SEGREGATED SABBATHS: A SURVEY OF BLACK CHURCHES IN GEORGIA

BETWEEN 1850-1950

by

JOAN EILEEN HUTCHINGS

(Under the Direction of JOHN C. WATERS)

ABSTRACT

The purpose of this thesis is to analyze and survey selected African-American churches in Georgia to draw conclusions on their opportunities for preservation.

INDEX WORDS: African-American Churches, Historic Churches, Rural Churches, Church Architecture

SEGREGATED SABBATHS: THE ARCHITECTURAL DIFFERENCES BETWEEN WHITE AND BLACK CHURCHES IN GEORGIA BETWEEN 1850-1950

by

JOAN EILEEN HUTCHINGS

B.F.A., Valdosta State University, 2002

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

MASTER OF HISTORIC PRESERVATION

ATHENS, GEORGIA

2005

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JOAN EILEEN HUTCHINGS

Major Professor:	John C. Waters
Committee:	Mary Anne Akers Jeanne Cyriaque James Reap

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
May 2005

DEDICATION

Far too long have African American cultural resources have been among the most threatened, for as an underclass, African Americans have had less authority over their surrounding environment. Therefore their communities have been more susceptible to development pressures. Likewise the significance of African American resources and the imperative for their protection have often gone unrecognized. This thesis is dedicated to the increasing recognition and protection of these lush, yet undervalued, resources.

ACKNOWLEDGEMENTS

I am indebted to many people for their assistance in the conception and writing of this thesis. I wish to express my appreation to John C. Waters, who served as advisor for this thesis. My thanks are also due to my reading committee Mary Anne Akers, Jeanne Cyriaque, and James Reap for their sensitive and careful editing. I want to thank the Historic Preservation Division who provided me with the materials and collections needed to complete this work. I owe a further debt to the staffs of the University of Georgia Library, Athens-Clarke Public Library. To Bryan Hardman a fellow classmate who has been a guiding spirit throughout and has given me great insight on this whole process. I express my gratitude to all of my friends and family for their interest and encouragement. Most of all, I am grateful to my mother for her unremitting support and encouragement to complete this work if it were not for you I would not be here today.

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CHAPTER 1

INTRODUCTION

The original purpose of this thesis was to analyze and survey selected African-American churches in Georgia to draw conclusions on their architectural differences and similarities to majority white churches. However, investigation revealed few architectural differences and the churches instead reflected the general form and character of white churches in the state. Thus, this thesis became a survey of black churches and their opportunities for preservation. The history of African-Americans in Georgia is ineradicable to the state's history, just as African-American history is imperative to a comprehension of our nation's evolution. That this fact is often neglected in historic preservation makes essential the special attention of this thesis topic to African-American resources more specifically African-American churches. The preparation of this thesis on African-American churches is one aspect in the overall documentation and survey of black churches in Georgia. In addition, this thesis will consider the fate of a number of churches not ordinarily considered historic.

African-American cultural resources have been among the most endangered; as an underprivileged people, blacks have had less control over their immediate environment. As a result their communities have been more susceptible to development pressures. Therefore, the significance of black churches and the imperative for their protection have often gone unrecognized.

The information presented in this thesis would be most useful to those individuals who wish to take vital steps to protect significant historically black churches in their

communities. Although, much research remains to be done in this area a conscious effort has been made to document and analyze these historic resources as they currently are.

Chapter Two discusses the reasons for segregated churches and how black churches came to be.

Chapter Three contains the differences black church architecture has from majority white churches, and the obvious reasons for this.

In Chapter Four case studies are presented which assist in the evaluation of the relative significance of the churches identified.

In the later chapters, conclusions and recommendations towards the information presented in the case studies is presented. Thesis findings are stated in the conclusion along with recommendations for the churches for the future.

CHAPTER 2

A HISTORICAL BACKGROUND OF THE SIGNIFICANCE OF BLACK CHURCHES AND THE INVISIBLE INSTITUTION

In considering the role of black churches in society today, it is crucial to examine not only the racial-historical context but also the significant changes that have taken place since the 1960s in American civil society, the black community and that nature and practice of black religion. In the last three and a half decades people's ideas and perceptions about community have been dramatically altered by developments like the end to codified racism and systematic segregation, a change in societal gender roles, and an information-communication technology explosion that has changed the nature of how we interact in the world. In the last few decades there has been an increase in fundamentalist-oriented religion, an increase in advocacy organizations, and a decline in belief that the government has the means to tend to social needs and concerns, and a decrease in the hegemony of traditional Christianity in the American context.

These societal propensities have produced dramatic changes in the black community and in black churches as well. Because legalized racism has come to an end it has aided in class differences among blacks to appear more prominent. The end to segregation has produced the suburbanization of the black middle class.[1] This same change has resulted in the black underclass decaying in urban areas. Black churches most often include members who do not reside near the institution. These churches are faced with relatively new discussion about whether the community is the people who

attend the church or the people who live in the neighborhood.[2] The two communities may not be synonymous due to material interests, so priority must be taken for the needs of their constituencies. How blacks define community has further been affected because of changes in racial, gender, and technology enhanced interpersonal relations. C. Eric Lincoln contends that though the black church has always been considered the " most formidable bastion of black identity, the Tiger Woods syndrome' which rejects the race of one parent as being defining to the exclusion of the other is awesome in its potential for the fragmentation of the church and the African American community."[3] It is increasing clear to black women that racial identification cannot be constructed in a way that excludes gender. Many theorists contend that the political socialization that has occurred in African American churches tends to emphasize racial unity at the expense of gender concerns.[4] The fastest growing churches among blacks are the most theologically conservative, this is also true for American society as well. The rise in numbers of parishioners attending denominations like the Church of God in Christ as well as independent churches that deemphasize racial issues in favor of a "prosperity gospel" has been dramatic.[5] The rise in number of advocacy organizations has impacted the black community. It is documented that the number of groups advocating for the interest of minorities increased six times between 1955 and 1985. Therefore, the focalization of black churches to the interests of the African American community may be weakened. The decline in the belief that the government can effectively address social problems might have served to enhance the public position of African American churches.

[2] Smith, op cit, 47.
[3] Smith, op cit, 47.
[4] Smith, op cit, 48.
[5] Smith, op cit, 48.

However, because of the support of black churches for electoral representation as a means of addressing issues that have faced the black community, they too have become associated with the limited progress that electoral politics produces.[6] This dissatisfaction has aided to a loss of the traditional black churches' hegemony in social and political affairs. Increasing numbers of African Americans do not attend church and do not look to the church for leadership. Whereas a generation ago as many as 80 percent of blacks went to church today some contend that number is as low as 40 percent.[7] While this number has more than likely been underestimated, the idea that black churches are in peril persists. The majority of the basis for this concern derives from the fact that the unchurched come disproportionately from young, men, and the underclass. The irony of this is that these are exactly the communities that have usually been underrepresented and the communities from which contemporary sociopolitical action needs to be concentrated.

Before the Civil War, Christianity was widespread throughout the slave community. By this time the abundant majority of slaves were American-born, and the cultural and linguistic restrictions which had hindered the evangelization of previous generations for American-born slaves were no longer an obstacle. Due to the common hostility of the planters to the catechizing of slaves, Christianity was disseminated in the South primarily through the efforts of churches and missionaries rather than the slaveholders themselves. Not every slave was Christian, nor did every slave who embraced Christianity belonged to a church, although the doctrines, symbols, and the vision of life preached by Christianity were familiar to the majority of slaves. Most

[6] Smith, op cit, 48.
[7] Smith, op cit, 48.

slaves had some form of contact with organized Christian churches and merged the ideas they learned there with what they remembered individually or collectively from Africa.[8] Towards the end of the antebellum period the so-called invisible institution of slave Christianity came to be.

The invisible institution as it is referred to as the religion of the slaves existed in the South before emancipation in independent black churches with slave members. It was not extraordinary in racially mixed churches for slaves to outnumber masters in attendance at Sunday services. But by no means was the religious experience of the slaves limited in the invisible structures of the institutional church. It is evident through the numerous declarations of fugitive and freed slaves, that the slave community had a broad religious life of its own concealed from the watch-full eyes of the master. Slaves made Christianity genuinely their own in the seclusion of the quarters or in the isolation of the brush arbors. The term *hush harbor* is an obvious parallel to *brush arbor* or *brush harbor*, names that whites gave to camp meetings, revivals, and places of worship they created in burns or groves on the frontier.[9] However, as the name implies, the site and occurrence of these slave meetings were often secret.[10]

The religion of the slaves was both institutional and non institutional, visible and invisible, formally organized and spontaneously adapted.[11] In the local church the routine Sunday worship was correlated by illegal, or at least informal, prayer meetings, on weeknights in the slave cabins. Preachers licensed by the church and hired by the

[8] William E. Montgomery. *African- American Churches*. Available from The Handbook of Texas online. www.tsha.utexas.edu/handbook/online/articles/view/AA/pkatz.html; Internet; accessed 30 November 2004.
[9] Janet D. Cornelius, *Slave Missions and the Black Church in the Antebellum South.* Columbia: University of South Carolina Press, 1999, 9.
[10] Montgomery, op cit, 9.
[11] Raboteau, op cit, 212.

master were supplemented by slave preachers licensed only by the spirit.[12] Because most slaves could not read texts from the Bible, verses were broken down from the spirituals. In some instances, slaves were prohibited by masters to attend church, or even praying, and risked floggings to frequent private gatherings to worship God.

Slaves emitted the sufferings and requirements of their days into all-night singing and praying. Black folklore and folk sayings recall these secret meetings. According to a black minister on the sea islands, the expression "let mornin' star greet you on yo' prayin' ground" referred to slaves who sneaked to their secret prayer places in the woods late at night but kept an eye out for the morning star. When it started twinkling, slaves knew morning would soon follow and it was time for them to return home before they were missed.[13] The slave community related Christianity to its own distinct experience. Symbols, myths, and values of Judeo-Christian tradition supported the slave community's image of itself.

Slaves were often moved to retain their own religious meetings out of revolt against the vitiated Gospel preached by their master's preachers. Repeated ad nauseam, slaves were advised to be loyal and obedient in sermons. Slaves were routinely subjected to the type of sermon paraphrased by Frank Roberson:

> You slaves will go to heaven if you are good, but don't ever think that you are good, but don't ever think that you will be close to your mistress and master. No! No! there will be a wall between you; but there will be holes in it that will be permit you to look out and see your mistress when she passes by. If you want to sit behind this wall,

[12] Raboteau, op cit, 212.
[13] Cornelius, op cit, 9.

