional gift of fifty dollars from "...a young gentleman of our communion, whose grandfather was one of the founders of this church...", the ladies had the chancel floor raised and purchased two chancel chairs.⁸⁴

As the turn of the century approached, the rectors of St. Mark's once again began to change more frequently and the ladies of the church continued to raise funds for church projects. For several years the rector of Trinity Church in Scotland Neck, the Rev. Herbert W. Robinson conducted services at St. Mark's.⁸⁵ Following his departure, the oversight of St. Mark's became associated in 1889 with Grace Church in Weldon which was just building a rectory for its new minister, the Rev. W. Lawton Mellichampe. By this time, the number of communicants at St. Mark's had risen to twenty-two.⁸⁶ When the Rev. Mellichampe resigned in 1893, this number had risen to thirty-one.⁸⁷ The next two rectors of St. Mark's were the Rev. Walter J. Smith, who served from 1894 until 1898, and then Rev. Louis Hector Schubert. In 1900 the church had twenty-five communicants.⁸⁸

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The ladies of St. Mark's continued their efforts to raise funds for church projects. In the early 1890s, these projects included the cemetery, furniture repairs, and the development of a fund for building tower.⁸⁹ Fund raising projects included musicals, quilt raffles, and annual feasts on Tuesday, Wednesday and Thursday nights of the first week of Superior court in November.⁹⁰ Their efforts helped fund in 1896-1897 the reshingling of the roof.⁹¹ At this time, the small parapets, previously described by FitzGerald following the completion of the church [Exhibit 2], may have been removed. In 1898, the ladies also funded \$128.50 of church improvements and repairs which included finishing the inside with oiled and varnished native pine. In addition, Rev. Smith noted that the church bell was cracked and in need of replacement plus there was an urgent need for a font.⁹² In 1901 the church received both, a marble font in memory of Mary Long Hill, and a new bell costing \$82 from the ladies of the church.⁹³

Throughout the twentieth century, St. Mark's has remained a small village church just as the town of Halifax has remained a small courthouse town. The congregation had not grown significantly by 1924 and now included twenty-nine communicants. Between 1900 and 1955, seventeen ministers served St. Mark's. Its twentieth-century history is highlighted by two celebrations, one a Jubilee held on February 21, 1926 and the other a Centennial held October 30, 1955. The Jubilee celebration prompted significant work to be done on the church. The replacement of the "old dilapidated windows with new ones in keeping with the architecture of the Church" was a goal. The installation of new stained glass windows from the George Hardy Payne Studios, Patterson, New Jersey was reported by the Roanoke News in Weldon on March 25, 1926. The Carolina Churchman on June 28, 1928 reported that over a three year period, St. Mark's had spent \$2,100 on the following repairs:

The plastering has been knocked down and renewed, the chancel enlarged, new facings added to the doors, windows and chancel, and the interior painted....It is hoped that we may be able to install a reredos and new altar in the nearer future.⁹⁴

Eventually, a new reredos and altar were added during the 1930s possibly during the period that the Rev. D. Parker Moore served as minister. Moore also served at the Church of the Saviour in Jackson and Grace Church in Weldon. During his tenure, St. Mark's had its largest number of communicants. The reredos was given in memory of Sterling Marshall Gary and his grandfather, Frederick Sterling Marshall. The only ordination service ever held at St. Mark's was for the Rev. Thomas Lawson Cox, when he entered the priesthood on July 9, 1947.⁹⁵ By 1957, the congregation expanded the church facilities, adding a parish house at the rear and connecting both with a partially enclosed arcade. Today, the congregation has diminished in size to eight communicants, who remain committed to St. Mark's, its mission, and its preservation.

