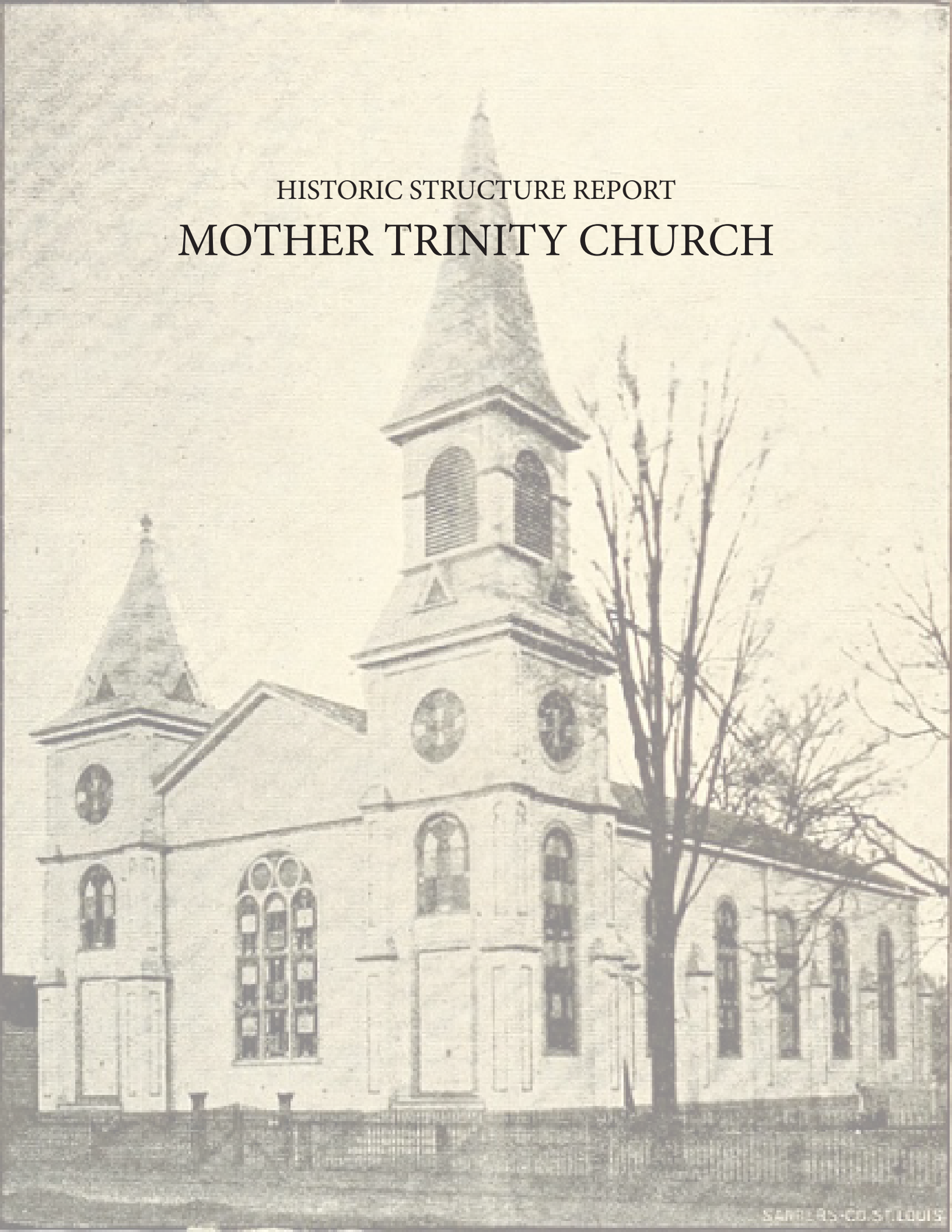
HISTORIC STRUCTURE REPORT

MOTHER TRINITY CHURCH



STATEMENT OF ACKNOWLEDGMENT

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EXECUTIVE SUMMARY

Initiated to provide a foundation of documentation to guide short and long term preservation and reuse efforts of the Trinity Christian Methodist Episcopal Church in Augusta, Georgia, the development of this report works to ensure the building's rehabilitation is performed in a sensitive, logically phased, and sustainable fashion; that the building's architecture and history is recorded; and its historic and architectural integrity retained.

Investigation Chronology & Methodology

Following the receipt of a Historic Preservation Grant on May 25, 2018, the Augusta Canal Authority (ACA) issued proposals for the creation of a "Historic Structure Report/Modified Historic Preservation Plan for Mother Trinity Church" in October of 2018. As a result, Lominack Kolman Smith Architects (LKSA) was selected to perform the work. On January 7, 2019, LKSA Principal Jerry Lominack and Director of Preservation Rebecca Fenwick visited Director of Marketing and Public Relations Rebecca Rogers and Executive Director Dayton Sherrouse at the ACA to finalize contract details.

The project team that was engaged included Fenwick Fenwick, Principal Investigator, and Ellie Isaacs, Investigative Assistant of Lominack Kolman Smith Architects; Greg Jacobs, Principal and Owner of Landmark Preservation; Hunter Saussy, Structural Engineer and Owner of Saussy Engineering; and Chad Keller, Director of Heritage Preservation at Georgia State University (GSU).

Using a methodology of investigation, examination, analysis, and recordation, the team set out to gather information regarding the existing condition and physical and social history associated with the church. Over the course of three days, February 4- 6, 2019, the structural examination and first round of fieldwork and historical research were performed with visits by Fenwick and Ellie Isaacs of LKSA, Saussy of Saussy Engineering, and Jacobs of Landmark Preservation. Accompanying Jacobs was Fred Ecker. A seasoned preservation contractor, Ecker was brought in to provide a deeper analysis of the church's attic and crawl spaces as the building's construction timeline initially proved challenging. As part the structural assessment, Hunter toured the building and produced drone images of the church on February 4 (Figure 1). On February 5, Fenwick and Isaacs visited multiple repositories to include the Augusta-Richmond County Public Library, the Augusta History Museum, and Historic Augusta, Inc. On February 6, the LKSA team met with Pastor Herman Mason of the new Trinity CME Church at Glenn Hill Drive in Augusta for the examination of historical documents, original furniture, and discussion of project goals. Later, Fenwick and Isaacs were introduced to several key members of the ACA's 'Save Mother Trinity' team in a lunch meeting at the ACA, to include Charles Smith, James Garvey, Corey Rogers, Christine Miller-Betts, and Le Ann Caldwell. Joining us were Fenwick Rogers and Dayton Sherrouse of the ACA.



Figure 1 Drone Image looking Northwest

On April 1-3, 2019, the LKSA team made a second visit to Augusta to meet Keller from GSU, who would also perform drone imagery and a laser scan of the church on April 1 for the development of Historic American Buildings Survey (HABS) documentation. On April 1, questions regarding the building's construction as well as recommendations for repair were discussed at length by members of the LKSA team along with Jacobs and William Santiago of Landmark Preservation. On April 1 and 2, James Garvey met the project team at the St. John's Methodist Episcopal Church on Greene Street in Augusta to allow for greater examination of the 1844 church of Trinity's parent congregation. On April 2, church member Rich Laschober joined us for a second visit of St. John's, providing for the examination of historic drawings of the St. John's church. On April 2 the LKSA team met with several long-time members of Trinity Church at the ACA to discuss the social history of the church and the recent past to inform the social history component of the report. Open to all, members who were in attendance included Charles F Smith, Mary E. Terrell, Leon Maben, and Lucretia P. Brown (Figure 2).



Figure 2 Report authors meet with long time Trinity members

In the afternoon of April 2, Fenwick and Isaacs visited the Paine College Library, where several texts were examined with the help of archivist Alana Lewis. Later, Fenwick and Isaacs visited Springfield Baptist Church for an impromptu tour of the 1801 St. John's Methodist Episcopal Church building with Deacon Walter Wright, which now exists at the rear of the Springfield Church property at the corner of 12th and Reynolds Streets. Lastly, on April 3 the LKSA team visited the Richmond County Superior Court office for the examination of deeds and plats associated with the church's inception and development.

Continued communication with many of the folks listed above led to the obtainment of numerous historic images and documents associated with the church. A special thank you is extended to Corey Rogers, Pastor Herman Mason, and Rebecca Rogers for the sharing of files. Erick Montgomery, Executive Director of Historic Augusta, proved invaluable in working to understand the church's inception, specifically through supplementary deed and plat research. Additionally, phone calls with Bishop Othal H. Lakey and church member Agnes Meyers provided further insight into the church's history and significance. The report was likewise informed by a meeting with Reverend Da'Henri Thurmond, Sr. of St. Paul CME Church in Savannah on April 16, 2019, who shared his multi-generational story and upbringing in the church.

Further, discussions with several members of the Historic Preservation Division informed the building rehabilitation recommendations section. Conversations and emails with Melissa Jest, Bill Hover, and Stephanie Cherry-Farmer provided greater understanding, informing the portions of the report related to future use.

Summary

Working to provide a comprehensive analysis of the building's current condition, proposed use, and physical and social history, every effort was made to provide appropriate historic preservation recommendations while keeping the building's future use in mind. In some cases, multiple options are provided, allowing for the selection of the best solution at a later date based on factors not yet determined such as final use and budget.

Within the **Development History** section, the Historical Background and Context provides a narrative of the church's social history, with important historical figures and events highlighted in sections framed by contrasting background color. This is followed by a Chronology of Development of Use, which places the building's construction evolution within its historical context, documenting specific changes to the building as part of several key construction periods highlighted in bold as section headings. At the center of the document are two timelines. The first Timeline illustrates the development and growth of the church within a larger historical context whereas the Architectural Timeline assists in understanding the building's construction evolution. The timelines are followed by a detailed Physical Description of the building.

The **Condition and Repair** section describes in detail the existing condition of the church in its current location with recommendations provided in accordance with the Secretary of the Interior's Standards for Rehabilitation, included as Appendix A. The section begins with a detailed exterior conditions assessment followed by room-by-room interior descriptions. At the end of each sub-section, lists of bulleted recommendations are provided for easier reading.

The final section, **Planning for the Future**, details recommendations for new uses for the building with sub-sections on programming, function, design, accessibility, and funding sources. Suggestions presented work to balance the need for self-sustaining operations against historic preservation interests. The uses proposed are then considered in relation to building's physical reuse to include the integration of modern amenities via a potential building addition. As a part of this, the building's reuse is considered in the context of accessibility, enumerating current pitfalls and recommendations for greater access. A funding sub-section follows, itemizing multiple sources for public and private grants that could aid future planning efforts, bricks and mortar construction, and the installation of exhibits. Future planning efforts are likewise described in greater detail at the close of the document to assist with next steps.

Several appendices have been included as reference tools. Each appendix greatly informed the report. Their inclusion allows readers to "go to the source." Included as Appendix E, drawings and imagery recorded for the submission of Historic American Building Survey (HABS) documentation provide an archival record of the building in its current form. The drawings have likewise been submitted for inclusion in the Library of Congress.

ADMINISTRATIVE DATA

Locational Data

Building Name: Trinity Christian Methodist Episcopal Church

Building Address: Southeast Corner of Taylor and Eighth Streets, Augusta, GA 30901