> you must do language of the text 'Obey your masters.[14]

Another former slave, Charlie Van Dyke, bitterly explained: "Church was what they called it but all that preacher talked about was for us slaves to obey our masters and not to lie and steal. Nothing about Jesus was ever said and the overseer stood there to see the preacher talked as he wanted him to talk." Consequently, even a black preacher would get up and repeat everything that the white preacher had said, because he was afraid to say anything different." Masters, in light of the Christian-based, militant abolitionist movement, sought pragmatically to supervise the slaves' religious instruction in order to filter the subversive messages in Christian Gospel.[15]

If slaves wanted more authentic Christian preaching the slaves had to turn elsewhere. Lucretta Alexander illustrated what slaves did when they grew tired of the white folk's preacher:

> The preacher came and … He'd just say, 'Serve your masters. Don't steal your master's turkey. Don't steal your master's chickens. Don't steal your master's hawgs. Don't steal your master's meat. Do whatever your master tells you to do.' Same old thing all the time. My father would have church in dwelling housed and they had to whisper … Sometimes they would have church at his house. That would be when they would want a real meetin' with some real preachin'… They used to sing their songs in a whisper and pray in a whisper. That was a prayer-meeting from house to house once or twice- once or twice a week.[16]

Slaves who were caught attending secret prayer meetings faced harsh punishment. Moses Grandy claimed that slaves were often flogged "if they are found singing and

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[14] Raboteau, op cit, 213.
[15] William E. Montgomery. *African- American Churches.* The Handbook of Texas Online. Available from www.tsha.utexas.edu/handbook/online/articles/view/AA/pkatz.html; Internet; accessed 30 November 2004.
[16] Raboteau, op cit, 214.

praying at home." Grandy reported that Isaac, a slave preacher "was flogged, and his back pickled "for preaching at a covert service in the woods. His listeners were flogged and "forced to tell who else was there." According to an ex-slave, "the white folks would come in when the colored people would have prayer meeting, and whip every one of them. Most of them thought that when colored people were praying it was against them. For they would catch them praying for God to lift things out of their way and the white folks would *lift them*." Charlotte Martin reported that "her oldest brother was whipped to death for taking part in one of the religious ceremonies." Slaves reportedly held their own religious gathering even though it was risky because, as Grandy stated, "they like their own meetings better." At the meetings slaves could pray and sing as they wished. In order to worship, slaves were willing to risk threats of flogging at the expense of their masters. Slaves on many plantations gathered surreptitiously because their masters would not allow churches on their places.[17]

Numerous plans were implemented by slaves to escape detection of their meetings. To meet in secluded places such as woods, gullies, ravines, and thickets was one practice. According to Kalvin Woods he remembered preaching to other slaves and singing and praying while huddled behind quilts and rags, which had been thoroughly soaked "to keep the sound of their voices from penetrating the air" and then hung up" in the form of a little room," or tabernacle. Another way for preserving secrecy and the most common method was by turning an iron pot or kettle upside down to trap the sound. The pot was typically positioned in the center of the cabin room floor or at the doorstep, and then slightly propped up to trap the sound of the praying and singing escaping.

[17] William E. Montgomery. *African-American Churches.* The Handbook of Texas Online. Available from www.tsa.utexas.edu//handbook/online/articles/view//AA/pkatz.html; Internet accessed 30 November 2004.

It is not clear whether the pots served some symbolic use or if they were strictly functional. One ex-slave replied when asked about the custom, "I don't know where they learned to do that. I kinda think the lord put them things in their minds to do for themselves just like he helps us Christians in other ways. Don't you think so?" An advanced theory explains the slaves' use of the pot as a remnant of an African custom. An intriguing proposal by Sidney Mintz offers: "One is entitled to wonder whether a washtub that 'catches' sound, rather than producing it, may not represent some kind of religious symbolic inversion on the part of a religious group- particularly since the suppression of drumming by the masters was a common feature of Afro-American history." Whatever the origin of this folk custom, the widespread belief among slaves was that the pots worked."[18]

An ex-slave said reflecting back at the secret and dangerous religious gatherings, "meetings back there meant more than they do now. Then everybody's heart was in tune and when they called on God they made heaven ring. It was more than just Sunday meeting and then no godliness for a week. They would steal off to the fields and in the thickets and there… they called on God out of heavy hearts."[19] Prayer, preaching, song communal support, and especially "feeling the spirit" refreshed the slaves and consoled them in their times of distress.[20]

Denying slaves permission to participate in religious meetings was a means of punishment or a result of capricious malice on the part of the master or overseer. The slaves' pleasure of a religious license was lessened by those masters who threatened them to appear for prayer service whether they wanted them to or not. Some Christian

[18] Raboteau, op cit, 216.
[19] Raboteau, op cit, 217.
[20] Raboteau, op cit, 218.

gatherings of slave owners and their families and supporters refused to allow any dark people across the threshold of the church. Only on special occasions, as Queen Elizabeth Bunts recalls, were blacks "allowed to stand outside" the window and listen to the praying and singing of music for the glory of God.[21] Moreover, Robert Henry's owners did not desire the white Christianity and God to be anywhere near that of his servants; consequently there where two churches on the plantation, "one fer de white folks and one fer de niggers."[22] In some instances many slave owners did allow and even required their slaves to worship on Sunday, either at the local church or at meetings conducted on the plantation by white ministers or slave preachers. On those plantations where slaves were able to openly participate in religious privileges the slave community celebrated the religious side of its folk culture. Many slaves reported that although they were allowed to attend church services on plantations, they wanted to hold secret meetings as well in order to share what they remembered of African lore and cultural wisdom and to preserve control of their own practices. Sometimes neighboring plantations would allow other slaves to congregate for worship, the visiting members added a festive dimension to the service. Although religious slaves enjoyed the fellowship and excitement of church services and revival meetings, their enjoyment was marred by the shadow of white control. When they attended church, slaves often felt inhibited by the presence of whites, so they preferred to worship at a separate service by themselves.[23] As a slave in Alabama, Sarah Fitzpatrick commented:

> "Niggers commence ta wanna go to church by de'selves, even ef dey had ta meet in de white church. So white fo'ks have deir service in de

[21] Dwight N. Hopkins, *Down, Up, and over: Slave Religion and Black Theology.* (Minneapolis: Fortess Press, 2000),88.
[22] Hopkins, op cit, 88.
[23] Raboteau, op cit, 225.

> mornin' "Niggers" have deirs in de evein', dey clean up, wash de dishes, an' look a'ter ever'thing… Ya' see "Niggers" lack ta shout a whole lot an' wid de white fo'lks al' round'em, dey couldn't shout jes' lack dey want to.[24]

Slaves assembled separately at the camp meetings, as one white observer explained, so they could enjoy the "freedom" in speaking, singing, shouting, and praying they could not enjoy in the presence of their masters."[25] In some instances the freedom of expression was circumscribed by attending whites at slave church services to make sure that nothing occurred which could be interpreted as subversive of the system. However, for slaves to participate in separate services, slaves needed written permission from their masters which included the time when the slave had to be home. If a slave stayed out too late at a meeting they risked getting flogged with the paddle.

Administering over slave baptisms, funerals, and weddings was the slave preacher, leader of the slaves' religions life and a persuasive figure in the slave community. Often illiterate, the slave preacher usually had native wit and unusual eloquence. Licensed or unlicensed, with or without permission, preachers held prayer meetings, preached and ministered in a very difficult situation.[26] Watched meticulously and observed with vigilance, the preacher had to rotate the quarrel between the commands of conscience and the orders of masters. As one former slave put it, "Back there they were harder on preachers than they were on anybody else. They thought preachers were ruining the colored people." Anderson Edwards reflected on the difficulty he experienced as a slave preacher in Texas:

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[24] Raboteau, op cit, 225-226.
[25] Raboteau, op cit, 226.
[26] Raboteau, op cit, 232.

> I been preachin' the Gospel and farmin' since slavery time… When I Starts preachin' I couldn't read or write and had to preach what massa told me and he say tell them niggers iffen they obeys the massa they goes to Heaven but I knowed there's something better for them, but daren't tell them 'cept on the sly. That I done lots. I tell 'em iffen they keeps prayin' the Lord will set 'em free.[27]

The slave preacher who skirted too close on a gospel of equality within earshot of whites was in trouble.[28]

Several observers noted that slave's peferred their own preachers. Anthony Dawson exclaimed: "Mostly we had white preachers, but when we had a black preacher that was heaven!" A white minister remarked in 1863 that "the colored bretheren' are so much preferred *as preachers.* When in the pulpit there is a wonderful sympathy between the speaker and his audience…. This sympathetic influence seems the result of a … peculiar experience. None but a negro can preach as fully to arouse, excite, and transport the negro."[29]

By the late eighteenth century black Georgians took the initiative in founding black churches in this country. In Savannah, the First Bryan Church and the First African Baptist Church originated from the black congregation organized in 1788.

The church was usually the first building constructed in the black community after emancipation. Although ex-slaves were likely to have lived in the same or similar dwelling that they had previously occupied, they immediately began to organize and

[27] Raboteau, op cit, 232.
[28] Raboteau, op cit, 232.
[29] Raboteau, op cit, 235.

build their own churches.[30] After emancipation, came greater social autonomy and the proliferation of independent black churches, even though economic realities had changed ever so slightly. During and after slavery separate denominations formed black associations.[31] Most regional associations in Georgia were founded within ten years of emancipation, primarily for the purpose of organizing and supporting schools.

[30] Carole Merritt, *Historic Black Resources.* (Historic Preservation Section Georgia Department of Natural Resources 1984) 26
[31] Merritt, op cit, 26-27.

CHAPTER 3

THE REASONS WHY CHURCHES WERE SEGREGATED

After emancipation as racial denomination thrived in reconfigured forms, black churches became virtually the only place for African-Americans to find refuge. As African-American Christians moved, their religious practices and houses of worship also changed. They moved away from the "hush-harbors," that they retreated to for solace as slaves, and built churches.

Just how formally the slaves' churches were organized depended largely on whether owners sanctioned them or not. When whites did permit slaves to worship, their congregations functioned regularly. The buildings that independent slave congregations occupied ran the gamut from brush arbors, which were mere clearings in the woods with log benches, to plank buildings. The most substantial ones were those that the slaves' masters allowed them to build. Not infrequently, white congregations passed older buildings on to slaves when whites moved into new buildings. Before and after reconstruction blacks began to withdraw from white controlled churches and formulated their own, literally speaking, from the ground up.

In Georgia and other places in the south, slave artisans were pervasive in many facets of building construction. Plantation dwellings for slave and free blacks were usually the work of slave carpenters, masons, plasterers, painters, and ironsmiths.[32] A portion of these trades had precedence in West African traditions of woodwork, metalwork, and earthen house construction. The craftsmen, who hired themselves out, particularly those

[32] Merritt, op cit, 55.

in the city, were among the first black entrepreneurs in the country.[33] James Sims, a Savannah carpenter, accumulated enough money to buy his freedom and achieve some measure of wealth.[34] A carpenter/builder known only as "Mr. Sessions of Virginia" is responsible for a number of fine plantation houses and churches in Twiggs and the surrounding counties built between about 1845 and 1855. The black entrepreneur is believed to have worked in the state for several years. A slave carpenter by the name of Horace King eventually gained his freedom and became economically self-sufficient. Initially, Horace King worked for Robert Jemison, a Black Belt bridge builder. Overtime King later went on to build, design and supervise bridge construction and industrial buildings in Georgia and Alabama.