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- ¹ St. Mark's Episcopal Church Parish Register, May 22, 1854 and July 7, 1854 in possession of Ruth Proctor in Halifax, hereinafter cited as St. Mark's Register.
- ² St. Mark's Vertical File, Halifax County Library, Roanoke News [Weldon], March 25, 1926.
- ³ St. Mark's Vertical File, Halifax County Library, Carolina Churchman, June 28, 1928, herein after cited as Carolina Churchman, date.
- ⁴ Raymond W. Albright, A History of the Protestant Episcopal Church (New York: The MacMillan Company, 1964), 292, hereinafter cited as Albright, Protestant Episcopal Church.
- ⁵ 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.
- ⁶ 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.
- ⁷ Loth and Sadler, Only Proper Style, 62.
- ⁸ Stanton, Gothic Revival, 185-187.
- ⁹ Loth and Sadler, Only Proper Style, 62.
- ¹⁰ 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.
- ¹¹ Albright, Protestant Episcopal Church, 187.
- ¹² Pierson, American Buildings and Their Architects, 201-202.
- ¹³ 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.
- ¹⁴ 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.
- ¹⁵ JPECNC, 1849, 19.
- ¹⁶ 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.
- ¹⁷ Stanton, Gothic Revival, 180, 187.
- ¹⁸ St. Mark's Register.
- ¹⁹ 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.
- ²⁰ JPECNC, 1854, 42.
- ²¹ Stanton, Gothic Revival, 65, 68-69, 73-76.
- ²² New York Ecclesiologist II (no. 1, 1849): 25; Stanton, Gothic Revival, 185.
- ²³ 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."].
- ²⁴ Loth and Sadler, Only Proper Style, 61.

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- ²⁵ 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.
- ²⁶ 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.
- ²⁷ JPECNC, 1842, 20-21.
- ²⁸ London and Lemmon, Episcopal Church in NC, 196-197.
- ²⁹ Note: Ives married Hobart's daughter.
- 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 protege of The Right Rev. George Washington Doane, Bishop of New Jersey.
- ³² Bishir, North Carolina Architecture, 237.
- ³³ Patrick, "Ecclesiological Gothic," 122; New York Ecclesiological Society I (no. 4, 1849): 115-116.
- ³⁴ 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; 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."
- ⁴⁷ Catherine W. Bishir, North Carolina Architecture (Chapel Hill: University of North Carolina Press, 1990), 314.
- ⁴⁸ JPECNC, 1879, 77.
- ⁴⁹ 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.
- ⁵⁰ JPECNC, 1879, 81; 1883, 68; 1886, 26.