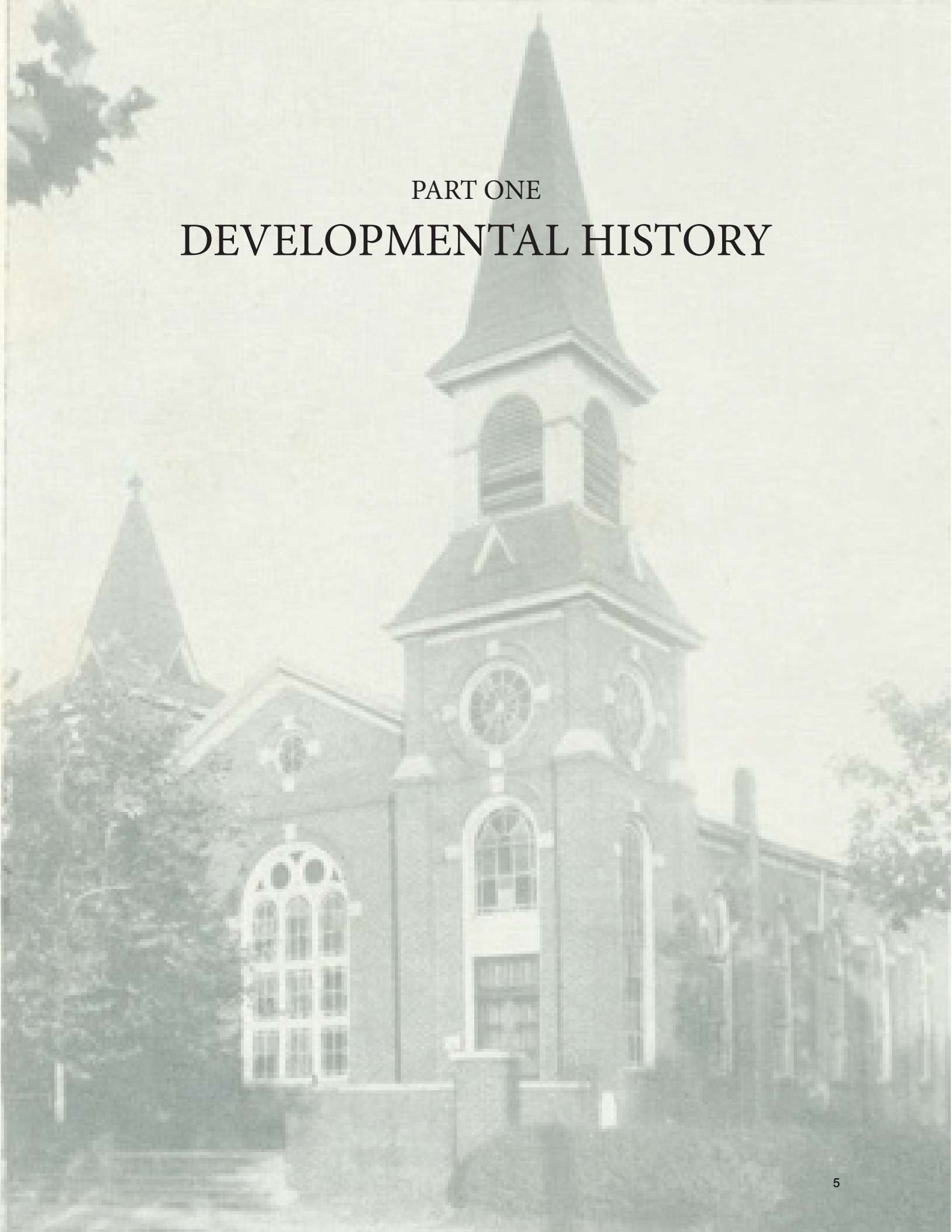
Proposed Treatment:
The purpose of this document is to guide short and long term preservation and reuse efforts following the relocation of the Trinity CME congregation and the move of the Trinity CME Church building from its original location. Relocated following the contamination of soil associated with an adjacent coal gasification plant, it is the intention of the church's new owner to see that the building is renovated for reuse. Accompanying the report is a preliminary structural assessment and drawings completed to Historic American Building Survey (HABS) standards for archival documentation of the building.

Cultural Resource Data

Contributing Resource, Laney-Walker National Register Historic District, Listed September 5, 1985

Periods of Significance:
Trinity CME Church is significant at the state and local level as home to one of the South's earliest African-American congregations established prior to emancipation. Worshiping separately under the leadership of St. John's Methodist Episcopal Church by 1840, the congregation's earliest church edifice for colored members was built circa 1843. The extant church was dedicated in 1848. The congregation was able to purchase the freedom of their first African-American pastor in 1850.

The church has national significance as the "mother church" of the Christian Methodist Episcopal denomination, which formed in 1870. The first church of the newly formed denomination, ownership of the church was transferred from the Trustees of the St. John's Methodist Episcopal Church to the Trustees of the Trinity Colored Methodist Episcopal Church in 1874. Trinity Church went on to produce four CME bishops, host three CME general conferences, and influence the establishment of Paine College, organized in 1882.



PART ONE

DEVELOPMENTAL HISTORY

HISTORICAL BACKGROUND AND CONTEXT

Overview

The Trinity Christian Methodist Episcopal (CME) Church congregation first organized in 1840 when roughly 300 African-American members from Augusta's St. John Methodist Episcopal Church requested to worship separately following the restructuring of the denomination and the formation of the Methodist Episcopal Church South (MECS). It has been recorded that the group worshiped under a brush arbor under the auspices of St. John's, until a "barn-like" frame church was built circa 1843. Following a lot ownership discrepancy, the congregants either moved or rebuilt the early frame church on a new lot; dedicating the new building on May 28, 1848. Following emancipation and the establishment of the Colored Methodist Episcopal (CME) denomination in 1870, ownership of the church was passed from the Trustees of the MECS to nine Trustees of the first church of the new denomination, Trinity CME Church, in 1874.

In 1893, the frame Trinity CME Church received its first renovation, incorporating two towers and a rear apse. In the 1920s, the apse was enclosed within a full-width addition off the building's rear facade, a balcony was added and later enlarged, and the entirety of the exterior of the church was clad in brick. Between 1930 and 1950 the building received additional upgrades to include a second addition and various outbuildings including a parsonage. In 1968, the building received its last renovation to include incorporating hammered window glass, a central stained glass window, stucco on the front facade, storefront entrance doors, and cantilevered awnings.

Rooted in the independence sought by the city's African-American Methodists, Trinity CME Church was integral to the founding of the Colored (later Christian) Methodist Episcopal denomination and is the embodiment of the tenacity and agency of Augusta's free and enslaved men and women. Predating the establishment of the CME denomination, the formation of the Trinity congregation before the Civil War is unique.

Following the establishment of the CME denomination in 1870, Trinity Church became the first CME church in America and went on to produce four CME bishops, host three general conferences, and influence the development of Paine College, earning the name "Mother Trinity."

A spiritual and cultural hub central to the lives of many, some of Augusta's most notable African-Americans were members of Trinity. Among them was Bishop Lucius Holsey, who pastored Trinity, was later seated a CME bishop at age 27, and served a co-founder of Paine College. Others include Paine College professor John Wesley Gilbert, who is credited as the first African-American archaeologist; Channing Tobias who worked with the NAACP during the *Brown v. Board of Education* decision in 1954; Carrie Mays, the first woman elected to Augusta's City Council; her son Willie Mays, Augusta's second African-American Mayor; W.C. Ervin, the first African-American elected to the Richmond County Board of Education; and Luevenia Pearson, the founder of the first African-American cosmetology school in Augusta.

Background

The African-American story in the Augusta area is at least as old as the city itself. Augusta was the second town established by Georgia's colonial founder James Oglethorpe. Soon after Oglethorpe founded Savannah on a bluff near the mouth of the Savannah River in 1733, he determined that new settlement was needed to manage up-river trading and govern the inland region. Oglethorpe's surveyor Noble Jones laid out Augusta's town plan in 1736 and 1737. Located at the head of river navigation, Augusta was a trading post for furs, hides and other back country products, often shipped downriver using illegal slave labor.

Although slavery had been prohibited in the colony since 1735 and was contrary to Oglethorpe's Negro Act of 1740, traders and planters often were not obedient to Georgia laws. Land around Augusta was becoming productive farmland. To work the land, slaves were smuggled into Georgia, often from just across the river in South Carolina. As a result, slave holding became so prevalent that Augusta area inhabitants wrote to the Trustees of Georgia arguing that slavery be permitted, noting that some 30 settlers owned 100 slaves. By 1751 Georgia's Trustees lifted the slave prohibition.

Within about fifty years, the population of Augusta's home county, Richmond, would be more than fifty percent black, with nearly all recorded as slaves.[1] However, not all of Augusta's residents of African descent were enslaved. A small sliver, one or two percent, were free. One early record provides a snapshot of the free African-American population in the young city – the 1819 Free Persons of Color registry. Of the 206 persons surveyed, more than half were under age thirty and 91 recorded as born outside of Georgia, primarily in South Carolina and Virginia. Common occupations listed in this index were carpenter, boater, seamstress, and washer.[2] Augusta's earliest African-American community associated with free persons of color was known as Springfield. Identifiable as a place by 1787, by this time Augusta's first African-American church, Springfield Baptist, was established.[3]

Influenced by neighboring plantations and fearful of slave revolt, a paternalistic ethos greatly influenced race relations in early Augusta. This would serve as the backbone of race relations in the city for decades, as described in detail by Edward J. Cashin and Glenn T. Eskew in *Paternalism in a Southern City*. In an effort to exert control, an array of ordinances was enacted to traveling without a pass from a slave owner, learning to read or write, owning property, or holding prayer meetings without white supervision. These ordinances were not always honored, however, as noted in several early Augusta Chronicle articles which record individual slaves who owned shops, taverns and liquor stores black patrons, and print shops with black employees. African-Americans in antebellum Augusta were forced to live with significant restraint, although not always unchallenged. No regulation, it seems, was more futile that challenging the unauthorized congregation of blacks in the streets on Sunday.[4]

Prior to the Civil War, Augusta's black population was second only to Savannah's in size. This is reflected not only in the growth of the Springfield neighborhood and Springfield Baptist Church, but also in the congregation of St. John's, Augusta's first Methodist church, which from its inception included both white and black worshipers. By the 1840s there were nearly 600 Methodists in Augusta out of a total population of 6,000; nearly half of which were African-American. This growth, along with national issues, precipitated major changes within St. John's.

With rising national discord prior to the Civil War, a debate within the Methodist denomination ensued over slavery, leading to a North-South split. St. John aligned with the proslavery Methodist Episcopal Church South. These tensions, as well as a growing desire to preach and worship in a manner of their own choosing, led St. John's African-American members to request a separate place to worship; a request that was granted by the Trustees of St. John Methodist Episcopal Church in 1840. Nevertheless, significant oversight and ties between the two congregations would be maintained for decades.

The founding of the Trinity congregation came on the heels of an attempted slave insurrection in Augusta. Throughout the South, new laws were created to restrain independent African-American religious services, in part due to insurrections like the Nat Turner Rebellion in Virginia, which received widespread press. As described by Glenn T. Eskew, white Methodist ministers kept an eye on Augusta's black Methodists by preaching at Trinity, owning the building and working with the slave preachers under their charge.

Prior to the separation of the congregations, the St. John's gallery was filled with Augusta's leading African-Americans, including Edward "Ned" West (1815-1887), who would later

pastor Trinity, and "sundry other trusted servants of leading Augusta families," as described by George Gilman Smith, author of *The History of Methodism in Georgia and Florida*. In a step away from the paternalism of the era, members of Trinity bought the freedom of their first black preacher, James Harris (1816-1862) in 1850. Born a slave in Athens, Georgia, his exact tenure as pastor of Trinity is unknown. West succeeded Harris, pastoring the congregation through the turbulence of the Civil War and Reconstruction before his death in 1887. Both men were buried at the original church site in a small plot, an honor typically afforded only to the first pastor.

The antebellum growth of Augusta's Methodists led not only to the creation of the Trinity congregation, but also to the relocation of the parent church of St. John's. Originally housed in an 1801 frame structure, the first St. John's church building was sold to the Springfield Baptist congregation and in 1844 and was moved just west of the present location of Springfield Baptist at 114 12th Street.[5] (It is not known why this building was not given or sold to the recently formed Trinity congregation following the 1840 separation, but perhaps the timing was not right.)

Subsequently, St. John's constructed a new brick building in 1844, designed and built by William H. Goodrich, which stands today at 736 Greene Street. With even more growth to follow, the congregation split once more in 1855, dividing the membership between St. John's and a new St. James' church, located only three blocks to the east. Both churches remain active today.

The Methodist Episcopal Church South worked to reinforce their proslavery beliefs by conducting plantation missions to convert slaves to Christianity. As part of the plantation missions circuit, the Methodist church sent a missionary to Trinity every time a new pastor was established at St. John's. As such, young white novice preachers learned their trade by preaching to African-American audiences, often stressing black subservience, reinforcing the paternalistic ideas perpetuated by whites. This continued only until the Civil War when race relations in Augusta shifted, a period characterized by City enforced slave patrols and episodes of defiance. [6]



Figure 3 Bishop Holsey and a group of preachers standing in front of the 1801 St. John's Methodist Episcopal Church; circa 1885.

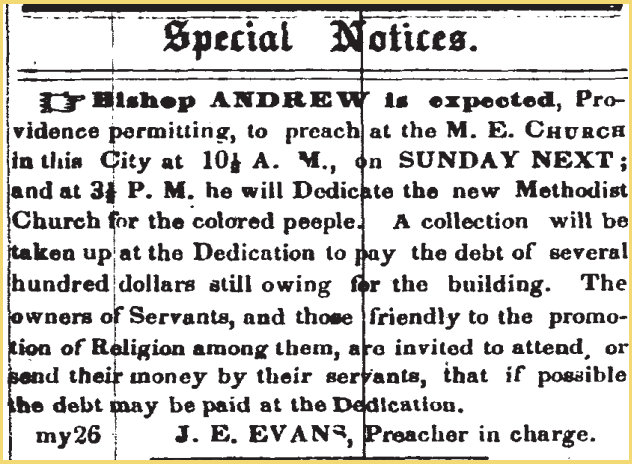
The Founding of Trinity

Although Methodism was historically rooted in antislavery beliefs, the events leading up to and the eventual split of the Methodist Episcopal Church into North and South factions confirmed the fears of Augusta's African-American Methodists that the church was in essence validating slavery, albeit not in word but in action. As stated by author John Brother Cade,

"Anything that had a taint of slavery on its garment or wrought into its doctrines in an official capacity was considered the sum of all evil…They looked at everything that had the word "South" on it with misgivings."[7]

Thus in 1840 roughly 300 African-Americans members of St. John's requested to worship separately from their mother church. Honoring this request, the Trustees of St. John's donate a lot for their use in 1841 "for the purpose of erecting thereon a Church edifice."[8] It is at this site that roughly 300 members worshipped for several years under a "brush arbor" following a ceremonial march to the new church site from St. John's.[9] The first church building was erected circa 1843 and is described in some accounts as a barn-like structure and in others as a praise house. It was later ascertained that the lot where this early church stood was actually owned by Colonel Wililam Cumming. Following this discovery, a different lot at the corner of Jackson (Eighth) and Taylor Streets was deeded by the City to the Trustees of St. John's for use by the "Colored Church."