Following emancipation and through the nineteenth century, blacks continued to dominate some aspects of the building trades and to account for a significant proportion of the workers in other areas.[35] By 1890, approximately 40 percent of Georgia's blacksmiths and carpenters were black, while two-thirds of the masons and three-fourths of the planters and cement finishers were black.[36] However, in the twentieth century white tradesmen succeeded in restricting blacks from jobs, union memberships, and apprenticeship programs, radically reducing the participation of blacks in building trades. Despite this racism, the work of black craftsmen can be observed throughout Georgia. A small number of black builders continued to prosper. Alexander Hamilton, the leading black contractor in Atlanta during the early twentieth century, together with his son, built

[33] Merritt, op cit, 55.
[34] Merritt, op cit, 55.
[35] Merritt, op cit, 55.
[36] Merritt, op cit, 56.

houses, churches, schools, and commercial buildings for both the black and white communities.[37]

Historically, college-trained black architects were rare, but several are represented by work in the state.[38] From early in its history, Tuskegee Institute, established in 1881, trained architects in the building trades and architectural drawing.[39] Thomas Bynes, a Tuskegee graduate, designed First African Baptist Church in Bainbridge in 1902. Members of these newly created congregations volunteered their time, labor and skill to help construct these churches. Often times, land was purchased by the congregation. In other cases land was donated to the congregation by the previous land owner(s). The church structures themselves often reflected the skills of the craftsmen in the congregation, the materials available at the time, as well as the economic constraints that were present during the construction of the church. During this period, African-American churches were constructed in a wide variety of styles ranging from the vernacular to the Gothic Revival, the later being one of the most predominate. These individual churches have virtually little to no ornamentation due to the limitations placed upon them during this time. Majority white congregations on the other hand face somewhat different variables.

Majority white churches were also built by craftsmen but a large portion of their churches were designed by architects too. In many instances these architects are unknown. This can contribute to major differences in the church architecture constructed by whites. These architects would have been more educated on state of the art techniques available at the time, further setting the church apart visually and technologically. Architectural

[37] Merritt, op cit, 56.
[38] Merritt, op cit, 56.
[39] Merritt, op cit, 56-57.

styles featured for white churches were often the same for blacks but white churches occasionally featured high style versions.

CHAPTER 4

NINETEENTH CENTURY CHURCHES

After the years following emancipation, many blacks withdrew from white congregations to initiate their own churches. Land was occasionally donated by white churches or individuals. Generally, in some way or another acquiring land and building a church incorporated black involvement.

Nicholsonboro and other such churches founded by rural blacks in the late nineteenth century were usually simple one- room frame structures of rectangular shape, with gable roofs and little or no ornamentation or architectural detailing. Occasionally a church featured a rectangular wooden steeple, a central tower mounted on the roof, or a tower at one or both of the front corners. Usually these towers were later additions, as were front and rear extensions. The entrances of rural churches were typically centered. The interiors were often unplastered and unceiled.[40]

The rural church site and grounds encompassed enough land to accommodate outdoor social activities, a cemetery and building expansion. When a church outgrew their building a new church was constructed and the older church remained close by for the use as a school, meeting house, or dining and fellowship hall. The original frame churches in some cases still stand near the newer structures to serve as a reminder and reference of the church's early history as is the case with Nicholsonboro Baptist Church near Savannah.

The churches selected in the case studies are just a few examples represented within the state. The criteria on which these churches were chosen was primarily based

[40] Merritt, op cit, 29.

on the location of the church, the date of completion, and the church congregation make up. All of the churches selected within the case studies had to be a predominately if not exclusively African American church located within the state of Georgia in a rural location built between the years of 1850-1900. All other exceptions to these criteria are mentioned in the following chapter as exceptional examples of rural African American churches in Georgia.

1. Chubb Methodist Episcopal Church
2. New Hope A.M.E. Church
3. Nicholsonboro Baptist Churches
4. Needwood Baptist Church
5. Church of the Good Shepherd
6. Haven Memorial Methodist Episcopal Church
7. St. Bartholomew's Episcopal Church
8. First African Baptist Church of Raccoon Bluff

A. First African Methodist Episcopal Church
B. Carswell Grove Baptist Church
C. First African Baptist Church

Figure 1 Map of Church Locations

CASE STUDIES

Chubb Methodist Episcopal Church, Cave Spring, Georgia (1870)

The history of Chubb Chapel along with Chubbtown must be revealed from the standpoint of the Chubb family, who had to first contend with eluding slavery and then migrated to pursue greater opportunities.

In North America the history of the Chubb family dates back to at least 1775. In 1820 Nicholas Chubb is listed as a free colored male, head of household in the census of Caswell County, North Carolina.[41] He is listed as being 45 years of age or older, which conveys that Nicholas Chubb was more than likely not born later than 1775, under what circumstances is unknown. If born a slave it is uncertain how he obtained his freedom.

Isaac Chubb, born in the vicinity of 1797 in North Carolina, is alleged to be one of Nicholas Chubb's sons. In the 1830 census of Carswell County, North Carolina Isaac appeared as a free black, shortly thereafter he migrated to north Georgia where his first child was born in 1833. It is important to note that Isaac Chubb, a free black male, migrated with his family to Georgia, a slave state, rather than a northern free state.[42] Evidently, Isaac Chubb a blacksmith by profession was prosperous enough to be able to keep his family together. Isaac and his family were residing in Morgan County, Georgia in 1850.

In 1850, Georgia's population was just over 906,000 people with just over 381,000 being slave, and 521,000 free whites.[43] Only 2,931 were listed as free blacks,

[41] Jones, Kenneth. "Historic Property Information Form- Chubb Methodist Episcopal Church." 1988. (On file at the Historic Preservation Section, Georgia Department of Natural Resources, Atlanta, Georgia.)
[42] Jones, op cit, 7.
[43] Jones, op cit, 8.

and of these 16 were recorded living in Morgan County.[44] Isaac Chubb and his family accounted for 10 of the 16 living in Morgan County. Typically, in Georgia large numbers of free blacks were in the larger cites of Savannah, Augusta, Macon, and Columbus.

By 1860, Georgia's total population had risen to 1,057,000 or so, with whites making up 591,000 or so, while the slave population had grown over 462,000.[45] The free black total had grown to 3,500 exactly.[46]

The 1860 census does not identify the precise location of the Chubb family; it is presumed that they were already established in Floyd County. The free black residents of Morgan County totaled 16 in 1850 (of which 10 were Isaac and family) and only 7 in 1860, for a loss of 9.[47] Floyd County, on the other hand, had only 4 free blacks in 1850 but had gained 9 for a total of 13 in 1860.[48]

By the early 1860's Isaac Chubb and his eight sons (William, Henry, John, Thomas, Jacob, Isaac Jr., Nicholas, and George) had emerged or were consequently born in Floyd County. There is no indication in research or family rite for the move to Georgia. Before the end of the Civil War the eldest sons began purchasing real-estate. 120 acres were purchased in1864 by Henry Chubb just before the end of the war.

By 1870 the Floyd County census reveals that Isaac was dead and Henry was head of the family. The diverse occupations of the brothers the census lists as blacksmiths, wagon maker, house carpenter, sawmill operator and the rest of the

[44] Jones, op cit, 8.
[45] Jones, op cit, 8.
[46] Jones, op cit, 8.
[47] Jones, op cit, 8.
[48] Jones, op cit, 8.

occupations were various types of farmers. As a result of these multiple trades it permitted the Chubb brothers to profit.

Chubb Chapel United Methodist Church was established in a community not typical in nineteenth century America-one established and owned by blacks.

In an updated deed recorded on August 8,1870, "Henry Chubb and brothers, of town Cave Spring" conveyed for $200 approximately one acre of land "at Chubbs" to the Trustees of the Methodist Episcopal Church, with "a house now situated on said lot and occupied as a school place of religious worship by the colored people."[49] Henry Chubb, one of the Chubb brothers, was one of the original trustees.[50]

Located in a rural setting within the unincorporated community of Chubbtown, the Chubb Methodist Episcopal Church sits five miles northwest of Cedartown and three and a half miles southeast of Cave Spring.

Figure 2 Chubb Methodist Episcopal Church

[49] Jones, op cit, 8.
[50] Jones, op cit, 8.

Figure 3 Chubb Methodist Episcopal Church

The church, built in 1870, is rectangular in shape and is constructed of wooden vertical heart pine planks, fifteen feet long, covered in board-and-batten siding.[51] 15 foot long strips join each plank. Three sets of parallel windows on both the east and west sides of the church are approximately 2 ½ feet wide and 6 feet high (Figure3). The front entrances located on the north side of the church consists of two heart pine doors approximately 9 feet high. Also located on the north side of the church are 11 non historic cement steps with iron handrails on either side of the stairs (Figure2). The cement steps were added in 1929, replacing wooden steps.[52] The foundation of the church consists of fieldstones bound by cement this was completed around 1942 or 1943. The church was listed in the National Register in 1990 because of its significance in architecture as a good example of a rural adaptation of the Gothic Revival style and in

[51] Jones, op cit, 3.
[52] Jones, op cit, 3.

black history because of its being the only remaining historic vestige of the once-thriving community of Chubbtown.

New Hope A.M.E. Church, Guyton, Georgia (1886)

Following the end of the Civil War blacks in Guyton as well as in other country towns began to vacate the predominately white churches of the community. It is presumed that in 1866 and 1867 blacks withdrew from the Guyton Methodist Church and began to meet in the homes in the community.[53] After establishing a loyal congregation in 1869 New Hope A.M.E Church established its name. The same year the 6th Episcopal District of Georgia A.M.E. Conference appointed its first pastor Reverend Alexander Waymond. For several years reverend Waymond served the congregation. After the reverend left the church the congregation continued to meet in the homes of its members around Guyton for several more years.

It is unknown who the founding members of New Hope A.M.E. Church were. The early church records were destroyed in a fire but, it is believed without a doubt that the founding members organized the construction of the sanctuary. The exact number of members that attended the church is uncertain.

The Guyton area redeveloped rapidly after the Civil War. The Central of Georgia Railroad spawned a thriving forest product industry in western Effingham County as well as making Guyton a popular summer haven and bedroom community.[54] Due to the popularity of Guyton there was a boom in the local construction industry. Charlie Finch (b. 1864), his brother James Finch (b. 1865), and Hampshire Burgestine were carpenters

[53] Niles, Andrea. "Historic Property Information Form-New Hope African Methodist Episcopal Church" (On file at the Historic Preservation Section, Georgia Department of Natural Resources, Atlanta, Georgia.)
[54] Niles, op cit, 4.

from the congregation.[55] Sandy Everett (b. 1860) was one of the many wealthy Savannahians who established homes in Guyton. These homes required servants and some members of the congregation worked in these Guyton households.[56] The local saw and turpentine mills still provided steady employment to laborers such as Gabe Hines (b. 1860) and Whit Sims (b. 1864).[57] The congregation even had a few black professionals such as Paddy Jones (b. 1867) a local lawyer. Black farmers thrived in Effingham County and many of them worshipped in New Hope Church, one of these members was George McCall (b. 1828).[58]

By 1885 a building program was established for the New Hope congregation. In January of 1885 the congregation bought a lot in the Bird Subdivision from Charlie Finch to build a parsonage.[59] Late that year the Trustees Cane Henderson, Paddy Jones, and Menroe Shruggs purchased an adjoining lot to erect a sanctuary.[60] The sanctuary was completed in 1886. The church was built by members of the congregation and the carpenters in the congregation oversaw the work. Local sawmills supplied the lumber and mill work for the church.

New Hope A.M.E. Church is one of the oldest A.M.E. Churches in southeast Georgia.[61] It is one of the only intact black church buildings in Effingham County and one of the few remaining 19th century black churches in the county. The church is also known to be associated with early black ministers in the area, including the Reverends W.H. Wells, Alexander W. Wayman, and S.E. Scott.

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[55] Niles, op cit, 4-5.
[56] Niles, op cit, 5.
[57] Niles, op cit, 5.
[58] Niles, op cit, 5.
[59] Niles, op cit, 6.
[60] Niles, op cit, 6.
[61] Niles, op cit, 6.