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- ⁵¹ 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.
- ⁵² Smith, History Trinity Parish, 47,49.
- ⁵³ 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.
- ⁵⁴ Hugh Talmadge Lefler and Albert Ray Newsome, North Carolina: The History of a Southern State, 3rd ed. (Chapel Hill: University of North Carolina Press, 1973), 218-219, 259; William S. Powell, North Carolina Through Four Centuries (Chapel Hill: University of North Carolina Press, 1989), 259.
- ⁵⁵ Jerry Cross, "First House of Worship in the Town of Halifax 1793-1911," unpublished manuscript, 1987, 1-3.
- ⁵⁶ Nelle Haynes Gregory, "History of St. Mark's Episcopal Church Halifax, N.C. 1855-1955" copy in the St. Mark's Episcopal Church file at the Survey and Planning Branch, N. C. Division of Archives and History, Raleigh, N.C.
- ⁵⁷ JPECNC, 1832, 17.
- ⁵⁸ JPECNC, 1840, 21.
- ⁵⁹ Henry Wilkins Lewis, Northampton Parishes (Jackson, NC: n.p., 1951), 48. The Church of Our Saviour was constructed under the ministerial guidance of the Rev. William H. Harison, who moved to North Carolina from the Diocese of New York to serve St. Thomas Church in Windsor and as a missionary in Northampton County [JPECNC, 1849, 14].
- ⁶⁰ James Elliott Moore, "Frederick FitzGerald," DNCB, 204-205.
- ⁶¹ St. Mark's Register.
- ⁶² St. Mark's Register.
- ⁶³ JPECNC, 1854, 13.
- ⁶⁴ Martha B. Eppes to the Rev. Frederick FitzGerald, rector, Col. Andrew Joyner, F. S. Marshall, J. B. Batchelor, Peyton E. Hervey, William W. Daniel, Dr. Henry Joyner, B. F. Simmons, wardens and vestry and trustees of St. Mark's Church, July 27, 1854, Halifax County Deeds, Office of the Register of Deeds, Halifax County Courthouse, Book 33, 491-492.
- ⁶⁵ JPECNC, 1855, 43.
- ⁶⁶ Bishir, Brown, Lounsbury, and Wood, Architects and Builders in NC, 101.
- ⁶⁷ St. Mark's Register.
- ⁶⁸ JPECNC, 1856, 19.
- ⁶⁹ JPECNC, 1856, 55-57.
- ⁷⁰ JPECNC, 1856, 55; 1858, 39-40.
- ⁷¹ St. Mark's Register.
- ⁷² St. Mark's Register.
- ⁷³ St. Mark's Register.
- ⁷⁴ His cost figure would appear to take into account the proposed plan for the side elevation windows in the nave.
- ⁷⁵ St. Mark's Register.
- ⁷⁶ St. Mark's Register.
- ⁷⁷ During this time FitzGerald was associated with the construction of churches in Goldsboro and Wilson [JPECNC, 1859, 32-33].
- ⁷⁸ JPECNC, 1860, 36.

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⁷⁹ JPECNC, 1861, 27; 1875, 113.

⁸⁰ JPECNC, 1876, 132-133. The three churches were St. Clement's Church in Ringwood with twelve communicants, Trinity Church in Scotland Neck with ninety-two, and Church of the Advent in Enfield with ten. In 1875 the number of communicants in each of these churches varied respectively from twelve in Ringwood, ninety-two in Scotland Neck, to ten in Enfield. The size of each congregation was extracted from JPECNC, 1875 Appendix B, 10-12.

⁸¹ JPECNC, 1875, 113; 1881, 19; 1883, 127; 1886, 86.

⁸² St. Mark's Register.

⁸³ JPECNC, 1878, 94.

⁸⁴ JPECNC, 1882, 151.

⁸⁵ JPECNC, 1886, 26, 86; 1887, 126.

⁸⁶ JPECNC, 1889, 12; 1890, 19, 101.

⁸⁷ JPECNC, 1893, 141.

⁸⁸ JPECNC, 1894, 112; 1898, 84-85; 1899, 85; 1900, 89.

⁸⁹ JPECNC, 1892, 96.

⁹⁰ The Democrat, Scotland Neck, N.C., November 9, 1893; May 10 and November 8, 1894; [The Commonwealth] April 15, 1897.

⁹¹ JPECNC, 1896, 81-82; 1897, 78-79.

⁹² JPECNC, 1898, 84-85.

⁹³ JPECNC, 1901, 91; Gregory, History of St. Mark's, 4.

⁹⁴ Carolina Churchman, June 28, 1928.

⁹⁵ JPECNC, 1930, 10; 1931, 16; Gregory, History of St. Mark's, 3-4."