Although not formally deeded to the Trustees of St. John's until 1851, this new church building, the Trinity CME Church edifice extant today, was dedicated on Sunday, May 28, 1848 as noted in an *Augusta Chronicle* advertisement (Figure 4).[10]



Special Notices.

☞ Bishop ANDREW is expected, Providence permitting, to preach at the M. E. CHURCH in this City at 10½ A. M., on SUNDAY NEXT; and at 3½ P. M. he will Dedicate the new Methodist Church for the colored people. A collection will be taken up at the Dedication to pay the debt of several hundred dollars still owing for the building. The owners of Servants, and those friendly to the promotion of Religion among them, are invited to attend, or send their money by their servants, that if possible the debt may be paid at the Dedication.

my26 J. E. EVANS, Preacher in charge.

Figure 4 Augusta Chronicle advertisement on May 26, 1848

Until 1853, pastors from St. John's leadership served the congregation.[11] Ignatius P. Garvin, the son of St. John's first minister, and John H. Mann assisted Augusta's black Methodists in organizing Trinity, serving as stewards for the congregation for much of the nineteenth century. The Trustees of St. John M.E. Church, South held ownership of the Trinity Church property until 1874, at which time the property was turned over amicably to Frank Brown, Abel Wright, Thomas Porter, Austin Smith, George Driscold, Henry Simpkins, Henry Oakman, George Edwards, and Charles A. Ladeveze, the newly established Trustees of Trinity Colored Methodist Episcopal Church.[12]

While Northern Methodists assumed that the African-Americans breaking with the Methodist Church Episcopal South would want to join the northern independent churches, such as the African Methodist Episcopal Church (AME) or the African Methodist Episcopal Zion Church (AMEZ), this instead fueled their desired independence and the creation of the Colored Methodist Episcopal (CME) denomination. Missionaries then and historians since have attributed the creation of the CME church as a conspiracy of their former slaveholders, ignoring the independent agency of the founders of the CME church. As a result, much scholarly debate has been recorded regarding the reason for the split. Some scholars have suggested that the creation of the Colored Methodist Episcopal Church grew out of an effort to hinder the political efforts of the northern and independent African Methodist churches on behalf of the freedmen. Others argue that the black members of the Methodist Episcopal Church acquiesced to the formation of a separate church in order to retain church property. Both perspectives seem to argue the politics of former slaveholders, again denying the choice made

by the founders of Trinity and the agency belonged to the freedmen and women of Augusta.[13]

In a way this earned the new church the enmity of northern Methodist denominations, who were hoping to attract new members and claimed to be the true redeemers of former slaves. Members of the AME Church, AME Zion, and the northern Methodist Episcopal Church questioned the new denomination's fidelity to the MECS and condescendingly referred to the church as "the rebel church."[14] As stated by Bishop Lucius Holsey, the AME Church put the Baptist denomination against "the little slave church." He states, "Then, they claimed for twenty years that we had no legitimate organization, and that if we did, we had white, slave-owning bishops, or that we were under the Methodist Episcopal Church, South…"[15]

The move away from the MECS was amicable, however, as recorded in an early resolution.

We most sincerely pray, earnestly desire, and confidently believe that there will ever be the kindliest of feelings cherished toward the Methodist Episcopal Church, South.[16]

Further, as recorded in *A Hundred Years of Methodism in Augusta, GA* in 1898, "Trinity never deserted its old church, but stood firmly by it and when the property was transferred to the Trustees for the membership of the Colored M.E. Church, it still regarded St. John's Church as the parent church."[17] Leaders within St. John's Church, specifically Bishop George Pierce, worked closely with Lucius Holsey and the founders of Trinity. The ties between freedmen and former slaveholders did not dissolve, as these relationships and rapport were firmly established, making the creation of a separate church both desirable and possible.[18] It would have been to the detriment of the founders to discount the benefits of this relationship, deny the alliance, and disband from St. John's. In this way, Holsey and the founders of Trinity were strategic and diplomatic in choosing to stay an arm of St. John's Methodist Episcopal Church.

City Development

Over its first hundred years, Augusta transitioned from a back-country trading post to a thriving commercial center. The city grew northward and westward, with roads tracing old Native American trading paths. With the introduction of the railroad in 1837, coupled with steamboat traffic on the Savannah, Augusta's position as a regional commercial hub was enhanced. Nevertheless, that same year a national financial crisis, the Panic of 1837, put pressure on Augusta's economy. Unemployment increased and the city's leaders worried that population would decrease as cotton agriculture and trade began to move west. In a bold move to diversify the city's economy and start a push toward industrialization, Augusta began to dig a canal in 1845 with the hope of attracting textile and other manufacturing. The first cotton mill, The Augusta Manufacturing Company, opened in 1849, to be followed by many more in the ensuing decades of the nineteenth century.

Many hands were put to work to build Augusta's canal, including slaves of the landowners whose property the canal traversed, and hired labor, both black and white. The period of the Augusta Canal's early construction coincided with the Irish potato famine. As a result, many Irish immigrants found their way to Georgia, with some finding work as canal laborers. The immigrants settled in an area which became an Irish enclave called Dublin, the neighborhood

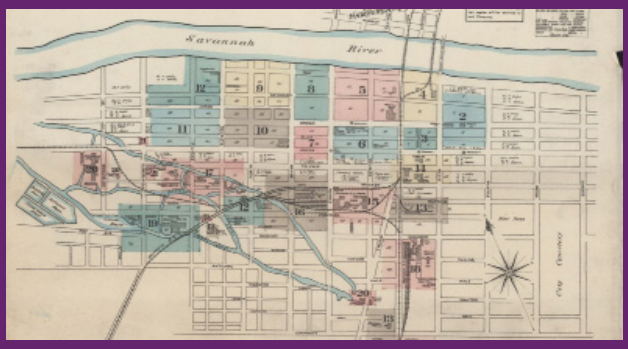


Figure 5 The city of Augusta in 1884 (Sanborn Fire Insurance Company)

surrounding Jackson (Eighth) and Campbell (Ninth) Streets, centered on Barnes Street. This neighborhood, home to the Trinity CME church, would become racially mixed and eventually transition to be predominantly African-American in later years.

In 1852 this working-class neighborhood also became the location of the city's manufactured gas plant where coal was converted into gas for street lighting and other purposes. The plant, which ultimately was acquired by Atlanta Gas Light Company, operated until 1955. In the 1980s the US Environmental Protection Agency ordered that toxic contaminants left over from the gas manufacturing process be cleaned up, leading AGL to undertake to extensive environmental remediation efforts, including purchase of the Trinity church property in 1996.

Establishment of the CME Denomination

The work among the African-American Methodists in Georgia was carried on as part of the white annual conferences of the MECS from 1867 until the formal organization of the Georgia Colored Conference. By 1868, Lucius Holsey and others had requested to organize a colored conference and on January 6, 1869 the Georgia Colored Conference organized in Augusta at Trinity Church. This would be the first of three conferences held at Trinity to include others in 1886 and 1910.

On December 15, 1869 the General Conference of the Methodist Episcopal denomination was held in New Orleans. It was at this event that the planning for a new African-American denomination began. Four years later, Bishop Robert Paine of the MECS consecrated William Henry Miles and Richard Vanderhorst the first bishops of the newly formed African-American denomination and on December 16 of that year the Colored Methodist Episcopal Church in America was established following a resolution for an independent church drafted by Lucius Holsey. By 1930, "in America" had dropped from the name.[19]



Figure 6 St. John's Methodist Episcopal Church, built 1801

Just two years later, with the passing of Vanderhorst, the second meeting of the Georgia Colored Conference was called; held in Macon by Bishop George Pierce. It was at this event that Isaac Lane, J. A. Bebee, and Lucius H. Holsey, then Pastor of Trinity Church, were elected bishops of the CME church. Cooperation with the Methodist Episcopal Church South continued and in 1874 the Trinity Church property passed from the hands of John H. Mann, Ignatius P. Garvin, and the other Trustees of St. John's into the hands of Ned West, Charles A. Ladeveze, and the Trustees of Trinity CME.[20]

Following the sale, Trinity Church, some thirty years old by 1874, is established as the first Colored Methodist Episcopal Church in America, earning the name "Mother Trinity."

Similarly, several other independent African-American congregations formed in Augusta after emancipation to include Bethel, Mount Zion, Thankful, and Saint Mark's.[21] Not all of St. John's African-American members broke away to establish Trinity, however. Regionally, there were roughly 200,000 African-American members of the Methodist Episcopal Church, South at the end of the Civil War. Following emancipation, the vast majority joined the AME or AMEZ churches while about 40,000 joined the CME church.[22]

Reconstruction

On January 1, 1866, an Emancipation Proclamation celebration was held at Springfield Baptist Church. Trinity Church's Reverend Ned West gave the benediction at the event. Samuel Drayton of Bethel AME Church and Pastor Henry Watts of Springfield Baptist Church led the service.

With the shift in membership within Methodist denominations, there were additional efforts by African-American Methodist sects to court the CME congregants, including those at Trinity. In 1867, an article in the Loyal Georgian recorded that Trinity Church had broken with the CME denomination and was now part of the AMEZ church.[23] Although negotiations for these mergers ultimately failed, the denominations worked closely together during reconstruction as part of the Fraternal Council of Negro Churches, broadening the CME Church's involvement in social and political concerns, in addition to religious ones.[24] Reverend Ned West is attributed with preserving Trinity for the "Colored Methodists" of the Christian Methodist Episcopal Church and not merging with the AMEZ church.[25]

Reconstruction was largely characterized by the fight for access and opportunity. Perhaps the greatest of these efforts was the work to establish greater educational opportunities for African-Americans. Out of Trinity Church came the Trinity Free School, run by the American Missionary Association. The school had 167 students and was run by a white northern schoolteacher, Mrs. M. C. F. Smith.

It is around this time that Lucius Henry Holsey joins Ned West in growing the CME church, following his appointment as pastor in 1869 at the age of 27. Holsey is perhaps most well-known for his involvement in education, chairing an educational committee for the MECS for the establishment of "a school for the training of our colored preachers and teachers." This was important as the groundwork for the 1882 founding of Paine Institute by the Methodist Episcopal Church South, the brainchild of Holsey.

Paine College and Lucius Holsey

After his Macon address in 1869, Bishop Holsey's requests for educational assistance for African-American Augustans did not cease. He attended several MECS conferences and in 1882 he addressed the body of white Methodists convened in Nashville, working to appeal to the paternalistic ideals of Methodism, enlisting the help of Atticus Green Haygood who in 1881 wrote *Our Brother in Black*. To their success, the two men were able to partner with the MECS to establish a unique new school that used southern white professors and ministers to train southern black teachers and preachers. Organized in 1882, Paine Institute began holding classes in rented rooms on Broad Street in 1884 and in 1886 purchased land for a campus in an area of Augusta known as Woodlawn. In 1903 the school's name was changed to Paine College.

The school was named for the recently deceased Bishop Robert Paine of the Methodist Episcopal Church South, who helped to organize the CME Church. Many of the buildings on the Paine College campus are named for the black and white southern Methodists who served the institution.[26] At its inception, the school's board of directors consisted of three black clergymen and three white; a racial collaboration that became the hallmark of the institution. In addition to training clergy, the school provided a liberal arts education to black youth of both genders as well as elementary and high school curriculum since few public high schools for African-Americans existed at the time (Figure 7).[27] Among the college's first graduates were Lou Wigfall, Marie Cashin, Irene King, and Isabelle Kelly, members of Trinity Church.[28] John Wesley Gilbert, a member of Trinity Church, holds the title of first student and graduate of Paine College.[29] Gilbert went on to become a linguist and is remembered as Paine College's first African-American faculty member, the first African-American archaeologist, as well as the first African-American to receive a masters degree from Brown University.



Figure 7 First graduating class of Paine College

A transformative figure, Lucius Holsey (Figure 8) was born a slave in 1845 to a white father, James Holsey, whom he described as "a gentleman of classical education" and Louisa, his black mother, whom he described as a "pious and exemplary" woman of "pure African descent."[30] While attending a Methodist plantation missions revival led by the black exhorter Henry McNeal Turner, Holsey converted to Methodism.