Figure 4 New Hope A.M.E. Church

Figure 5 New Hope A.M.E. Church

New Hope A.M.E. Church is a poignant example of vernacular architecture. The building has a number of interesting architectural features including the

disproportionately small windows with arched lintels, the highly visible chimneys on the sides of the buildings and wooden shingles and finial on the steeple (Figure 5).[62]

New Hope A.M.E. Church was listed in the National Register in 1986 for its unique vernacular architecture which is one of the few remaining black churches in the county.

New Hope A.M.E. Church is a symmetrically arranged wood framed building with a projecting entrance tower and belfry on the principal facade.[63] The roof of the building is gabled; the ridge of the roof runs perpendicular to the front facade. A rear addition was added in 1920 (Figure 5). The east facade of the building has six bays separated by a brick chimney in the center and rectangular double-hung sash windows, while the west facade has five bays separated by windows (Figure 4).[64] The south (main) facade has three windows and tower. The tower has wood paneled doors, windows, and a belfry with alternating plain and patterned wall shingles, louvered openings, and a spire (Figure 4). The rear of the building has a shed addition with a variety of different windows and doors on each side of the addition. The exterior of the building has a combination of cement and brick piers for a foundation. Wooden clapboards cover the exterior walls leaving approximately 5 inches of exposed wood. A standing seam sheet metal roof covers the roof of the building and the steeple is covered with wooden shingles.

[62] Niles, op cit, 6.
[63] Niles, op cit, 1.
[64] Niles, op cit, 1.

Nicholsonboro Baptist Churches, Nicholsonville, Georgia (c. 1870's, 1890)

The original Nicholsonboro Community was established due to the disruption caused during the last years of the Civil War and the beginning of Reconstruction. After Union General William T. Sherman captured Savannah in December 1864 and Congress set up the Freedmen's Bureau in March 1865. Tunis Campbell a high ranking influential African American politician in Georgia was appointed to supervise land claims and resettlement on five Georgia islands: Ossabaw, Delaware, Colonels, St. Catherine's, and Sapelo.[65] When ownership of the lands reverted from "Governor" Tunis G. Campbell during the Reconstruction, some 200 former slaves--mainly from St. Catherine's Island, Georgia—came here and established their own community in 1868.[66] Ten years later, 18 Negroes signed a mortgage for 200 acres of one John Nicholson's land.[67] After paying the $5,000, over the course of five years they received the title. Under the terms of the contract, the community took possession of the property on January 1, 1878, with the first payment of $300.[68] Although they had six years to pay off the mortgage, a deed for the title was obtained July 19, 1882.[69]

The aspiring community of Nicholsonboro was fiscally supported on fishing and farming, with Savannah as its chief market. Over time, as fishing technology progressed and city marketing laws became more stringent, the Nicholsonboro financial support and community decreased and all but disappeared.

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[65] *The New Georgia Encyclopedia.* "Tunis Campbell (1812-1891)". Available from www.georgiaencyclopedia.org/nge/ArticlePrintable.jsp?id=h-2903; Internet: accessed 27 April 2005.
[66] Georgia Magazine. Available from http://www.georgiamagazine.com/counties/chatham/tour/146.htm; Internet; accessed 2 August 2004.
[67] Ibid.
[68] McInvale, Morton. "Historic Property Information Form- Nicholsonboro Baptist Church" (On file at the Historic Preservation Section, Georgia Department of Natural Resources, Atlanta, Georgia.)
[69] McInvale, op cit, 5.

The Nicholsonboro Baptist Church, in conjunction with an older church building on the same property, is among few surviving examples of the earlier churches. The original members of the congregation were slaves on St. Catherine's Island off the Liberty County coast. One of the region's wealthiest planters was Jacob Waldburg who owned 19,000 acres of land, 2,000 of which were improved and producing large amounts of corn, rice, cotton, peas, beans, and sweet potatoes. By 1860 Waldburg had 225 slaves working on his land producing crops and animal products. Some of the slaves later became the founders of the church. In 1865 Waldburg for a period of time lost the land and his slaves received their freedom. General William T. Sherman, the victorious Union commander, issued Special Field Order No.15 that provided that the Sea Islands from Charleston, South Carolina, to the St. Johns River in Florida were to be used for freedmen's settlements.[70] This promise, in any event did not hold. In the end the ex-slaves never received the land, and Waldburg ultimately regained control of his land on St. Catherine's Island. Many of the former slaves resided on the island for a few years, however nearly two hundred of them left to establish a new settlement. In 1883 the settlers deeded one acre of land for a church site, and the older church on this may have been built at that time.[71] However, the older building may have been constructed in the late 1870s before these settlers arrived or at a much earlier date as a slave church.[72] The cornerstone for the present Nicholsonboro Baptist Church was laid in 1890. The older church located seventy feet away, continued in use as a feasting house. The older church eventually deteriorated and the congregation stopped using it on a regular basis. In

[70] Curtis, Nancy C. Ph.D., *Black Heritage Sites: The South*, New York: The New Press. 1996, 103
[71] Curtis, op cit, 103.
[72] Curtis, op cit, 103.

celebration, each year the older church is opened for Friends and Members Day. St. Johns, another church, also joins the Nicholsonboro congregation for this open house.

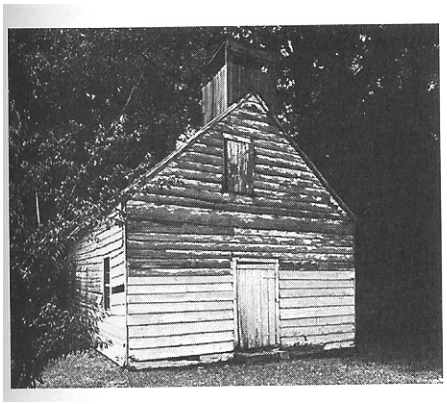

Figure 6 Nicholsonboro Baptist Church c. 1870's

Both the older and the new churches on the grounds are frame structures, painted white.[73] The original church was constructed in 1870 by community members. This church is pictured above in Figure 6. The tiny clapboard one room church has no electricity and only a potbellied stove for heat. Some of the original features of the church still remain including a porcelain doorknob, the pews, and the original wooden shutters which cover the windows. The older of the two structures is a 20'x30' frame building with a gabled tin roof surmounted by a small rectangular wooden steeple. There is no ornamentation or architectural detailing.[74] The east front elevation is pierced by an entrance door made of vertically aligned boards and a second smaller similar door (or window) in the gable area, offset slightly from the main entrance.[75] The north and south

[73] Curtis, op cit, 103.
[74] McInvale, op cit, 2.
[75] McInvale, op cit, 2.

side elevations contain two rectangular windows.[76] The west rear elevation contains one door similar to the front entrance.[77]

Figure 7 Nicholsonboro Baptist Churches (1890 and c. 1870's)

The current Nicholsonboro Baptist Church was built in 1890, 30 yards south adjacent to the original church (Figure 7). The 1890 church is a two-story structure unlike the first church (Figure 8). The newer church, too, is a rectangular frame structure with a gabled tin roof surmounted by a small wooden steeple. A frame addition to the rear of the main building is aligned perpendicular to the east-west orientation of the nave.[78] This addition stretches approximately 10 feet on either side of the main block, and includes the pastor's study on the south and an accessory room on the north.

[76] McInvale, op cit, 2.
[77] McInvale, op cit, 2.
[78] McInvale, op cit, 2.

Figure 8 Nicholsonboro Baptist Church 1890

The plan of the church is basilican with a nave, aisles and a colonnade supporting a small gallery.[79] Entrance is gained through a central shuttered door and two flanking doors which are shown in Figure 8. Four slender wooden columns support the front gable over the entrance. The area underneath this supported gable forms a narrow porch.[80] Over the two flanking doors is a rectangular shuttered window. Located in the center of the supported gable area is another shuttered window.

The south elevation of the main block is pierced by two rows of three rectangular shuttered windows.[81] The lower windows open into the main floor while the upper windows illuminate the gallery.[82] The only chimney is featured in this elevation.

The churches north elevation in all probability contained six windows. However, a door now opens onto a small concrete porch where the rear lower window would have

[79] McInvale, op cit, 2.
[80] McInvale, op cit, 2.
[81] McInvale, op cit, 2.
[82] McInvale, op cit, 2.

been.[83] The other five windows are intact and arranged similarly to those in the south elevation.[84]

Both churches are significant in Black history because their congregation dates back to the days of slavery and is associated with the events initiated by Sherman's field order.[85] In 1978 the Nicholsonboro Baptist church was listed in the National Register for architectural significance. They are both important examples of rural black church construction in the latter part of the nineteenth century in South Georgia.

Needwood Baptist Church, Brunswick, Georgia (c. 1870's)

The beginning of the story of Needwood Baptist Church and School can begin with a discussion of the origins of the name itself.[86] The site of the rural church-school was originally the location of Needwood Plantation which is where the name is derived from. The derivation of this name, "Needwood," is obscure.[87] For all one knows the name is attributed to the fact that wood was sparse in an area predominantly composed of costal marshlands. Professor Louis De Vorsey, Jr., retired from the University of Georgia, in his private research for the then current owner of New Hope Plantation, adjacent to Needwood, reported that "At some point in the last century the 'Colledge Land' tract became subsumed in a plantation identified as 'Needwood'."[88] His affidavit also covers the following: The original name 'Colledge Land' comes from the Royal

[83] McInvale, op cit, 2.
[84] McInvale, op cit, 2.
[85] Curtis, op cit, 104.
[86] Schlemmer, Kirk. "Historic Property Information Form- Needwood Baptist Church" 1993. (On file in the Historic Preservation Division, Georgia Department of Natural Resources, Atlanta, Georgia.)
[87] Kirk, op cit, 10.
[88] Kirk, op cit, 10.

Crown grant.[89] This warrant was made by King George [III] to Reverend George Whitefield on August 6, 1765.[90] This grant was one of three land grant parcels Reverend Whitefield received to serve as an endowment to assist in his plan to establish a college or seminary for training clergymen in colonial Georgia.[91] This dream never came true and by 1804 an act was passed by the Georgia Legislature that permitted the selling off of this tract.[92] Advertised in the Columbian Museum and Savannah Advertiser for sale on March 6, 1809, this property was eventually sold and named Need Wood Plantation.[93]

Needwood Baptist Church and School stands on a small plot just outside the Brunswick city limits on what was once a large rice plantation. Early settlers found Coastal Georgia and South Carolina suitable for rice cultivation and developed an extensive system of rice plantations. Slave labor was a necessary element to this system and slaves were imported for this purpose.

White masters encouraged their slaves to become Christians. In Savannah African slaves formed their own churches by 1822. In areas like Coastal Georgia slaves were members of white-dominated churches and worshiped with whites in segregated seating areas.

In the 1830s and 1840s southern churchmen initiated a movement to establish plantation missions. Rice plantation slaves were the last to be approached to adopt Christian religion. This movement proved to be successful among rice plantations because the African-American preachers were embraced by the slave population.

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[89] Kirk, op cit, 10.
[90] Kirk, op cit, 10.
[91] Kirk, op cit, 10.
[92] Kirk, op cit, 10-11.
[93] Kirk, op cit, 11.