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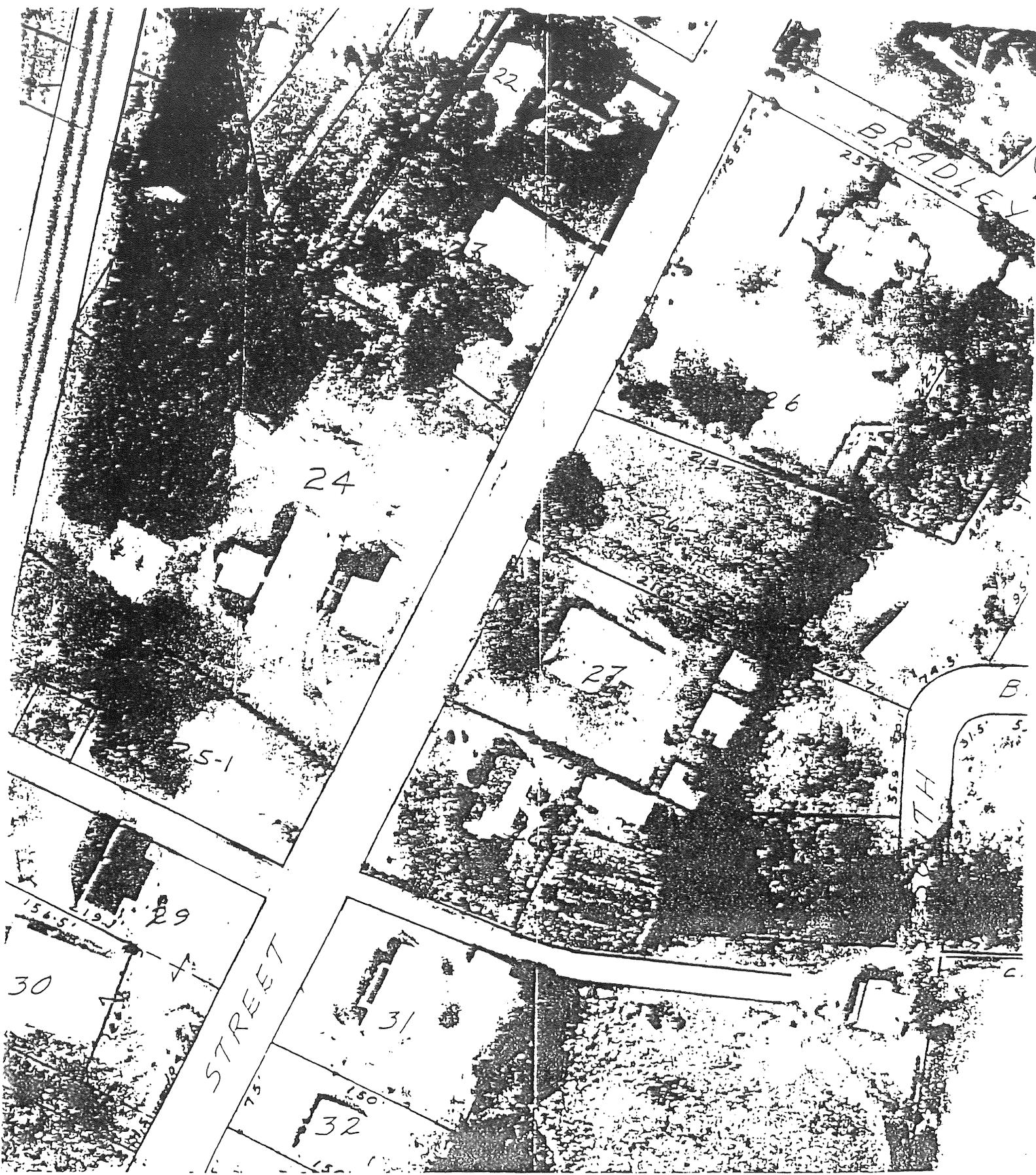
10. Geographical Data

Verbal Boundary Description

Almost rectangular in shape, the property for St. Mark's Episcopal Church fronts on King Street, extending approximately 130 feet along King Street to the corner and then approximately 150 feet along Church Street. This parcel containing one-half acre of land, is identified in the Halifax County tax maps as Halifax Township, map #417, parcel 22.

Boundary Justification

The boundary includes the entire city lot that has historically been associated with St. Mark's Episcopal Church.



St. Mark's Episcopal Church
204 South King Street, Halifax

Halifax County, North Carolina

Halifax County Tax Map #417, parcel 22

Scale 1" = 100'