In 1862 Holsey married Harriet A. Turner, a slave on a plantation owned by Bishop George Pierce of the Methodist Episcopal Church South. The Holseys had fourteen children, six of which survived to maturity. In 1868 the Methodist church issued Holsey a license to preach, assigning him to Ebenezer Church in Sparta. In 1869, Holsey was called to Augusta to assist with the creation of the Colored Methodist Episcopal Church and was later appointed pastor to Trinity Church. By 1873 Holsey was elected to serve as bishop of the CME church, overseeing Texas, Arkansas, Alabama, and Tennessee. As the leader of the denomination, Holsey secured its footing and founded a number of congregations including Butler Street CME Church in Atlanta. He revised religious texts, including A Manual of Discipline, and a hymnal for use in the CME Church. In his role as bishop, Holsey traveled to the first Ecumenical Council held in London in 1881, becoming the first delegate to represent the "little slave church" abroad.[31]

In 1879 after the Augusta Baptist Institute moved to Atlanta, black educational opportunities in Augusta became scarce. Petitioning the Augusta Board of Education for an institution that met the 1872 law requiring equal educational facilities for blacks and whites, Holsey influenced the creation of Ware High School in Augusta. At this time, this was the state's only publicly funded high school for blacks.

The deed for Trinity Church was signed in 1874 by nine Trustees all of whom were artisans, craftsmen, and service workers, as listed in city directories. Charles A. Ladeveze, the church superintendent, was a mixed-race descendent of refugees from Santo Domingo and the operator of an art supply store on Reynolds Street. Of the nine, he was the only free person of color. Two draymen, George C. Driscoll and Henry C. Simpkins, and two carpenters, Henry Oakman and George Edwards also appear on the deed. Oakman was an employee of the William H. Goodrich Company. Although unverified, it is possible that these early artisans and possibly the Goodrich Company itself assisted in the construction of the original Trinity Church. Three of the other Trustees worked in the service industry, Abel C. Wright as a porter for the Georgia Railroad and Banking Company, Austin George as a barber, and Frank Brown as a waiter. The last name was Thomas Porter, who either ran a grocery on Centre Street or made shoes, as the name is listed twice in directories. Though not wealthy compared to Augusta's white population, these men represented Augusta's elite African-Americans.

Onset of Segregation

With the formalization of Jim Crow laws with the Supreme Court decision *Plessy v. Ferguson* of 1896, progress made by blacks in America since emancipation felt as if it was all for naught as the "right to rule" was now extinct. With the sparing of Augusta by General Sherman during the Civil War, the city's industries however saw



Figure 8 Paine College's Haygood Hall and Holsey Hall in 1899.

With the disillusionment associated with the onset of Jim Crow segregation and race riots, Holsey championed black separatism, advocating for a separate state in the West for African-American occupation. He later lived on Auburn Avenue in Atlanta, serving as a racial diplomat and bishop of the CME Church until his death in 1920.[32] In total, Holsey served as bishop of the CME Church for 47 years, twenty of which he spent as its secretary.[33]

With the founding of Paine College, a practical model for interracial cooperation was established in Augusta, which CME officials would work to emulate in all aspects of the church's administration. The "Paine College Ideal" ensured that the second generation of CME leaders would likewise work toward accommodation and political neutrality requested of the Methodist Episcopal Church South, which contributed to the founding of the school. By emphasizing educational uplift, ecumenism, interracial cooperation, and cautious civil rights activism, the savviness of the CME Church led to a pragmatic strategy that enabled it to prosper amid the hostilities of the Jim Crow era South.

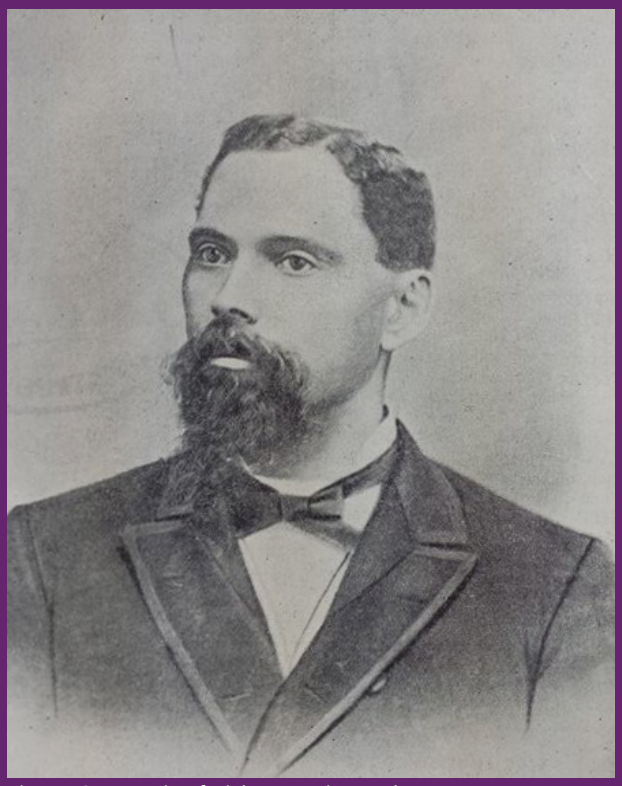


Figure 9 Portrait of Bishop Lucius Holsey

Funerary Services

Throughout the church's history, Trinity has served as the venue for many important life events, such as baptisms, weddings, and funerals. While not every event could be documented, funerals for two famous Augustans that took place at Trinity are highlighted below.

In 1893, Amanda America Dickson Toomer's (Figure 9) funeral took place in Trinity CME Church with "a very large and respectful gathering of friends and acquaintances" attending. Three ministers officiated.[34]

Toomer was married to Nathan Toomer at her home in Augusta with Trinity CME Reverend R.S. Williams presiding. The daughter of a slave and her owner, she became one of the wealthiest black women in nineteenth-century America. A result of her first marriage to Charles Eubanks, her white first cousin, the union produced two sons, Julian Henry and Charles Green. Green was later married to Kate Holsey, the daughter of Bishop Lucius Holsey. In 1885, Amanda's father David Dickson died, leaving the bulk of his estate to her. Although contested, the court of Hancock County upheld her estate. She is remembered in Augusta for her house at 452 Telfair Street, which she moved into at the start of segregation.[35]



Figure 10 Portrait of Amanda American Dickson Toomer

In 1900, the newspaper reported on the funeral proceedings for Reverend David Floyd:

One of the largest funerals of a colored person ever witnessed in this city occurred yesterday afternoon, in the burial of Reverend David Floyd from Trinity C.M.E. church. There were 25 carriages in line, and, despite the great downpour of rain which continued throughout the afternoon, there was not a single seat vacant in the church, many crowding the aisles and vestibules, and some were compelled to remain in the yard during the entire service. [36]

Likely born a slave in 1829, David lived with his wife Sarah Jane in the Old Town area of Augusta before the onset of Jim Crow laws, neighbors with the mulatto Ladavese family as well as the white Berry Benson family. A graduate of Atlanta University, Floyd became a minister, known for his piety and benevolence, preaching at various churches throughout Augusta often for absent ministers. His son, however, was perhaps more well known. Silas X. Floyd followed in his father's footsteps, becoming minister of Tabernacle Baptist Church and "Augusta's most respected colored citizen," as noted by Benson. With the onset of Jim Crow, Silas became an unofficial liaison between the races in Augusta and the author of the "Notes Among the Colored People" section which was published in The Augusta Chronicle. While the Notes today are a remarkable record of early 20th century African-American life, at the time they were a pulpit for efforts to aid the disenfranchised African-Americans of the city.[37] Following Silas' death in 1923, Trinity member J.C. Mardenborough took over as editor of the Notes.

continued growth, allowing Augusta to remain "a gateway through which passed most of the agricultural products of several Southern states."

By 1900, Augusta was the third largest city in Georgia, surpassed in population only by Atlanta. The Augusta Canal was expanded in 1873 and a municipal trolley system was added; with "enough water to turn a million spindles."

The fruits of this growth were not immediately reflected in the quality of life for everyday Augustans, however. City services remained archaic and deteriorating, particularly in the working-class sections of town, and factory wages had declined. In 1886 a labor strike erupted and collapsed, leaving the white upper class in control of the city.[38]

The Ladeveze and Harper Families

Augusta's African-American elite reacted to segregation in various ways, often defying expectations. Many of this faction attended Trinity CME Church. One story from this period is of Robert Harper Jr. and Charles A. Ladeveze. Harper was the son of Scotch-Irish Robert Augustus Harper Sr. and Elizabeth "Betsey" Keating, a woman of color and a native of Santo Domingo who was listed as free in 1830. Cabinet makers and piano tuners, Harper Jr., a mulatto, was listed as a free person of color in 1850 at age 26. Harper Jr. married Laura Ladeveze, the mulatto sister of Charles A Ladeveze, who attended St. John Methodist Church. Together, they attended St. John's until the formation of Trinity as a mission church, at which time they joined the "African Church," with Ladeveze serving as one of Trinity's first Trustees. Harper was an advocate for the public education for black children, supporting the use of tax dollars for the cause. Harper promoted private education in the black community by placing a boxcar in his backyard for use as a school room. It is out of this effort that the Augusta Baptist Institute formed, later Morehouse College. In 1869 Harper Jr. was appointed as register for municipal elections.

Harper Jr.'s son, James S. Harper was treasurer for Trinity Church, a Trustee for Atlanta University, and president of the first black bank in Georgia, the Workingman's Loan and Building Association. In 1879, James joined William Jefferson White, Lucius Henry Holsey, Alonzo McClennan, and Elbert Rogers in petitioning the Richmond County Board of Education for a high school for African-Americans in Augusta, resulting in the creation of Ware High School. In 1897 the Board of Education closed the school, using the money to expand elementary education in Augusta for 200 black students. Following, a lawsuit filed against the Board of Education, including Harper as plaintiff, was denied. Ultimately landing in the Supreme Court, the court ruled in favor of the Board, establishing that "states could blatantly deny blacks equal protection as long as there was no direct evidence that they did so because of racism." Both Harper and Ladeveze shouldered a major portion of the financial burden of the case, and their defeat marked a terrible blow to race relations in Augusta.[39]

Despite the setbacks associated with the segregated South, Trinity CME Church continued to gain strides to include the completion of a significant renovation in 1894 under Bishop and Reverend Robert Simeon Williams (Figure 11), to include the addition of the church's two towers and large arched windows. Williams was appointed bishop of the CME denomination in 1892.

Around this same time, a building renovation is performed at St. John's Church, to include the incorporation of its towers, with work attributed to builder Charles Goodrich, son of William Goodrich.

Between 1920 and 1923, Trinity CME Church received its second most significant renovation, under Rev. I.H. Jones, incorporating a rear addition and brick veneer along the entirety of its perimeter.

In the 1930s, Trinity was home to the Community Forum under Reverend J.D. Hudson, an event held at various locations in early twentieth century Augusta to provide citizens a voice. Rallying around the need for a library to serve the African-American community, the meeting led to the creation of a new library opened on Gwinnett Street named for Revered Samuel B. Wallace in 1937.

In 1954, the same year in which the U.S. Supreme Court issued the landmark *Brown v. Board of Education* desegregation decision, Trinity's church elders voted to change the denomination's name to the Christian Methodist Episcopal Church, spearheaded by Channing Tobias. Official in 1956, the name change



Figure 11 Portrait of Bishop of Reverend Robert Simeon Williams

Channing Tobias (1882-1961)

Channing Tobias may have been the most influential member of Trinity's congregation from the twentieth century (Figure 12). It was Tobias who was the primary orchestrator in changing the name of the CME denomination from "Colored" to "Christian" in 1954. First acquiring fame from his work with the Young Mens' Christian Association (YMCA), Tobias received his bachelor's degree from Paine College in 1902 after which he left to study seminary in New Jersey, later receiving his doctorate in divinity from Gammon Theological Seminary. In 1923, Tobias was appointed Senior Secretary in the Department of Interracial Services within the Colored Work Department, a position he held for 23 years. Working to enhance race relations at home and abroad, Tobais promoted interracial cooperation and redress of racial grievances, becoming a delegate and speaker at the 1926 World Conference in Finland. In 1946, he became the first African-American director of the Phelps-Stokes Fund, a philanthropic association that awards funds to increase educational opportunities for African-Americans. He is perhaps most well-known for his time as Board Chairman of the National Association for the Advancement of Colored People (NAACP), during which time the *Brown v. Board of Education* victory transpired. Tobias received the coveted NAACP Spingarn medal in 1948 for his efforts. During World War II, Tobias was appointed by President Roosevelt to the National Advisory Committee on Selective Service and in 1946 President Truman appointed him to the Civil Rights Committee. Channing H. Tobias died on November 5, 1961.[40]

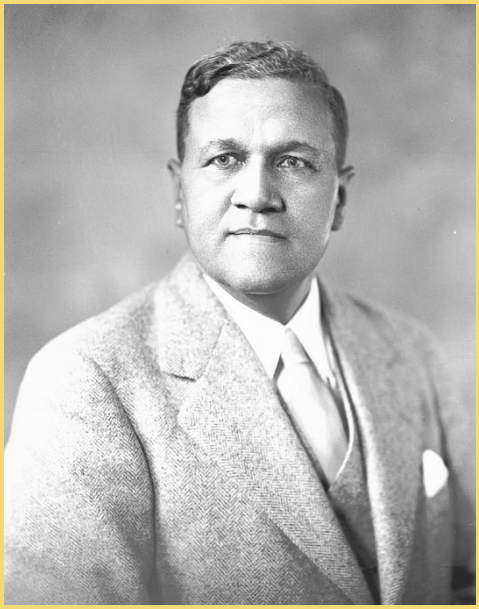


Figure 12 Portrait of Channing Tobias

signaled the church's repudiation of Jim Crow era racial subordination and shifted the church's emphasis on religious, rather than racial, identity. Following, the church became active in the civil rights movement, particularly in support of the National Association for the Advancement of Colored People (NAACP). Many of Georgia's most prominent civil rights leaders were members of the CME church including Joseph A. Johnson, Donald Hallowell, and Ruby Doris Smith Robinson.[41]

Women's Day and Mother's Day have long been important holidays in the life of the church. As one active Trinity church member expressed, the CME in Trinity's name stood for "Christmas, Mother's Day, and Easter." As a result, the services on these days were memorable and significant events. In 1948, Trinity hosted Dr. Benjamin E. Mays, President of Morehouse College and a civil rights activist, as keynote speaker for their Mother's Day program.