During the Civil War churches as well as the social and economic order of Coastal Georgia was disrupted. With the offshore islands held by Union troops and the Union Navy blocking the ports, much of the coastal area was evacuated. Slaves at Needwood Plantation as well as others on nearby plantations were evacuated during the Civil War. They returned to the plantation lands after the war as freed slaves. No longer under the control of whites to attend their church or plantation churches, these freedmen formed their own church.

The church building, a one-story, wood-frame building is in no particular style, but is similar in appearance to many, rural African-American churches.[94] The church utilizes a modified post and beam/ balloon frame construction which is transitional between the two main types of construction.[95] The original date of construction is suggested to be around the 1870s contingent on the construction technology.

Figure 9 Former Needwood School

[94] Kirk, op cit, 4.
[95] Kirk, op cit, 4.

Figure 10 Needwood Baptist Church

Needwood Baptist Church is a one-story, wood frame, weather boarded building with a metal roof and two front square towers connected by an enclosed porch (Figure 10).[96] The oldest portion of the church is the sanctuary, dating from the 1870s. The two front square towers were added c. 1885. The bell in one of the towers dates back to 1884. The pastor's room and the pulpit area were rear additions added in 1918. The ceilings and walls are tongue-and-grove board.[97] Vertical wainscoting is featured on the interior. Many of the church furnishings remain, such as thirty original pews, a pastor's chair, pulpit, table, and spittoon. The Needwood Baptist Church and School is significant in African-American History as an intact rural church-school complex that was the center of

[96] Georgia Historic Preservation Division. Available from http://www.state.ga.us/dnr/histpres/pres/press.cgi?prfile=PR.19990108.04; Internet; accessed 27 April 2004.
[97] Ibid.

activities for the members of the congregation.[98] In the African-American community the combination of the church and school was a common occurrence. It is uncommon in Georgia to find both buildings well-preserved. The church and school were listed on the National Register in 1998 under criteria A and C. Criterion A meets the National Register because as an African American church and school complex, it fits into the Southern tradition of a church supporting education by having a school built and maintained on its property during the era where black education was at its lowest level of government support.[99] It is significant in architecture as a good and intact example of a rural African-American church.[100] The church and school both retain much of their original materials and workmanship. In all they represent a very typical, rural church and school complex.[101] The church is significant in religion because it represents a congregation formed in 1866 during the early Reconstruction era of transition from slavery to freedom for an African-American community associated with several plantations in the area.[102]

Haven Memorial Methodist Episcopal Church,Waynesboro, Georgia (1888-1891)

Haven Memorial Methodist Episcopal Church is a well-preserved Gothic Revival style church built in 1888-1891 on behalf of the African-American community. The property is significant in architecture as an exceptionally intact and stylistic church

[98] Georgia Historic Preservation Division. Available from http://www.state.ga.us/dnr/histpres/pres/press.cgi?prfile=PR.19990108.04; Internet; accessed 27 April 2004.
[99]Ibid.
[100]Ibid.
[101]Ibid.
[102]Ibid.

building constructed for an African-American congregation in 1888-1891.[103] In 1996 Haven Memorial Methodist Episcopal Church was listed in the National Register for its excellent architecture as well for, religion and black history. The building features exceptional architectural design compared to other historic African-American church buildings of its era.[104] African-American churches built between the 1880s and 1890s, were mostly simple, straightforward, unornamented structures.[105] Haven Church however is ornately designed. Its Gothic Revival style features overall irregular or picturesque massing, corner tower, cross-gabled roof, pointed-arch windows and doors, and projecting entry are significant for such a building of this type (Figure 12).[106] For a church building over 100 years old, Haven church retains an intensely high degree of historic architectural integrity of its type giving the building statewide significance.

Figure 11 Haven Memorial Methodist Episcopal Church

[103] Lee-Ford, Angie. "Historic Property Information Form- Haven- Munnerlyn United Methodist Church." 1994. (On file at the Historic Preservation Division, Georgia Department of Natural Resources, Atlanta, Georgia.)
[104] Lee-Ford, op cit, 6.
[105] Lee-Ford, op cit, 6.
[106] Lee-Ford, op cit, 6.

Figure 12 Haven Memorial Methodist Episcopal Church

Haven Memorial Methodist Episcopal Church is among the oldest extant historic African-American church buildings in Georgia. Many African-American churches were organized in Georgia following emancipation, but few congregations were wealthy enough to build substantial church buildings before the 1890s.[107] In 1866, the congregation was first organized, which is one of Burke County's earliest African-American congregations. The church is named in honor and memory to Bishop Gilbert Haven (1821-1880), a New England-born Methodist bishop, who was a major figure in post-Civil War religious activity especially with regard to African-American churches and schools.[108] He advocated civil rights and absolute social equality.[109] Haven was responsible for supervising the establishment of numerous Georgia church and

[107] Lee-Ford, op cit, 6.
[108] Lee-Ford, op cit, 6.
[109] "Gilbert Haven." Dictionary of Georgia Biography I (1983): 420.

educational institutions.[110] Haven was known to give his own money to found schools and is known to have visited Haven Church while bishop.

The Havens sanctuary is in the prevalent style for churches, the Gothic Revival style, including a high-pitched, gabled roof. The front-gabled main sanctuary has smaller cross gables and a corner tower with a front-gabled entry (Figure 11).[111] The building's corners look to be supported by wooden buttresses which can be observed in Figures 12 and 13. The church consists of a spacious, open worship area with a center aisle and pews on either side, designed to hold a large group of people, with pulpit/altar area located on the western wall which features an alcove lighted by stained-glass windows. The stained-glass featured throughout the sanctuary conveys a demeanor of tranquility and prestige. The window and door openings have pointed-arch forms with mullions suggesting tracery.[112]

Wooden weatherboarding, painted white, covers the exterior walls of the church. There are details like cornices, but the style is simple with little decoration. Patterned shingle work appears in the large front gable. Stained-glass windows are present in more than a dozen windows containing colored blocks of glass which provides for a noble ornamentation well suited for the building and its small town location.

[110] Lee-Ford, op cit, 6.
[111] Lee-Ford, op cit, 4.
[112] Lee-Ford, op cit, 3.

Figure 13 Haven Memorial Methodist Episcopal Church

The church sits on an approximately 2 ½ -acre site in downtown Waynesboro, the county seat. Part of the site can be seen above in Figure 13. The church suitably fits with its surrounding, a harmonious locale of expansive hardwood trees and a meandering small town roadway that precisely extends to the church doors. The property boundaries are well defined, changing little from the days when the church was first built and lying adjacent to the site of the Haven Academy, Waynesboro's first school for African-American children, first established in the late 1860's shortly after the Civil War.[113] Sadly, the school building no longer exists. The small historic cemetery is still located on the property associated with the church.

Church of the Good Shepherd, Thomasville, Georgia (1894)

The Church of the Good Shepherd houses one of Georgia's few Black Episcopal congregations. The quaint, late Victorian church is located in southwest Georgia and is architecturally significant due to its late-nineteenth-century structure constructed for a

[113] Lee-Ford, op cit, 4.

small congregation, and also housed a small parochial school, which functioned from 1894 to1964. The school provided private education from kindergarten through fifth grade. John W. "Jack" Carter, a black community leader was instrumental in the development of the school. This school played an extremely important role as one of less than a half dozen private schools in the city that educated black children.[114] This was during an era when no public education was available for Thomasville's black students until 1901. The church also housed a library and provided space for a playground and Boy Scout troop. The church was first formed in 1893 under the guidance of the rector of Saint Thomas Church Reverend Charles Le Roche. The congregation initially consisted of both black and white members, a custom that was not followed in other major denominations in the late 19th and early 20th centuries.[115] Built in 1894, the wood framed church was constructed in a late-Victorian vernacular style featuring stained-glass windows with painted arches and finely detailed carved shingle work in the gable end. The parish hall of the church was added in 1896, with alterations between 1907-1912 and again around 1923.[116] The vicarage, constructed in 1908 immediately to the right of the church complex, is representative of simple vernacular residential structures with its front porch and turned posts and pyramidal roof (Figure 14).[117] The church plan consists of a narthex, nave sanctuary, chancel rail, altar, and sacristy. The two-story portion of the parish house was added in two phases (the rear portion first) to the one-story connecting wing (Figure 14).[118] There is an exterior stairway that leads to the second floor, and a

[114] Savage, Beth L. *African American Historic Places*, Washington: The Preservation Press, 1994, 198.
[115] Savage, op cit, 198.
[116] Montgomery, Erick D. "Historic Property Information Form- Church of the Good Shepherd." 1985. (On file at the Historic Preservation Section, Georgia Department of Natural Resources, Atlanta, Georgia.)
[117] Montgomery, op cit, 2.
[118] Montgomery, op cit, 2.

belfry centered over the gabled end.[119] Some interior features include wainscoting, exposed ceiling beams, and plaster walls.

Figure 14 Church of the Good Shepherd

The Church of the Good Shepherd was listed in the National Register of Historic Places in 1987 under the significance of architecture, education, religion, and black history. Through its varied services to the black population of Thomasville, the Church of the Good Shepherd functioned for many years as a religious, social, and educational center for the community.[120]

The church is positioned on a flat area of land surrounded by grand live oaks. The neighborhood in which the church is located is in a historic black neighborhood among 19th and early 20th century homes.

[119] Montgomery, op cit, 2.
[120] Savage, op cit, 198.

St. Bartholomew's Episcopal Church, Burroughs, Georgia (1896)

St. Bartholomew's Church is significant in Georgia as one of the few Episcopal churches associated with black history. The church is a fine example of a rural Episcopalian church associated with a black community, and in community development as a religious edifice around which the community developed.[121] The following significant factors contributed to its listing in the National Register in 1982. During antebellum times the Episcopalian faith made forceful attempts to convert slaves to their denomination. One result of this effort was the establishment of the Ogeechee Mission in 1832.[122] The members were attached to the adjacent plantations.[123] The Ogeechee Mission was Georgia's largest Episcopalian congregation in 1860. Upon freedom, these and other former slaves created the Burroughs Community. The Ogeechee Mission became St. Bartholomew Church by the 1890's. At the time this church edifice was built, there were only eleven black Episcopalian congregations in Georgia, thus indicating the rarity of this denomination among people more typically Baptists and Methodists, as were the majority of Georgians.[124] In the present-day Burroughs Community the Baptist faith continues to be the dominant faith represented.

[121] Brooks, Carolyn. "Historic Property Information Form-St. Bartholomew's Church." (On file at the Historic Preservation Section, Georgia Department of Natural Resources, Atlanta, Georgia.)
[122] Brooks, op cit, 1.
[123] Brooks, op cit, 1.
[124] Brooks, op cit, 1.

Figure 15 St. Bartholomew's Episcopal Church

Figure 16 St. Bartholomew's Episcopal Church

In 1896 St. Bartholomew's Church was constructed by the congregation. It is an excellent example of a one-story frame Victorian Eclectic style church and is located in the Burroughs community of Chatham County Georgia. This church housed one of 11 black Episcopal congregations in Georgia. St. Bartholomew's Church is the oldest continuing black Episcopal congregation in the Episcopal Diocese of Georgia. A standing seam metal roof covers the top of the church. The side of the church which faces the road has two entrances (Figure 15). In the bell tower extension at the northeast corner of the church is the main entrance. This square tower features shingle work on its upper half, triangular openings cut into each side in the belfry area, and a pyramidal roof (Figure 15).[125] The double doors in its entranceway are surmounted by a triangular overlight framed in a rectangular panel.[126] A second entrance, which leads to the altar area, is located in a shed-roofed vestibule that projects out from the church seen in Figure 16.[127] Apart from these architectural details, St. Bartholomew's features a variety of Victorian finishing aspects. A frieze of vertical flush boards wraps around the entire structure in the area between the water table and the windows.[128] The upper hall of the bell-tower and the lower part of the north gable end have stagger-butt shingle work.[129] The windows composed of long, thin sashes of varying heights, are topped with pointed arches.