While the men of the church were largely involved in its founding and the establishment of the CME denomination, women have long played an important role in the church's history. Further, many female members of Trinity made significant strides within the African-American community. The Board of Women's Work grew out of the 1910 general conference held at Trinity, transitioning later into the Women's Connection Missionary Council of the CME denomination. Organized in Reverend R.S. Williams' home, Helena B. Cobb started a girls seminary in Barnesville, working to build feminine confidence and purpose outside of home life.[42] Luvenia Pearson, who established the first black cosmetology school in 1947, was a member of Trinity. In June of 1956, Luvenia's School of Beauty Culture held their first graduation ceremony at the church with Reverend L.C. Jones presiding.[43] In 1951, the now-closed Ursula B. Collins Elementary School was named for this Trinity member and former Principal.[44]

Other mid-century African-American pioneers that were members of Trinity include W.C. Ervin, a man who was elected the first black member of the Richmond County school board in 1951. Ervin was also a business manager at Paine College.[45] Others include disc jockey Wayman White, the first African-American DJ in Augusta for WAUG; John Robert Maben Sr., the first African-American salesman of the Sanken Milk Company; and Y. N. Myers, Jr., the first black foreman for the Richmond County Grand Jury.[46]

Civil Rights Era

During the Civil Rights era, it was understood that the church would not be used for political events. Not out of disinterest, but rather in an attempt to avoid the church's use by touring politicians or others.[47] Rather, Trinity Church is remembered as a safe space during times of racial tension. In 1965, with black suffrage overcome, Trinity provided a safe space for the education of African-American Augustans on the policies and procedures of voting, holding classes that were open to the public.

In 1970, Trinity member Carrie J. Mays, longtime owner and operator of Mays Funeral Home, was elected the first female on Augusta's City Council (Figure 13). This was a pivotal year in Augusta as the city experienced a significant race riot. Mays went on to become respected statewide for racial reconciliation. From 1974 to 1982, she served as Secretary of the Georgia Democratic Party. [48] She was also the mother of Augusta commissioner, and later Mayor, Willie Mays.[49] The Carrie J. Mays Family Life Center and Carrie J. Mays Park in Augusta are named in her honor.



Figure 13 Portrait of Carrie J. Mays



Figure 14 James Brown with Trinity members

Outreach and Growth

A community pillar and leader, Trinity Church remained a force for good for Augusta's African-American citizens into the second half of the twentieth century. Following a devastating fire in 1968 at Paine College's historic Haygood Hall, the Trinity Church congregation organized a "build it back campaign" to assist in the reconstruction effort and by 1978 the building had been rebuilt.[50]

In 1971, Trinity Manor, a low-income housing initiative of Trinity CME Church, was established with grant money from the Federal Department of Housing and Urban Development (HUD). Located on Barton Chapel Road, the project provided 100 units of subsidized housing sponsored by the church.[51]

In the 1980s, the Sophenia Thomas Education Building was re-roofed, and a fence placed around the grave sites of Reverends Ned West and James Harris.[52]

The 1990s saw the development of the church's "adopt-a-male" program, tape and van ministries, the clothing bank, soup kitchen, and other outreach projects.

In the church's later years, singer and Augusta native James Brown was known to visit the church with his wife Adrienne (Figure 14). One time, as remembered by Trinity member Charles F. Smith, Brown visited the church during the tenure of Reverend McManus and sang "God Has Shed His Light on Me."

Contamination and Relocation

Between October and November 1994, the church became aware that its property, in addition to others in the Laney Walker area, had been contaminated as a result of its proximity to a coal gasification plant.

As a result, between January and February 1995, a class action lawsuit was filed against the Atlanta Gas Light Company. It was argued that the area be cleaned and health concerns addressed. In February of 1996 Atlanta Gas Light removed the gas tank across the street from the church at the southeast corner of Eighth and Taylor Streets. Further, by December of the same year a settlement was reached. It was at the hearing of the Superior Court that CME Historian and Bishop Othal H. Lakey (Figure 15) enumerated the intrinsic value of the church, after being asked to quantify its value.

What, then, is the value of a church that was literally born in slavery, nurtured in the chaos of Reconstruction, weaned amidst the throes of Jim Crow, and matured in the silent and subtle onslaught of racism? How does one quantify a black church - the soil of which has been watered by the briny tears, fervent prayers, and silent hopes of faithful people - their place of spiritual, mental, emotional, and even physical refuge in what was so often a hostile white world?[53]

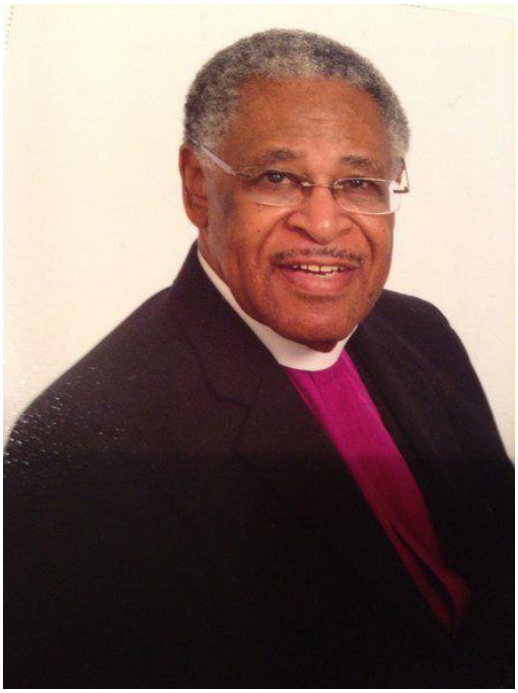


Figure 15 Portrait of Bishop Othal H. Lakey



Figure 16 Portrait of Reverend Herman "Skip" Mason

It was following these statements, that the value of the church was determined to be close to $3,000,000. After a called meeting in 1997, Trinity voted to tender the deed of the church property to the Atlanta Gas Light company.

An Exodus and Coming Rebirth Service was held within the walls of Trinity Church at the corner of Eighth and Taylor Streets on August 2, 1998 with Bishop Othal H. Lakey presiding. It was at this service that the last child was baptized within the walls of the church, Da'Henri Ramsey Thurmond, Jr. Da'Henri's baptism was of particular significance as the fifth generation of the Thurmond family to attend Trinity. His great grandmother was one of seven siblings who together joined the church in 1926. His father, Thurmond, Sr. would later become an associate pastor of Trinity Church under Reverend Donald Jordan before later serving as principal pastor of Rock of Ages CME Church and St. Paul CME Church, where he is now acting pastor in Savannah.[54]

After leaving the Trinity Church building, the Trinity Church congregation worshipped within the walls of Paine College, while a new church building was built.

Following a long battle with Atlanta Gas Light and the receipt of an almost $3,000,000 settlement, the Trinity CME Church congregation relocated to a newly constructed church building at 2930 Glenn Hills Drive in Augusta on October 24, 1999. Construction was completed in 2001. Reverend Herman "Skip" Mason currently serves as Trinity's 39th pastor (Figure 16).[55]

CHRONOLOGY OF DEVELOPMENT AND USE

As common among early African-American historic resources, relatively little documentation exists regarding the initial construction of the Trinity CME Church building. Significant deed research, however, has narrowed down when the building was likely built. More clarity exists as the building's chronology extends, with milestones verified by maps, newspaper articles, photographs, and text sources. Included below is a detailed chronology of known facts and their sources.

In 1840, a request was made to St. John's Methodist Church by a group of African-American church members for their separation from the church for independent worship, with the idea that they remain a part of the Methodist Episcopal Church South (MECS) denomination. The MECS Trustees voted to honor their wish and on December 13, 1841 the Augusta City Council motioned to approve the selection of a site on behalf of the Trustees of the Methodist Episcopal Church South for a 'proposed church' in the city's South Commons. Following this approval, John Mann, I. P. Garvin, and other St. John's Church Trustees secured by deed lot number 46 on Jackson (Eighth) Street to "build a house or place of public worship" on February 10, 1842.[56] Included on a plan of the South Commons completed by Daniel MacMurphy in 1836, Lot 46 was located on the east side of the street one block north between A (Fenwick) Street and B Street (Walton Way) (Figure 17).

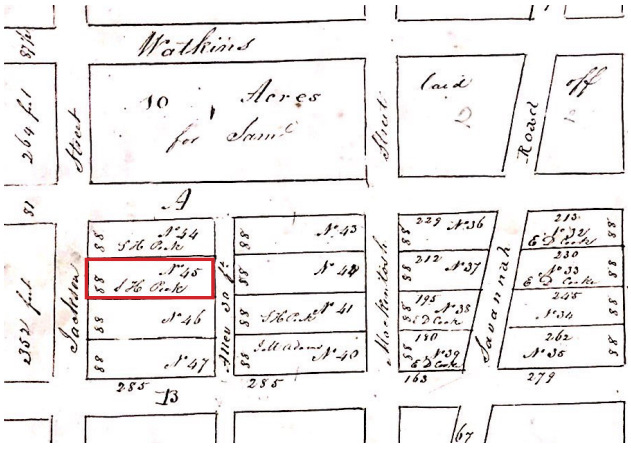


Figure 17 Plan of South Commons completed by Daniel MacMurphy in 1836. Lot referenced highlighted in red.

The original lot deeded to St. John's for use by their disbanded African-American congregants is described as being:

Bounded on the West by Jackson Street, on the South by Lot No 47, on the North by Lot No 45, on the East by an Alley 30 feet wide

An 1846 map by William Phillip confirms the church's presence on this lot, noted by the text "Negro Church" at the northwest corner of Gardiner (Walton Way) and Jackson (Eighth) Streets (Figure 18). While no photographic documentation exists, it is presumed that the congregants built their first church edifice on Lot 46 before constructing the extant church at its original location at Jackson (Eighth) and Taylor. This corresponds with accounts of an early barn-like structure that served as the first church meetinghouse. Prior to the construction of the first church, the group worshipped under a brush arbor on this lot.

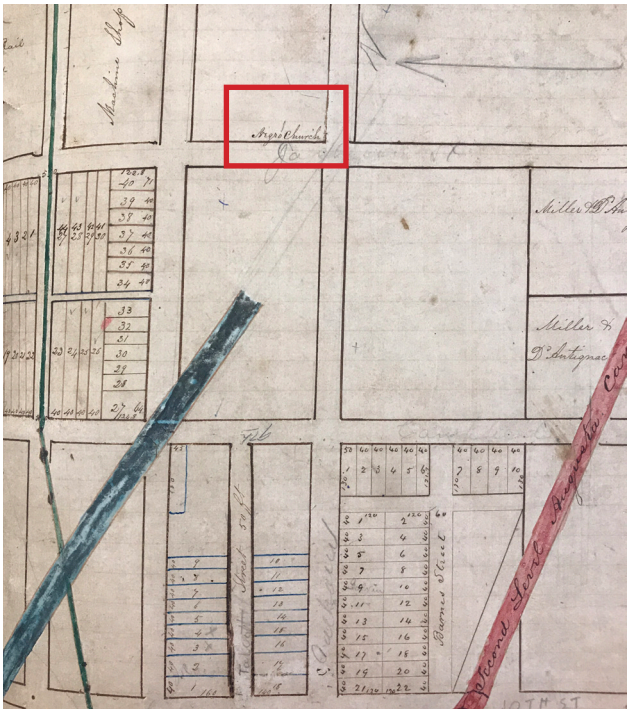


Figure 18 Map by William Phillip, 1846. Lot referenced highlighted in red.

Lot 46 is not where the church would sit for over a century, however. In 1846 it is determined that the land deeded to the Methodist Episcopal Church South for use by the "Colored Church" was the property of Col. William Cumming.[57] As a result, the original deed became null and void, with the discrepancy corrected by the deeding of lot number 43 "on which the African Church now stands" to the Trustees of the Methodist Episcopal Church South in 1851 (Figure 19).[58] How or why the second church was constructed on Lot 46 prior to the deed transfer is unknown. Further, it is possible that the original church building was moved to this new lot. This remains unknown.

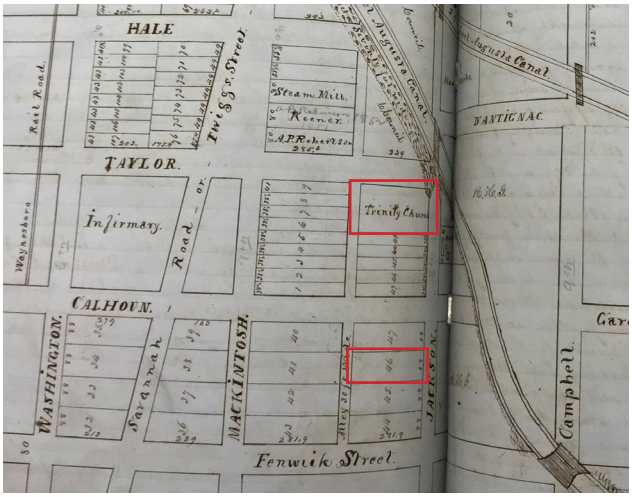


Figure 19 Map showing location of Trinity in 185. Lots referenced highlighted in red. 1

Two bits of evidence shed more light. On May 26, 1848 a special notice is published in the paper advertising a dedication service for "the new Methodist Church for the colored people" (Figure 20).[59] A map of the City Commons of Augusta drawn by Jno. G. Sledge on May 5, 1849 confirms the church's location, as an "African Church" is outlined at the corner of Jackson (Eighth) and Taylor Streets, just east of the Negro infirmary (Figure 21).[60] For the next 169 years, the church would remain at the northeast corner of the Taylor and Eighth Street location.

TRINITY CHURCH, COLORED.—The City Council in 1841 gave to the Trustees of the Methodist Episcopal Church in Augusta a lot on Jackson street for a church for colored people. It was subsequently ascertained that the lot thus donated belonged to another party, and the lot was, therefore, deeded back to the City Council. In 1851, the City Council corrected the error by giving another lot—corner of Jackson and Taylor streets, where Trinity (colored) Church now stands—to the Methodist Ediscopal Church South. After the war the General Conference of this church organized its colored members into an association to be called, if we remember right, the Colored Methodist Episcopal Church in America, subject to the discipline of the Church South. Under this organization, all property held by the Trustees of the Church South for the benefit of the colored members was authorized to be transferred to the colored Trustees. In accordance with this authorization Trinity Church property has been legally transferred by the Trustees of St. John's Methodist Episcopal Church South, in Augusta, to the Trustees of Trinity Church, under the rules, regulations and discipline governing said churches; and is therefore now the property of the colored people worshiping at this latter church. It is gratifying to be able to state that the transfer has been amicably and pleasantly made between all parties concerned, and to the entire satisfaction of the colored people who attend the Trinity Church.

Figure 20 Augusta Chronicle article dated May 26, 1848

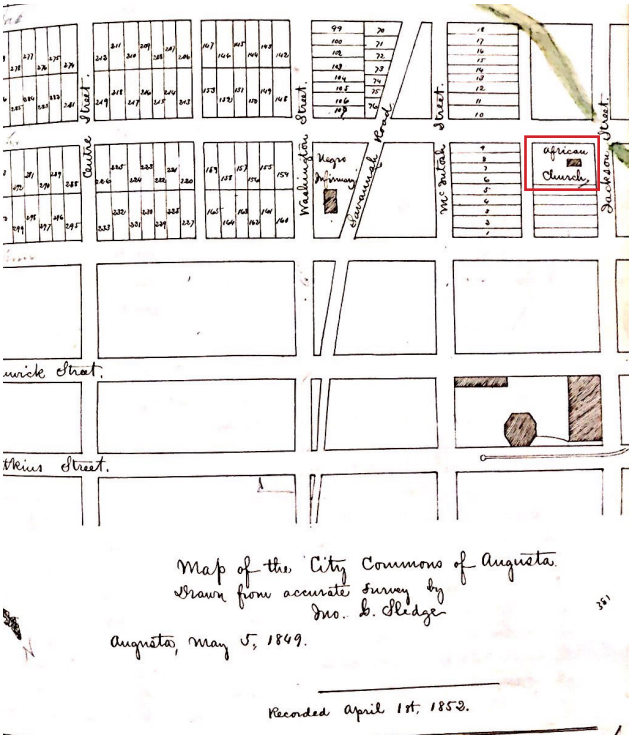


Figure 21 Map of the City Commons drawn by Jno. G. Sledge dated May 5, 1849. Lot referenced highlighted in red.

Twenty-six years later, these milestones are again documented in an 1874 deed, the year in which the Methodist Episcopal Church South relinquishes ownership of lot number 43 to the Trustees of Trinity Church following the establishment of the Colored Methodist Episcopal Church denomination. As part of this deed, a sketch is included, referencing an 1855 plat for the area drawn by William Phillips. This deed outlines the church's location on Lot 43, bounded by Corduroy Alley to the east (Figure 22).[61]

The property does not change hands again until 1997. After this date, the property shifts ownership two more times.

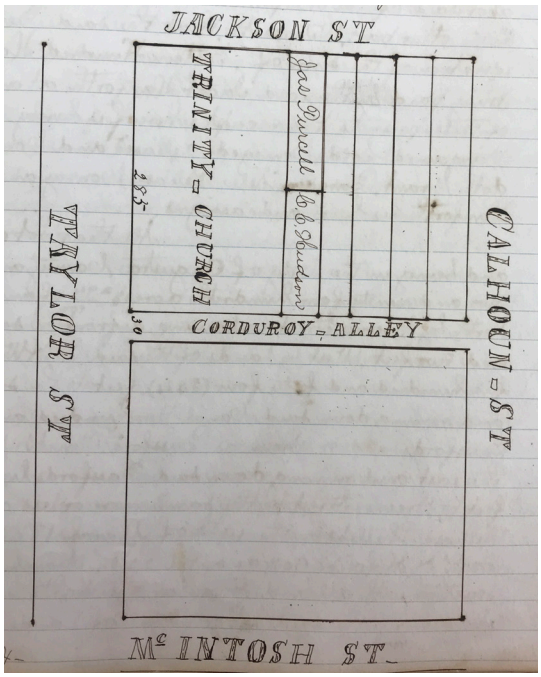


Figure 22 Plat drawn by William Phillips, 1855

To summarize:

- 1841 - Augusta City Council meeting minutes approve the transfer of Lot No 46 to the Trustees of the Methodist Episcopal Church
- 1842 - Deed of Lot 46 to the Trustees of the Methodist Episcopal Church South (MECS) for use by the churches African-American congregants who wished to disband
- Use of brush arbor for worship
- 1846 - "Negro church," potentially a barn-like structure, constructed for worship on Lot 46 by this date
- May 26, 1848 - Newspaper announcement for the dedication of a "new Methodist Church for the colored people" at Taylor and Eighth Streets (Figure 20)
- 1851 - Deed for Lot 43 corrects property ownership discrepancy for Lot 46
- 1874 - Deed transfers ownership from the Trustees of the MECS to the Trustees of the Colored Methodist Episcopal Church in America, also known as "Trinity Church"

Interestingly, the date chiseled into the marble cornerstone on the extant church, now illegible, read "1843" (Figure 23). It could therefore be presumed that the "Negro church," a potential barn-like structure, was built in 1843. As described in *Paternalism in a Southern City* by Glenn T. Eskew, "...the present church's cornerstone accurately dates the building of the first Trinity Church."[62] Outside of these sources, little is known about this early building outside of its "barn-like" description.



Figure 23 Marble cornerstone

With the establishment of the Colored Methodist Episcopal denomination in 1870, nine Trustees were appointed to serve Trinity Church. Referenced in the 1874 deed, these men were some of Augusta's most well-respected African-Americans. Included among them were two carpenters, Henry Oakman and George Edwards. Oakman was an employee of the William H. Goodrich Company, a prolific mill working business in early Augusta responsible for the construction of many area buildings. Goodrich, a Northern transplant who came to Augusta at age 21, is considered to be one of Augusta's great vernacular architects. Credited with designing and constructing the 1844 St. John's M.E. Church and the 1871 Augusta Cotton Exchange, he was a leading Augusta builder and craftsman. Goodrich not only acted as a contractor and builder but also as a wholesale grocer and commission merchant, operating a lumber yard with steam manufacturing and machine shop in Augusta at 289 Reynolds Street. In 1872, it is recorded that the majority, a total of 21, carpenters employed by Goodrich were African-American. It is presumed that Oakman was among them.[63]

All of this is to say that there is a strong possibility that Goodrich, a Trustee of St. John's, was involved in the construction of Trinity Church; either directly such as through a commission or indirectly through the sale or donation of material, or the private efforts of his employees who were church members.

By October 16, 1858 the Trustees had insured the building, at a value of $2,000 as recorded in a single insurance book housed at Historic Augusta, Inc.[64]

Little is known about the configuration and appearance of the church as it stood in 1848. An 1872 birds eye map shows a building at the corner of Eighth and Taylor Streets, however it is dissimilar in appearance to the extant church. Roughly five-by-two bays wide and two stories tall, the building depicted is a front gable structure that is square in mass with a central chimney (Figure 24). Interestingly, this depiction of the building shows separate first and second story windows, similar to the design of the 1801 St. John's Church. According to Dr. Leslie J. Pollard, the barn-like structure, which is believed to have been constructed on the earlier lot, was later "reconstructed." However this term is also used to describe the changes that occurred to the building in 1924, when the building's brick veneer was added. It is known that the building was not 'reconstructed' in 1924 as described but rather, re-faced. Thus, it is possible that the building depicted in the birds eye map is the barn-like structure, perhaps moved or reconstructed from Lot No 46.

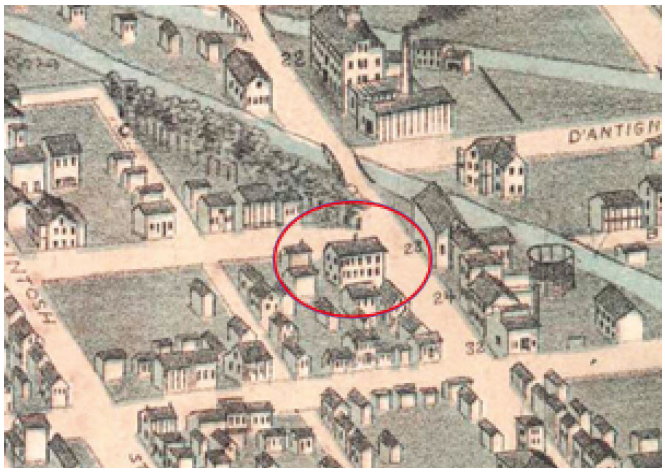


Figure 24 Birds Eye Map from 1872. Lot referenced highlighted in red.

More is discernible when examining the building itself. In both the attic and the crawl space, the building is framed with large and lengthy timbers which have been hand hewn and circular sawn; in some cases both methods evidenced on the same member. Although the use of circular sawn lumber does not gain prominence until the 1870s, it is possible that the members were-re-purposed or re-milled. A common practice in African-American construction, particularly prior to emancipation when it may have been difficult to acquire materials. Thus, it is likely that the material visible in the extant structure was part of the church's earlier barn-like structure and potentially even an earlier unrelated structure in Augusta.



Figure 25 Memorial to Reverend James Harris and Reverend Ned West, located at 2930 Glenn Hills Drive

With the passing of Reverend James Harris in 1862 and Reverend Ned West in 1887, a cemetery plot was added just southwest of the church at the corner of Jackson (Eighth) and Taylor Streets. The plot would never grow beyond this size but rather serve as a memoriam to the founding of Trinity until their reinternment to Westover Memorial Park in 2003. The original headstones were moved to the new location of the church on Glenn Hills Drive to continue to serve as a memorial (Figure 25).

c. 1870 Renovation

The building's first renovation occurred in the 1870s. At this time, the apse was added to the rear, east wall of the building and the interior bead-board wainscoting was installed throughout. Walled off for over a hundred years after the installation of the church organ, the apse remains a time capsule from this early period. Visible within are grey plaster walls with hand painted stenciling and stained wood bead board and window trim indicative of the Victorian era (Figure 26). The stenciling includes pink and blue pastels, matching an area on the north wall of the sanctuary where a roof leak led to the delamination of the church's top layer of cream paint to reveal pink wall plaster below (Figure 27). The stained bead-board in the apse matches bead-board within the closet below the church's balcony stair. Similarly, the First African Baptist Church in Savannah recently discovered hand



Figure 26 Apse wall finishes



Figure 27 Revealed pink plaster in sanctuary

stenciled plaster dating to 1885.[65]

The members of Trinity would have been familiar with the use of an apse, as the 1801 St. John's Church, where they had worshipped previously also had an apse. Both feature a large arched interior opening that is trimmed (Figures 28 and 29).

Within the apse are two square window openings with decorative wood trim that is stained, connections for gas wall sconces, and knob and tube wiring that was added after the space was enclosed. No window sashes remain.