[125] Brooks, op cit, 2.
[126] Brooks, op cit, 2.
[127] Brooks, op cit, 2.
[128] Brooks, op cit, 2.
[129] Brooks, op cit, 2.

First African Baptist Church of Raccoon Bluff, Sapelo Island, Georgia (1900)

Sapelo Island claims to have been continually inhabited for more than 4,000 years. As an island, it has provided a well defined geographic environment for the various civilizations that have made it their home.[130] The island's four millennia of history are charterized by distinct periods of occupation by diverse groups of people with distinct cultures. Each has left its mark on the island in the form of landscape, archeological sites, and historic buildings and structures.[131]

Originally, Native Americans inhabited Sapelo Island some 4,000 years ago. For more than three millennia, a succession of American Indian cultures developed on the island, associated with developments on the mainland.[132]

In the early 16th century Europeans first appeared in the area. The Spanish, with their African slaves and servants, established garrisons and missions along the southeast coast, including San Jose de Zapola which was established on Sapelo, although its exact location is unknown.[133] After the Spanish left in 1688 there was an interregnum of sorts until the English formed a permanent colony in what is now Georgia in 1733.[134]

In 1732 a charter was granted by King George II of Great Britain to the Trustees for the Colony of Georgia. In 1733, English settlers led by James Edward Oglethorpe arrived and settled in Savannah. Sapelo was not legally a part of the English Colony of Georgia due to an agreement made with the Native Americans and Mary Musgrove who had aided Oglethorpe and the early colony.[135] Mary Musgrove, then the wife of an

[130] Thomas, Kenneth H., Jr."Historic Property Information Form- First African Baptist at Raccoon Bluff." (On file at the Historic Preservation Division, Georgia Department of Natural Resources, Atlanta, Georgia.)
[131] Thomas, op cit, p7.
[132] Thomas, op cit, p8.
[133] Thomas, op cit, p8.
[134] Thomas, op cit, p8.
[135] Thomas, op cit, p8.

Indian trader, had aided Oglethorpe as an interpreter and in his negotiations with the Indians.[136] It was not until the late 1750s that the British crown and its representatives in Georgia finally settled Mary Musgrove's claims, granted her St. Catherine's Island, after which she released her claim on Ossabaw and Sapelo.[137] On May 17, 1760 the latter two islands were auctioned by the colony of Georgia.

Elliot Grey, a colonial officer serving as surveyor and auditor general and later on the governor's council and as speaker of the house purchased Sapelo Island at the 1760 sale. One year later in 1762 he sold Sapelo to Patrick Mackay, an Indian agent, planter, and a major figure in colonial Georgia. He owned and operated the entire island as a cotton plantation during the late colonial period.[138] During the American Revolution it was under his widow Isabella's ownership. In 1784, the Mackay's heirs sold the entire island to John McQueen after he fled Georgia due to bad debts to live in Florida, where he later died.[139]

McQueen owned Sapelo for only five years, 1784-1798, when he sold the entire island and the use of his slaves there to Francois Dumoussay, a Frenchmen from Paris, who set about establishing The Sapelo Company made up of five Frenchmen looking to invest in land and to make money from operating cotton and beef plantations on the island.[140] The Sapelo Company owned numerous slaves and when the company folded and the investors or their heirs were forced to sell the company's assets, the slaves were sold with the land parcels.[141] One of the company's major farming activities was raising

[136] Thomas, op cit, p8.
[137] Thomas, op cit, p8.
[138] Thomas, op cit, p8.
[139] Thomas, op cit, p8.
[140] Thomas, op cit, p8.
[141] Thomas, op cit, p9.

cattle, as had the Mackay's earlier, but the French also grew cotton, especially on nearby Jekyll Island, which they also owned.[142]

Due to the legacy of the French era, the land was divided into several plantations which forever affected the island's land ownership history. The half-century from the dissolution of the French Sapelo Company (1794) until the unity of most of the island under ownership of Thomas Spalding and his children (1843) includes many different owners.[143]

At the conclusion of the French era, the island was subdivided into a number of separate plantations because of the sale of various French estates. Until its purchase in 1800 the Dumoussay's estate included Blackbeard Island which was considered part of Sapelo. Its sale to the U.S. Government made it the second oldest federally owned property in the United States.[144] Now it is a National Wildlife Refuge. The rest of Dumassay's share was 400 acres at the North End near High Point.[145]

Raccoon Bluff is a 1,000 acre tract on the east side of the island that came out of the French Sapelo Island Company presumably into the ownership of the heirs of Mr. Picot de Boisfevillet, one of the five Frenchmen of The Sapelo Company.[146] At the end of his death in 1800, his Sapelo Islands went collectively to his four children. Eventually by the 1820s the Sapelo lands were divided, apart from the tract known as Raccoon Bluff being owned by George Street.

Raccoon Bluff became an African American settlement on the eastern side of the island around 1871, when a former slave by the name of William Hillery purchased a

[142] Thomas, op cit, p9.
[143] Thomas, op cit, p9.
[144] Thomas, op cit, p9.
[145] Thomas, op cit, p9.
[146] Thomas, op cit, p11.

tract of land of 1,000 acres. Hillery and the entire Sapelo Company then sold 20 of the lots of some 33 acres each to freedmen. This in turn made the Raccoon Bluff settlement the largest African American reserve on the island for approximately a century, only to be disbanded by land restructuring in the 1950s. At its peak, Raccoon Bluff contained multiple one-story residences, a church, general stores, and a school.

Around 1866, when the First African Baptist Church was first organized, the original church was built by the congregation at Hanging Bull, known as a former slave settlement located on the west side of the island. In the 1898 hurricane the church was demolished. A new church at Raccoon Bluff was built from recycled salvaged materials gathered from wood washed ashore from the yellow fever hospital and quarantine station at Blackbeard Island circa 1900. As of the 1960s the First African Baptist Church was the last remaining building at Raccoon Bluff. In 1996, the church was placed in the National Register of Historic Places. In 1998, the Historic Preservation Division provided a grant for the restoration of the church that had remained vacant for 40 years.[147] Through partnerships formulated with the Georgia Department of Natural Resources and financial assistance from the Historic Preservation Division's Georgia Heritage 2000 grant program and the Governor's Discretionary Fund and dedicated labor of SCAD students, (Savannah College of Art and Design) restoration was completed by years end for the First African Baptist Church of Raccoon Bluff.[148] Now, the Gothic Revival church represents a living testimony to the African religious and Gullah/Geechee

[147] *Reflections*. Georgia African American Historic Preservation Network, Historic Preservation Division Georgia Department of Natural Resources vol. 1, no. 2,
February 2001.
[148] Ibid.

culture of residents of Sapelo Island. Today the church is being used for services, cultural and community events.

Figure 17 First African Baptist Church at Raccoon Bluff

Built in the Gothic Revival style the frame church is one-and one-half story, three-bay structure constructed in c. 1900. The church is composed of three sections: the large gable-roofed sanctuary, the west-end gabled-roof porch with recessed main entrance, and the raised, east-end, gable-roofed choir (Figure 17).[149] The church's foundation is set on concrete blocks with brick piers. The exterior of the church consists of clad weatherboard siding. Double hung Queen Anne style windows with colored glass are located along the sides and end walls and louvered windows in Gothic arches are set in each gable end. Even though the bell tower and interior balcony have been removed, the church has changed little since its construction in c. 1900. The original materials used in the churches construction are all products of the local craftsmen in the area.

[149] Thomas, op cit, p3.

CHAPTER 5

TWENTIETH CENTURY CHURCHES

First A.M.E. Church, Athens Georgia (1916)

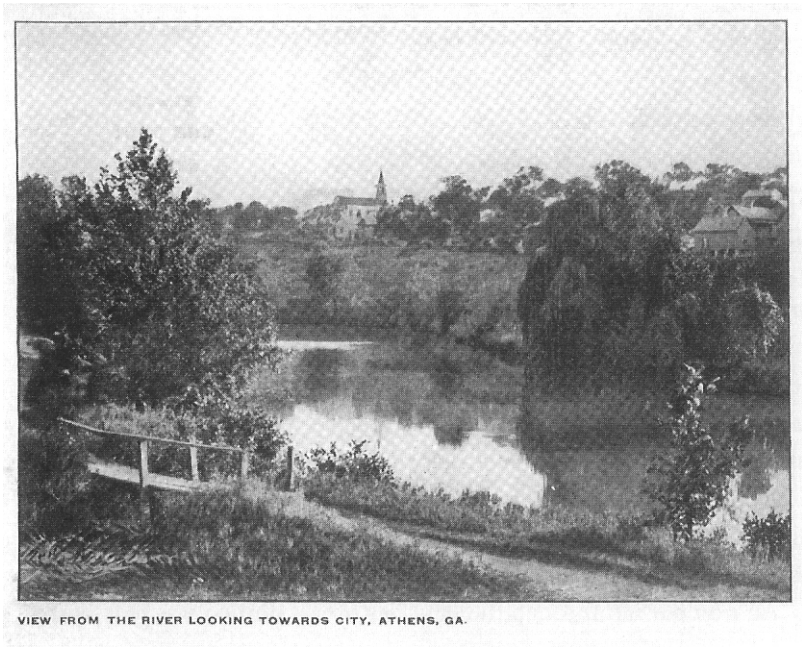

Figure 18 First United Methodist Church

The Athens First African Methodist Episcopal Church was first organized in 1866, under the leadership of Henry McNeal Turner. Three years prior, Turner became the first black man appointed as a U.S. Army chaplain. He resigned only to help aid in the growth of the A.M.E. Church in Georgia. In the beginning, the First A.M.E. Church was located at the end of East Hancock Avenue on Foundry Street, where a small group of dedicated worshipers met in a blacksmith shop known as Pierce Chapel. The church in Athens was known as Pierce's Chapel, named in honor of Reverend Lovick Pierce, a white minister who helped the church worship independently on the Oconee River. Prior

to the Civil War, Reverend Pierce was the minister for the First Methodist Church of Athens on three occasions and served the black members of the Methodist Church as well as the white congregation.[150] In this early church, a school for adults and children was held in the basement.[151] The A.M.E. Church in Georgia was actively involved in educating the black community. In Athens, public schools were established in 1885. The school held in the basement of Pierce's Chapel was a forerunner of public school system in Athens.

The Methodist church was originally built on the southwest corner of Lumpkin Street and Hancock Avenue, the current site of the First United Methodist Church.[152] This church can be seen in the center of Figure 16 in the distance with the steeple protruding into the sky. The First United Methodist Church was a frame building, initially 40 feet square with a gallery on three sides; previously it had been enlarged by a 20 foot addition. By 1852 the church was replaced by a brick building. This frame building was given to the black members of the congregation and relocated four blocks east to its new site on Foundry Street.[153] In December 1881, a new site was purchased by the congregation which included a building to be utilized as a parsonage.[154] This is the current location and building of First A.M.E. Church pictured in Figure 19.

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[150] Ginn, Kacy. "Historic Property Information Form- First African Methodist Episcopal Church". (On file at the Historic Preservation Section, Georgia Department of Natural Resources, Atlanta, Georgia.)
[151] Ginn, op cit, 3.
[152] Doster, Gary L. *A Postcard History of Athens,* Athens: Athens Historical Society, 2002, 76.
[153] Doster, op cit, p 77.
[154] First African Methodist Episcopal Church. Available from http://iep.civiog.uga.edu/Athens/historicimg/AME.htm; Internet; accessed 4 May 2005.

Figure 19 First African Methodist Episcopal Church

The structure, planned by Macon architect L.H. Persley, was constructed by local Athens builder R.F. Walker in 1916. The church structure consists of a one story brick building which reveals medieval influence in its Latin cross interior plan. Overhanging eaves and dormer windows accentuate the gabled roof, and a wood and brick belfry punctuates the west elevation (Figure 19).[155] A gabled porch shelters the vestibule entrance at the belfry's base.[156] Round-headed stained glass windows ornament the building, which retains its original hammer beamed ceiling and auditorium-style seating.[157] Urban renewal plans in 1969, demolition of the parsonage was required. And as a result in 1973 an education/community center was built on an adjoining lot.

The First African Methodist Episcopal Church was listed in the National Register in 1980 and designated a local historic site for its significance to the architectural and religious history of Athens. The medieval style architecture, eclectically carried out,

[155] First African Methodist Episcopal Church. Available from http://iep.civiog.uga.edu/Athens/historicimg/AME.htm; Internet; accessed 4 May 2005.
[156] Ibid.
[157] Ibid.

reflects the growing wealth of the black community of Athens.[158] The church houses the oldest congregation in Athens and remains a prominent structure in the black community. First African Methodist Episcopal Church is an example of a high-style brick church as opposed to a simple wooden framed church. The church has been altered slightly since the time of construction. Miraculously, the church has survived all this time occupying a prime location for urban development which has seen the destruction of many other structures located within the same vicinity of the church.

Carswell Grove Baptist Church, Perkins Georgia (1919)

The Carswell Grove Baptist Church is an excellent example of an early 20th century wood-framed rural church building. The church was constructed in 1919, the rectangular framed building features a front-gabled roof and two square towers one at each corner of the front facade. The church is posted on a brick pier foundation and the exterior is covered with weatherboarding. The Gothic Revival style details are fairly typical features of a rural church building constructed in Georgia in the 1910s. The building's Gothic Revival-style details include pointed-arch windows with simple tracery and drip molds, blind pointed arches applied above the entrance doors, and a scalloped ranking cornice along the front gable. On the front facade a triple pointed arch window is located between the towers (Figure 20). The two towers, one larger than the other, originally contained the two front entrances (one door has been removed) and are topped with pyramidal roofs that can be seen in Figure 20. At the rear of the building the apse

[158] Ginn, Kacy. "Historic Property Information Form- First African Methodist Episcopal Church." 1979. (On file at the Historic Preservation Division, Georgia Department of Natural Resources, Atlanta, Georgia.)

consists of a five-sided bay with arched windows, part of which is seen in Figure 20. The church cemetery is located to the rear and along both sides of the church building.

Figure 20 Carswell Grove Baptist Church

Figure 21 Carswell Grove Baptist Church

The property was listed on the National Register in 1996 for its significance in black ethnic heritage as a religious institution that served the rural black population of the surrounding area. The church grew out of the nearby Big Buckhead Baptist Church,

which was a white congregation. The black population of the area worshiped together with the white congregation of Big Buckhead until after the Civil War. Carswell Grove was organized as a separate church in 1867, and shortly after that a building was constructed on the current property. The land was donated to the church by Judge John Wright Carswell, and the church was named in his honor. Today, the church still has an active congregation.

First African Baptist Church, Cumberland Island Georgia (1937)

Cumberland Island is not dissimilar to Jekyll Island to the north. It was a popular vacation spot for the wealthy (Thomas Carnegie bought 4,000 acres here in 1881), and there was a private hunting and fishing club.[159] Regardless, this largest, most desolate, and least productive of the Sea Islands has a much longer history, and one that has a less fortunate and less rewarding side. The First African Baptist Church in the village of Half Moon Bluff is one of the simplest houses of worship imaginable and, in terms of resources, one of the poorest.[160] The town of Half Moon Bluff can be located in the top right hand corner of the map in Figure 22.

[159] Morgan, William. *American Country Churches,* New York: Harry Abrams Publishers, Inc.2004, 46.
[160] Morgan, op cit, 46.

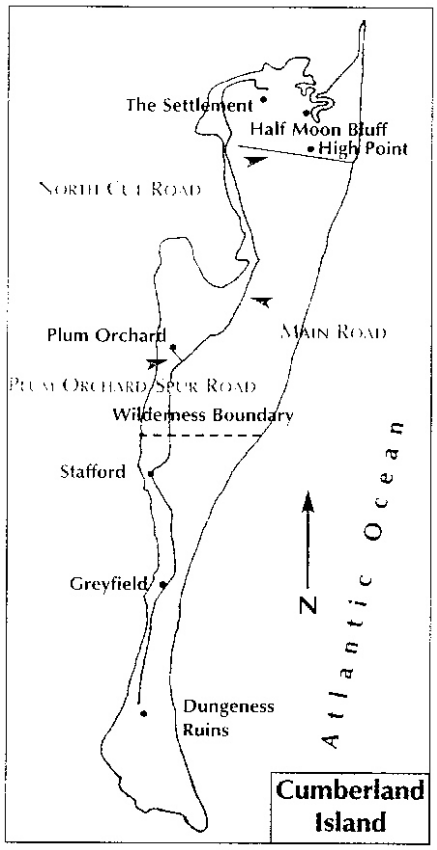

Figure 22 Cumberland Island Map

The blacks of Cumberland Island were brought in as slaves to harvest the famed Sea Island cotton.[161] Prior to plantations, there was the essential fort to safeguard English immigrants from the Spanish, while oyster-shell debris and a burial mound allude to several thousand years of aboriginal inhabitance before that.

The appreciative state of Georgia allotted a plantation to General Nathanael Greene, and it was his widow who built Dungeness in 1803 (Another Revolutionary War hero, Lighthorse Harry Lee, father to Robert E. Lee, died at Dungeness while evading creditors). The growing of cotton was not conducive to leisure seekers, but after the Civil War plantations were taken over by outsiders, like Carnegie's brother, five of whose

[161] Morgan, op cit, 46.

children built vacation homes here.[162] By the 1890s a hotel was opened, attached to the wharf by way of a mule-drawn railway. In 1892, the hotel was utilized as a clubhouse, but the remote island remained home to only a few families and was at no time developed. The island today is part of the Cumberland Island National Seashore.

Upon the arrival of the hotel, small house lots were sold to blacks inhabiting a settlement called Half Moon Bluff (the notion was to procure a dedicated permanent group of hotel workers). These former slaves and there descendants had stayed on Cumberland as squatters; they went on to develop a thriving, if less than wealthy, community of a dozen wooden structures, three cemeteries, and the First African Baptist Church.[163]

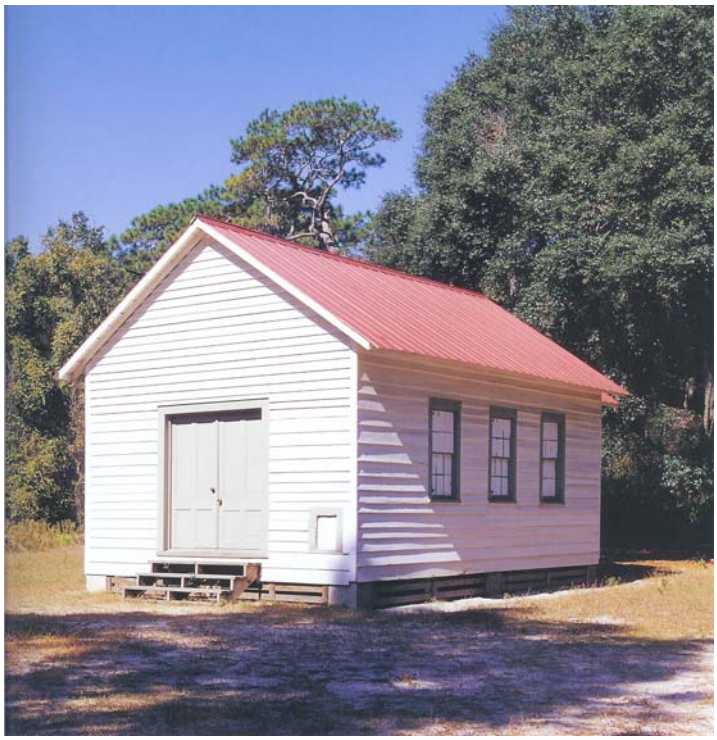

Figure 23 First African Baptist Church

[162] Morgan, op cit, 46.
[163] Morgan, op cit, 46.

The current church replaces a nineteenth-century log version that also served as the village school, but the modest structure is less important than what it symbolizes: First African Baptist Church represents the triumph of a dispossessed people who clung to the land, crafted their own homes, and fashioned a life around their religious faith.[164] The church is a plain frame box perched upon concrete blocks (Figure 23).[165] There are three windows on each side, and one behind the altar, and a pressed-tin roof. Painted white inside and out, the church has no decorative attributes whatsoever. Built from recycled wood in 1937, the church has no steeple, no organ, and no stained-glass windows.[166] Due to controversy surrounding this church it has yet to be listed on the National Register although measures have been taken to seek its listing.

The church's very remoteness, not to mention its austerity, appealed to John F. Kennedy Jr. and Carolyn Bessette, who wasted to marry in a place completely removed from the public eye.[167]

While many conceive of Cumberland Island as an untouched wilderness, it is actually a cultural landscape modified by man over the centuries. Up to this time a 22-year old Wilderness haven has prevented most of the National Register listed historic resources from being properly cared for.

In December 2004 Congress passed The Cumberland Island Wilderness Boundary Adjustment Act. The act gives an opportunity to further preserve and explicate the island's cultural heritage while continuing to conserve the ecosystems and animal species that embody its natural environment. The bill removes the High Point-Half Moon Bluff

[164] Morgan, op cit, 46.
[165] Morgan, op cit, 46.
[166] Morgan, op cit, 46.
[167] Morgan, op cit, 46.

historic district and 25 acres of roads from the Wilderness designation to grant better entry to historic sites. It simultaneously designated about 231 additional acres as Wilderness.

"The attempt to preserve both natural and historic resources on Cumberland failed under the former plan with several significant historic resources being demolished by neglect," says Greg Paxton, president and CEO of the Georgia Trust." "The new law provides access to rehabilitate and maintain Georgia's largest historic house, and access to the large historic district at the island's north end."

Implemented in 1982, Cumberland Island's Wilderness designated guars its ecosystem and wildlife from the chance of development. While those with reserved rights, such as island residents, have always been able to drive motorized vehicles through the Wilderness area- an 8,840- acre swath of land covering much of the island's northern half- the bill restricted the national park service and users of Plum Orchard from doing so.[168]

Yet some areas designated as Wilderness surround sites such as Plum Orchard, High Point, Half Moon Bluff Historic District and the 200-year-old Main Road, for which the National Historic Preservation Act of 1966 mandates preservation.[169]

The developing conflict among the two designations has brought about a challenge to those attempting to maintain the almost 40 historic structures around or surrounded by the Wilderness-designated perimeters especially because historic buildings on the subtropical coast commands constant maintenance and access to avoid swift deterioration.