Figure 28 Interior of 1801 St. John's Church



Figure 29 Interior of Trinity Church

In 1885, it is recorded that the baptismal font was added to the church's interior and an external parsonage built as a residence for the church pastor. No longer standing, no images of the parsonage could be located.

c. 1894 Renovation

The next renovation took place between 1889 and 1894 and was perhaps the church's most transformative. It is at this time that the church's two frame towers were added to the building's front, west face (Figure 30). Within each tower, a pair of double entrance doors were incorporated, met by exterior stairs. By this date, the building's separate first and second story windows visible in the bird's eye aerial were replaced with the large arched window openings present today. Identical arched windows were added on the north and south sides of the towers. Further, a large arched window made up of nine panes forming three smaller arches topped by two circular windows was added to the front facade. Lastly, narrow pilaster buttresses were placed on the north and south facades.

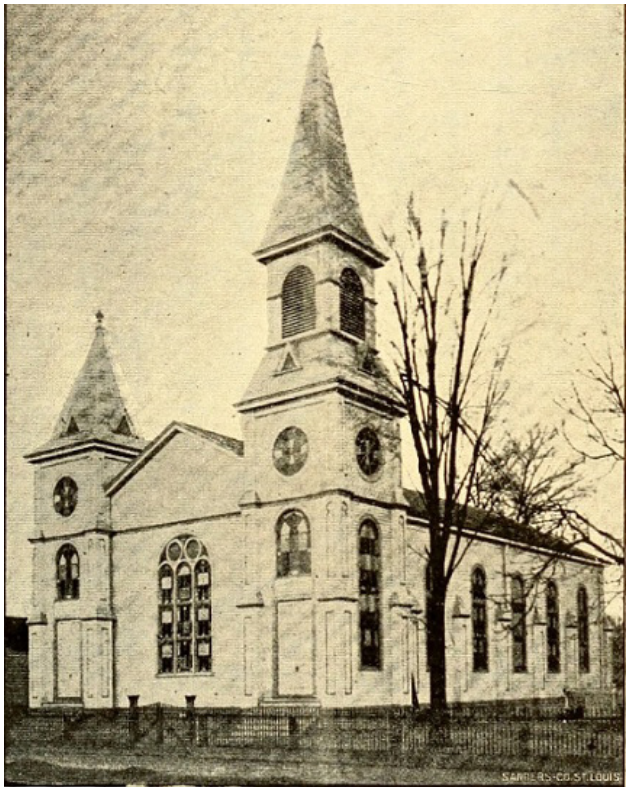


Figure 30 Exterior of Trinity Church circa 1889

The above changes are reflected within the building's attic and crawlspace as there is a break in the framing members where the sanctuary meets the apse and foyer and tower additions begin. Likewise, the thickness of the original flooring, visible only from below, is different in these areas. In the attic and crawl space, the summer beams are discontinuous at truss transition points. Additionally, the framing of the foyer truss system in the attic uses thin lumber in contrast with the heavy timbers used to frame the sanctuary.

On the interior, it is believed that there were no demising walls after the towers were added. This allowed for the appreciation of the large arched window, incorporated as part of the addition. This is evidenced in the unusual connection of the second floor mezzanine, which bisects the building's two-story window openings. The various trim throughout the interior also serves as an indicator of construction era. The second story baseboard and door trim features simple square edges as opposed to the decorative trim found throughout the rest of the building, thus indicating the second story's later incorporation to the interior.

Lastly, the circa 1894 renovation saw the installation of the organ and thus the enclosure of the rear apse for the housing of organ equipment. Further, a small blower box was added to the rear, east facade of the apse, covered in clapboard to match the rear facade (Figure 31). On the box, the manufacturer, the Organ Power Company of Hartford, Connecticut is noted. The organ's installation meant the raising of the altar floor, as revealed in the step uncovered with the opening of the apse (Figure 32).



Figure 31 Rear facade showcasing apse and blower box



Figure 32 Removal of organ revealed the step down into the apse

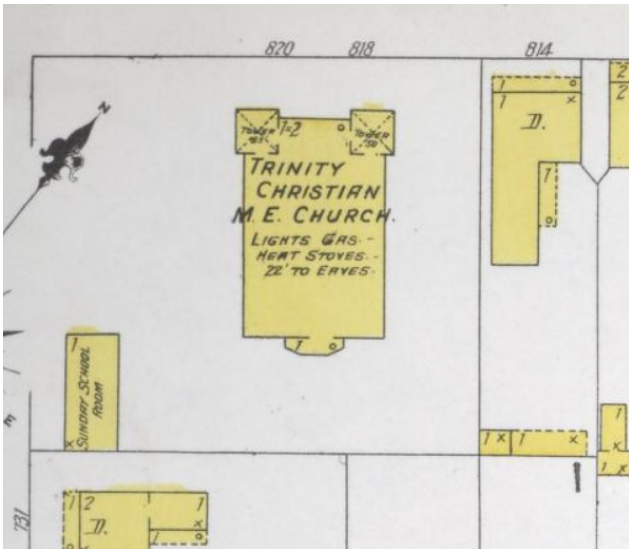


Figure 33 Sanborn Fire Insurance Map from 1904

As noted on the Sanborn Fire Insurance maps, the building had "lights, gas, heat, stoves" by 1904 and measured 22 feet in height to the roof eaves (Figure 33). Further, a detached frame Sunday School Room is shown at the southeast corner of the lot.[66] This is the first year the church appeared on the Sanborn maps as earlier years did not document this section of the city.

It is interesting to note that this renovation coincided with the death of one of the church's most prominent members, Amanda America Dickson. While unconfirmed, it is believed that Dickson named the church as a recipient of her estate in her will.

The renovation was celebrated on October 10, 1897 with a dedication service with Bishop Williams presiding. As documented in an article in the *Augusta Chronicle* (Figure 34), "After many trials and vicissitudes it [the church] is now in a prosperous condition, practically free from debt" with a "structure [that] is a neat, tasty building on the corner of Jackson and Taylor streets."[67]



DEDICATED

Was Trinity C. M. E. Church Yesterday Afternoon.

All the Church Was Filled With Visitors.

Several Sermons Preached by Prominent Colored Divines.

After much preparation, Trinity C. M. church was formally dedicated yesterday afternoon.

Fifty-four years ago the church had its inception and has been carrying on its work for good ever since. After many trials and vicissitudes it is now in a properous condition, practically free from debt.

The present structure is a neat, tasty building on the corner of Jackson and Taylor streets.

Figure 34 Augusta Chronicle article dated Oct. 11, 1897

1920s Renovations

Between 1921-24 the church underwent its second most significant restoration. At this time, a rear full-width addition enlarged the church and encompassed the rear apse, preserving it's frame and clapboard facade intact inside. As part of this, one window on the east facade was removed and the northern window made blind. Brick veneer was added to the entirety of the building's exterior and the church's engaged pilaster caps were covered in cast stone with window corner- and key-stones to match. A circular gable end window was added to the front facade as well as a front porch featuring steps in cast stone and a brick retaining wall. Additionally, slender exterior end chimneys were added to the north and south facades. On the interior, a balcony was added between the two towers with second story rooms within each tower. Below, a foyer was created. Further, the sanctuary's plaster cove ceiling was covered with stained bead-board at this time.



Figure 35 Exterior photo circa 1925

These changes are best depicted in an exterior photograph from the period (Figure 35). The 1923 Sanborn Fire Insurance Map shows the north tower height as 50 feet and that the building had "lights, gas, heat, stoves" and was ventilated. The map states that the "back only" was covered in brick. It is believed renovation work was not yet complete (Figure 36). By this date, the frame Sunday School Room had been demolished and a rear one-story building constructed behind the church.[69]

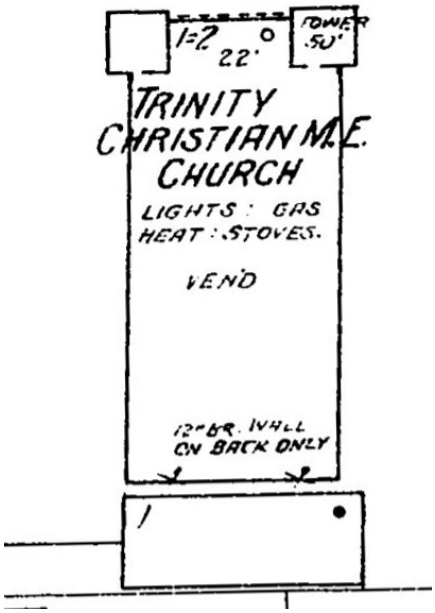


Figure 36 Sanborn Fire Insurance Map dated 1923

As recorded in a church history compiled by Dr. Leslie J Pollard for the church's Sesquicentennial, the church's 1924 improvements were completed under Reverend I. H. Jones and cost about $3,000.

Later in the 1920s, additional renovations were completed under Reverend J.C. Anderson, who followed Jones, to include a new floor, enlarged balcony, new interior decorations, and external restroom facilities.[68] It is believed that the balcony was enlarged first, as evidenced in the notching of the top layer of new wood flooring around the enlarged balcony's metal column supports (Figure 37). The second layer of flooring is made up of narrow pine boards laid diagonally. At this time, the balcony was enlarged to its current size, to incorporate risers and additional doorway openings to the second story tower rooms. As part of this, the balcony stair was reconfigured to remove a landing that was no longer required, as evidenced in the angled wainscoting that remains on the south wall of the north tower room (Figure 38). Further, the bead-board used to alter the stair has wider boards, evidencing this later alteration.



Figure 37 Detail showing wood flooring notched around the column



Figure 38 Evidence of balcony stair reconfiguration

As recorded by Pollard, the 1920s also saw the construction of a steam heated prayer house behind the church where refreshments and some religious services, such as Easter Sunrise service, were held.

Between 1930 and 1950, under the leadership of Reverends J.D. Hudson, Amos Rice, and others, additional improvements were made "for the physical safety and comfort of Trinity members and friends" to include the rewiring of the church, the replacement of light fixtures, and the installation of a modern HVAC system, carpet, and an exterior fence.[70]

By 1938, a Cadastral Survey map showed two new outbuildings located behind the first, at least one of which housed external restrooms (Figure 39).

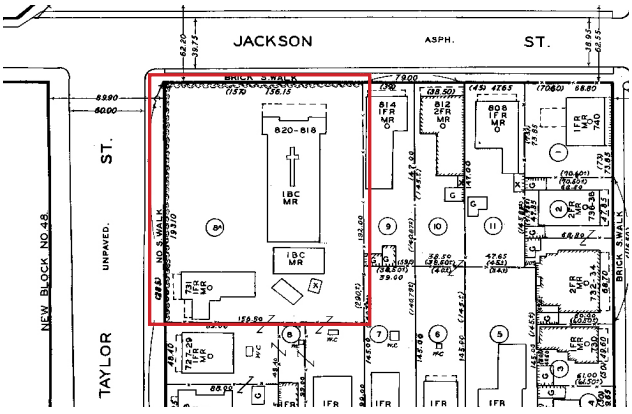


Figure 39 Cadastral Survey dated 1938. Lot referenced highlighted in red.

In 1966, the church discontinued the use of its parsonage. The last occupant was Reverend Grover C. Jay. By this date, a second rear addition to the church had been added, ecompassing the first, to include two stories of classroom and fellowship space (Figure 40). The 1960s likewise saw the paving of a parking lot and the construction of the Sophenia B. Thomas Education Building at a cost of $30,000 which was paid off in 1969 (Figure 41). Named for the church's organist whose tenure spanned 50 years, Thomas left her entire estate to Trinity. The building was situated on Taylor Street on an adjacent lot donated by church member S.M. Jenkins. Central heating and air conditioning were installed, a youth and recreational building constructed, a secretary's office added, additional restrooms furnished, and a public address system added. Additionally, part of the donated lot was established as a playground named in honor of Bishop R.S. Williams.

In 1968, plans were commissioned for a new youth building. By this date, the restrooms had been added to the building's northwest corner, extending off from the north face of the tower. While not in use, the parsonage still stood on the lot (Figure 40). This same year, the church's final renovation occurs.