[168] The Rambler. The Georgia Trust, vol.32 no.1 February/March/April 2005.
[169] Ibid.

"The Wilderness was so restrictive that it made it nearly impossible to do the maintenance jobs that we had," says Jerre Brumbelow, superintendent of the Cumberland Island National Seashore.

Even though the Wilderness and Historic designations have been in dissent over the last 20 years, the new bill presents a resolution that can improve the island's historic structures for years to come.

The bill states that the 25-foot-wide Main Road, Plum Orchard Spur Road and the North Cut Road are removed from the Wilderness designation and shall be maintained for the continued vehicle use.[170]

Due to the insufficient accessibility to over 30 historic sites within or bordered by Wilderness permitted several of them to deteriorate- the Plum Orchard Carriage House has collapsed due to neglect. 13 structures located in The Settlement and Half Moon Bluff have been lost, this amounts to over half of the areas structures.

However, other structures have the opportunity to be saved thanks to the bill's passage. The 1898 Plum Orchard, for example, the state's largest single-family historic house and itself a historic district, is surrounded by Wilderness.[171] Maintenance vehicles were not permitted to drive through the Wilderness to reach the site, which is on both the World Monuments Fund 100 Most Endangered Sites list and the National Trust's Most Endangered list.[172] The 22,000-sq.ftstructure has suffered damage, but preservationists now have the means to access the site for stabilization, restoration and use.[173]

[170] Ibid.
[171] Ibid.
[172] Ibid.
[173] Ibid.

In 1994, there were 16 African American churches listed on the National Register. One of which has since been demolished since its listing. Five churches that are listed in the case studies have since been listed on the National Register bringing the total to 20. Give or take some churches that have been listed since 1994 and those that no longer exist, there are approximately 40 African American churches in the state listed in the National Register.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

Rural African-American church buildings that date between 1850 and 1900 in Georgia are among a precious few that have been surveyed and identified, throughout the state. African-American church buildings date of construction and continuance into the twenty-first century boldly indicate that they possess importance in past historical events. The historical events vary in significance under the conditions the property was initially acquired. Among the most apt themes are settlement patterns (the beginning of post-Reconstruction freemen communities), religion (the beginnings of organized black religious institutions), education (the beginnings of freemen schools), and social history (the beginnings of black social activism, community programs, and organizations). The most pertinent theme pertains to the architecture and craftsmanship as extant examples of nineteenth century African-American craftsmanship. The styles range from "no style", eclectic, folk Victorian to the most typical style for church architecture the Gothic Revival style.

There are few examples of rural or small-town church buildings in Georgia that date to the years of slavery or the years of Civil War occupation between 1861 and 1865. But most rural African-American churches that have strong associations to the establishment and development of communities of newly freed people after the Civil War date between 1860 and 1883, with those founded between 1863 and 1870 having especially strong historical significance due to their early founding date.[174]

[174] Van West, op cit, 28.

There is a greater need for more public participation in funding and encouraging African American preservation activities not only in the state of Georgia but across the country. The National Conference of State Historic Preservation Officers (NCSHPO) as well as the National Park Service (NPS) who represent the public programs in the states needs to step up efforts to involve a more diverse constituency in historic preservation through meetings, committees and or conferences.

In order to preserve the state's historic African American churches, there needs to be a statewide survey as well as a study to find and evaluate existing African American resources. Those churches that are in danger of being lost can now be brought to the forefront so that they can be rehabilitated and adaptively reused in communities and those that have been recognized can be further preserved. There is currently no concrete number of historic churches in the state of Georgia. As of today there is no way to know how many churches are eligible for the National Register without conducting a statewide survey.

Making communities aware of their history through surveys, and National Register nominations, tour guides, heritage education exhibits, and museums makes it more likely that all citizens will be considered in the planning of these events. Community support for preservation is always essential, although in rural areas this component of preservation is often overlooked. Historical, genealogical, and other civic-minded organizations generally initiate such protective measures as the inclusion of historical buildings in the National Register of Historic Places. Of the structures mentioned within the case studies, all but First Baptist Church on Cumberland Island are included in the National Register. In order to further protect and preserve First Baptist

Church efforts need to be made towards listing it in the National Register. Included in the appendix is the process that should be followed for listing a property in the National Register. Although the National Register provides only minimal direct protection (when potential threats, such as road construction receive federal funding), the Register conveys significance to its listed structures that may boost community support for their preservation.. Additionally, the establishment of rural historic districts through local designation would provide greater protection to rural structures and landscapes and create community awareness. Both strategies are recommended as potential tools for the preservation of historic rural African-American churches.

Even examples as these will demonstrate a growing awareness throughout the country of the buildings and sites of African American history that had for so long gone unnoticed and a rising concern on the part of African Americans that these places not be lost.

How we understand our history is important to the preservation of that history. When we set aside a portion of our history as distinct, through such mechanisms as Black History Month, and fail to connect it to our other national celebrations, such as Forth of July, our understanding is incomplete. We have made a substantial beginning in "rediscovering America" but much remains to still be done. The context of our history is infinitely richer and more complex than we ever previously realized, and historic places that embody that rich history deserve to be preserved. Indeed, the role of preservation is expanding into wider areas of contemporary life. As a mosaic of the nation's people becomes more diverse, we are on the threshold of even greater opportunities to connect

historic preservation to broader social, economic, and cultural objectives that truly represent our full national heritage.

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FIGURE CREDITS

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Fig. 18	Gary L. Doster
Fig. 19	http://www.iep.civog.uga.edu/Athens/historicimg/AME.htm
Fig. 20	James R. Lockhart
Fig. 21	James R. Lockhart
Fig. 22	The Rambler
Fig. 23	Radek Kurzaj

APPENDICES

APPENDIX A

EVALUATION FOR THE NATIONAL REGISTER OF HISTORIC PLACES

The initial steps in the preservation planning process are surveying and documenting your structure. Ultimately during this process the goal is to obtain protection of the significant property. Compared to other various protection measures the National Register of Historic Places is a basic but format way of recognizing a contributing property. However, it is the official recognition that a property posses qualities which make it worthy of preservation. In the following paragraphs will discuss the standards by which a property is evaluated for inclusion in the National Register. The suggested guidelines addressed in the following paragraphs also provide direction to identification which antecedes registration.

The National Register which was established by the National Historic Preservation Act 1966 is the federal government list of historic districts, sites, buildings, structures, and objects in American history, architecture, engineering, archaeology or culture, which has been determined exemplary of preservation.[1] Protective and economic benefits come along with being listed in the National Register. It mandates review of the impact of federal actions on properties listed or eligible for listing, and it makes certain properties eligible for federal tax benefits.[2] The National Park Service of the U.S. Department of the Interior and the historic preservation office in each state, in Georgia it is the Historic Preservation Section of the Georgia Department of Natural Resources, collaboratively administers the listing of properties in the National Register.

[1] Merritt, op cit, 76.
[2] Merritt, op cit, 76.

In terms of historical context properties are evaluated on the basis of their significance to broad patterns or themes in history. As it relates to African American history, a significant building or district will represent people, events, and developments contributory to the black community in Georgia. Generally speaking, a property must be fifty years old or older to be considered historic. Sometimes exceptions are made for properties or districts constructed within the last fifty years if they are associated with exceptional people or events. The Historic Preservation Section is responsible for the ongoing evaluation of the defining patterns or themes of Georgia's history which are significant historic resources. Agencies, organizations, and individuals are encouraged to identify, document, and evaluate properties in the context of such historical themes.[3] Integrity is how well a property's physical character displays the history that makes it significant. A property must retain characteristics of location, design, setting, materials, workmanship, feeling, and historical association in order to be eligible for the National Register. A good rule to go by in determining the integrity of a building is to evaluate whether previous historic occupants would recognize the building or district as it is today. If too many of a building's historic features (such as exterior siding, front entrance, porches, doors, windows, and interior roof arrangements and finishes) have been altered, the building will not have sufficient integrity to be eligible for the National Register.[4] If too many substantially altered properties, non-historic properties, and/or recent intrusions are located within a historic area, that area cannot qualify as a district.[5] In most cases if a building has been moved or the site of a building or district has been significantly altered that resource will not be eligible for the National Register.

[3] Merritt, op cit, 77.
[4] Merritt, op cit, 77.
[5] Merritt, op cit, 77.

After meeting the integrity standard next resource must meet one of four criteria to qualify as historically or architecturally significant. The four criteria apply to the evaluation of districts, sites, buildings, structures, and objects which attribute to the permanent themes and broad patterns in history. The property's association with important events and persons, distinguishing characteristics, and value as a source of information all are criteria a property is evaluated on.

A property's level of significance is evaluated in the National Register nomination process. The level of significance is the geographic area- local state, or national- for which a property is deemed important. An understanding of local, state, and national historic themes is required in order to evaluate a property's level of significance. For example, because of its association with black commercial development in Athens the Morton Building is recognized for its state significance. Known for its association with this country's first black Baptists and its outstanding architectural qualities, The First Bryan Baptist Church is of national significance.

Often times religious properties, cemeteries, birthplaces, gravesites, and commemorative properties are usually not eligible for listing in the National Register. Properties which have been moved, reconstructed, and those which have just reached fifty years are generally not eligible either. However, there are exceptions to the rules. Some of these properties may be eligible for the National Register if they are part of an historic district, or if they fall in at least one of the following categories:

A. a religious property (i.e. a church deriving primary significance from architectural or artistic distinction or historical significance; or

B. a building or structure removed from its original location but which is significant primarily for architectural value, or with an historic person or event; or

C. a birth place or grave of an historical figure of outstanding importance if there is no other appropriate site or building directly associated with his productive life; or

D. a cemetery which derives its primary significance from graves of persons of exceeding importance, from age, from distinctive design features, or from association with historic events; or

E. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association survives; or

F. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or

G. a property achieving significance within the past fifty years if it is of exceptional importance.[6]

The church, with its churchyard, is often the most significant archeological monument in its parish.[7] The building as well as the ground upon which it sits reflects the majority of the history of the area, and some churches sit on, or close to, older sites or monuments. Alterations to the fabric of the church building, works of repair and

[6] Merritt, op cit, 80.
[7] Church of England Church Care. "Statements of Significance and Need For Parishes: CCC Guidance For Parishes". Available from www.churchcare.co.uk/atoz_archaeology.php; Internet; accessed 12 April 2005.

conservation, the church can destroy, or impair, the architectural significance. Whenever such works are suggested the integrity should be taken into consideration from the state. As it relates to a number of rural African American churches the loss of historic significance to insensitive changes is destroying these scarce resources. Some of these insensitive changes include the bricking-in of historic wood churches facades and/or windows, replacing historic stained glass windows with non-historic windows, adding insensitive additions to the existing church structure(s), loss of interior integrity i.e. removing historic walls and doors.

In order to combat the problem the following goals and strategies need to be implemented at the state and local level to ensure protection of these priceless resources.

I. Promote identification and recognition of a wide range of cultural resources that reflect the historical development of the state and its individual communities and the heritage of a multi-cultural society.

II. Implement programs and policies to protect Georgia's diversity of heritage resources.

III. Promote a state wide adoption of historic preservation ethic.

IV. Encourage heritage resource planning at the state and local government levels.