Figure 40 Southeast corner of churchat in its former location

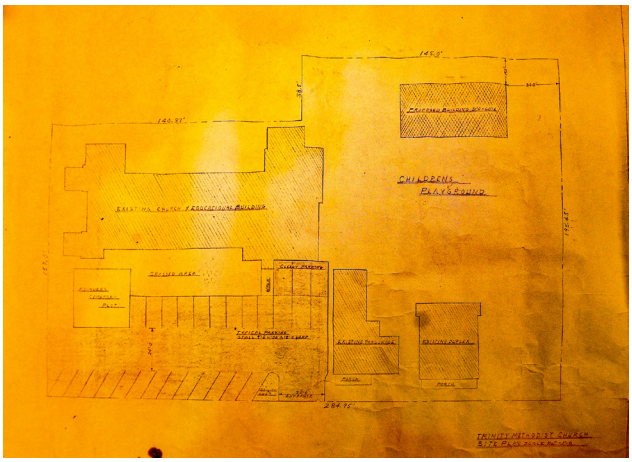


Figure 41 Site plan for new youth building dated 1968

1968 Renovation

The church underwent its last major renovation in 1968 (Figure 41).[71] On the exterior, the front facade of the building received a new stucco finish over metal lathe. This included the removal of the gable end circular window, replaced by a circular vent in wood. Additionally, the wood front entrance doors were replaced with paired aluminum storefront doors with transoms and cantilevered awnings in stucco above. Extending out from the front facade, the porch was rebuilt with concrete retaining walls and new wrought iron balusters. Further, the entirety of the building's windows were replaced with new divided light windows. With the same number of sashes, the windows featured hammered glass in various colors, indicative of the 1960s. On the interior, the floor was covered with wall-to-wall carpeting, the choir loft balustrade replaced with a low paneled wall, the foyer bead-board wainscoting covered with painted plywood, and the foyer bead-board ceiling lowered and finished with asbestos tiles. Further, the floor of the north tower, adjacent to the restroom addition, received asbestos shingle floor tiles atop the original wood floor. The roof is also believed to have been changed from metal to asphalt shingles at this time, with the exception of the roofs associated with the towers.



Figure 42 Original central window configuration



Figure 43 Front facade of church at northeast corner of Taylor and Eigth Streets.

Additionally, this date saw the replacement of the building's large central arched window with a stained glass window compilation titled "The Good Shepherd." Designed by Robin Schweitzer, the new window depicted Jesus at the center surrounded by decorative glass in multiple panes on all sides (Figure 42). Interestingly, Williams Memorial CME Church has the same central window compilation, also designed by Schweitzer. In 1999, the pane featuring Jesus was removed for placement in the new Trinity CME Church at 2930 Glenn Hills Drive in Augusta, where it is now a part of their chapel. At the time it was relocated, Jesus' complexion was altered to appear African-American. At the original Trinity Church, stained glass designed to match the surrounding panes was installed by Schweitzer in place of the removed center window (Figure 44).



Figure 44 Central window configuration at Trinity Church today

1970s and Beyond

The 1970s was a momentous decade for Trinity Church's outreach ministry. A partnership with the U.S. Department of Housing and Urban Development (HUD) led to the construction of Trinity Manor, an affordable housing complex for 100 families on Barton Chapel Road.

After the passing of church member Dr. Wayman White in 1971, a communion rail was installed around the altar in the sanctuary, donated by his wife and son in honor of him.[72]

A foreshadowing of future events, it was determined in the 1980s that the church's long-term location adjacent to a coal gasification plant had caused serious ground contamination. More on this below.

In 1990, Trinity Church held celebrations for its 150th anniversary, or sesquicentennial. As a result, the City of Augusta proclaimed the week of October 7, 1990 "Trinity Christian Methodist Episcopal Week" and Richmond County issued a proclamation on October 14, 1990 honoring the contributions of the church to the county's spiritual growth and development. To celebrate, the church's steering committee produced an anniversary publication to include a compiled history titled "One Great Foundation" by Dr. Leslie J. Pollard of Paine College.[73]

Contamination

The year 1852 would forever change the history of the neighborhood that is home to Trinity Church. It is at this time that Atlanta Gas Light constructed a coal gasification plant to include a large gas tank across the street which sat at the southeast corner of Eighth and Taylor Streets (Figure 45). It was not until the 1980s that new Environmental Protection Agency (EPA) regulations deemed the coal by-products benzene and naphthalene dangerous enough to warrant mandatory remediation. Over the course of the next three decades, it was learned that Trinity was one of the most contaminated sites in the area with approximately 360,000 cubic feet of source material identified in the soil directly beneath the church.



Figure 45 Large gas tank across the street from the church

Citing harm, Trinity Church filed a lawsuit against Atlanta Gas Light in 1996. After much debate and the testimony, $2,842,304 was awarded in a settlement agreement between Atlanta Gas Light and Trinity CME Church. This compensated the church for the "intrinsic value, historic meaning, denominational impact, and replacement costs" associated with the loss of the church building, all of which took place on April 15, 1997 in the Superior Court of Richmond County. On August 2, 1998 an "Exodus and Coming Rebirth" Service was held at Trinity Church with Bishop Othal H. Lakey providing the closing sermon.

With Trinity Church vacant, the non-profit Miracle Making Ministries occupied the church building from Atlanta Gas Light until 2003. The Miracle Marking Ministries lease, however, was not terminated until 2016.

By this date the Atlanta Gas Light company had removed 64,000 tons of contaminated soil and treated 82,500 additional tons of soil in the area of the former gas plant. The focus of these efforts was the remediation of contaminated groundwater and saturated materials. As part of this, many structures within the neighborhood were demolished and a request was put forth by Atlanta Gas Light to demolish Trinity Church.

In 2013, it was determined that with the church in place, there were no remediation options that would confidently remove the contamination in the groundwater. With few technical alternatives, Atlanta Gas Light issued a public statement in March of 2015 indicating that the church would be razed.[74]

Preservation Milestones

In 1985, Trinity Church was designated a contributing resource to the newly listed Laney Walker North National Register Historic District. With the passing of a local historic preservation ordinance in the city of Augusta in 1992, Trinity Church was likewise listed as an individually recognized and protected local historic landmark in 1993. In 2007, as a result of ground contamination concerns, the church was listed on Historic Augusta's inaugural Endangered Properties list. The following year, the building was added to the Georgia Trust for Historic Preservation's 2008 Places in Peril list.

Following the announcement of Atlanta Gas Light's intentions to demolish the church, the Augusta Canal Authority (ACA) and Historic Augusta, Inc. approached Atlanta Gas Light in February 2015 with an interest in raising funds to relocate and restore the building. Jointly, by July of 2016 the Augusta Canal Authority had formed the "Save Mother Trinity" initiative to include an advisory group, with a mission to:

Prevent destruction of Augusta's former Trinity CME church building and to ensure the historic structure assumes a new, meaningful, sustainable community purpose.

With no funding sources yet identified, Atlanta Gas Light filed for a Certificate of Appropriateness to demolish the building in August 2016. In October of 2016, Atlanta Gas Light agreed to withdraw their application after learning of a grant awarded to the Augusta Canal Authority. [75] On December 6, 2016 a Community Asset Mapping session was held, sponsored by the Partners for Sacred Places.

In 2016, despite efforts to demolish the building, a historical marker (Figure 46) was placed in the yard adjacent to the building by the Georgia Historical Society, which reads:



Figure 46 Historical marker placed outside Trinity Church at its previous location

Trinity Christian Methodist Episcopal Church (CME) was established in 1840 as a separate congregation by African-American members of St. John Methodist Episcopal Church-South. Here, at Trinity's original location, three bishops were elected at the 1873 CME General Convention, including Lucius H. Holsey, a primary founder of Augusta's Paine College. Trinity continued to produce influential congregants, both locally and nationally, including Trinity pastor Henry Sebastian Doyle, a controversial but influential leader of Negro Populism, an agrarian-populist movement of the late nineteenth century. Other prominent members included John Wesley Gilbert, the first African-American faculty member of Paine College, and NAACP Chairman Channing Tobias, who instituted the CME name change from "Colored Methodist Episcopal" to "Christian Methodist Episcopal" in 1954. Due to soil contamination, Trinity's congregation relocated to the Glenn Hills Community in 2001.

In a letter dated May 8, 2017, Atlanta Gas Light agreed to assist in the move of Trinity Church, doubling an earlier pledge of $150,000 for associated costs, at the request of the Augusta Canal Authority and Historic Augusta. This agreement would only stand if a qualified organization to care for the building could be identified, additional monies needed could be raised, and all coordination of the buildings move could occur within sixty days.

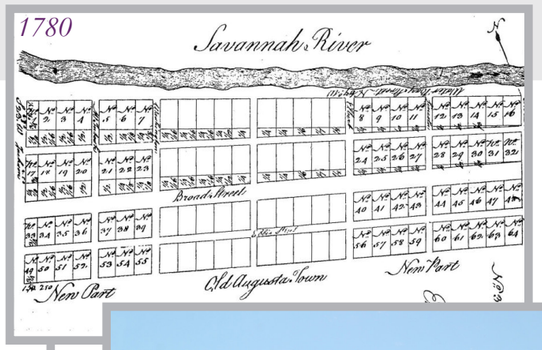
At a Augusta Canal Authority board meeting on July 13, 2017, it was agreed that $475,000 would be allocated from the ACA budget for the building's move. Despite these advancements, the Atlanta Gas Light applied a second Certificate of Appropriateness to demolish the church on July 27, 2017. The Augusta Historic Preservation Commission denied the request. Following this denial, an appeal was submitted by Atlanta Gas Light on August 29, 2017.[76]

Despite many roadblocks, the Augusta Canal Authoritysuccessfully obtained a quit claim deed for the building on March 9, 2018.[77] Enlisting the help of Hercules House Movers, the ACA successfully moved the church over the course of three days, with all moving activities complete on June 15, 2018. Prior, the building's many additions and chimneys were removed, leaving the towers, foyer, sanctuary, and apse for relocation. As a result, the church's original rear, east facade in clapboard, which had been preserved beneath later additions, was revealed and subsequently covered with building wrap for protection.

With the demolition of the building's many brick additions and former foundation, the bricks from these areas were salvaged for reuse on the perimeter of the building's new foundation. As a result, the building's foundational perimeter showcases an assortment of bricks from these earlier periods.

Timeline

1798 - 2019



1780


1801

1798
The City of Augusta is incorporated
(Image to the left)

1801
St. John's Methodist Church constructs their first building
(Image to the left)

1819
Free persons of color registry records 206 African-Americans in Augusta, with more than half under the age of 30

1831
Nat Turner's Rebellion punctuates the strife of southern slaves as 55-65 people are murdered by rebel slaves in Southampton County, Virginia

1833
Augusta law stipulates that no person of color shall be allowed to preach to, exhort, or join in any religious exercise

1837
The Central of Georgia Railroad is constructed through Augusta

1840
Permission is granted to 300 African-American members of St. John's Methodist Church for independent worship

1843
Trinity CME Church, a "barn-like" frame structure, is built on Lot 43

1844-1845
Digging of the Augusta Canal

1845
The Methodist Episcopal Church separates into two factions, the North and the South, over the issue of slavery

1852
Atlanta Gas Light locates a coal gasification plant in the Laney Walker neighborhood

1869
Lucius Holsey arrives in Augusta and assists with the creation of the CME Church

1870
Richmond County's African-American population is 12,656, second only to Chatham County in Georgia

1871
The Augusta Canal is enlarged employing 400 to include 200 Chinese laborers, many of whom settle in the Laney Walker neighborhood

1872
Birds Eye Map depicts Trinity Church on Lot 46 at the corner of Jackson (Eighth) and Taylor Streets (Image below)

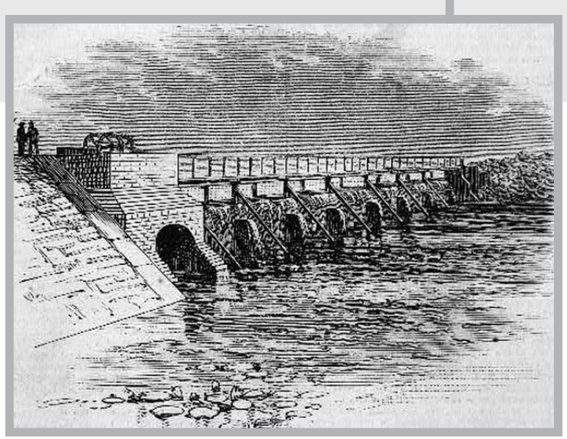
1873
Augusta Canal is expanded and a municipal trolley system is added (Image below)

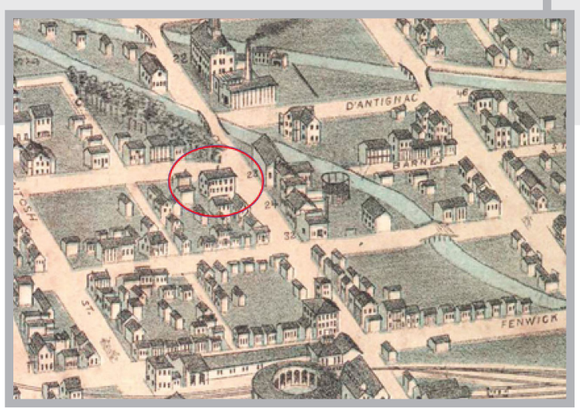
The Colored Methodist Episcopal Church in America is established following a resolution for an independent church drafted by Lucius Holsey

1874
St. John's M. E. Church deeds Lot 46 to the first nine trustees of the Trinity CME Church

1882
Paine Institute (later College) is organized by Lucius Holsey in partnership with the Methodist Episocpal Church South

1795 1800 1810 1820 1830 1840 1850 1860 1870 1880 1890 1900


1845



1872



1873

1893
Trinity member Amanda America Dickson passes away and Trinity Church is renovated to incorporate two towers and an apse
(Image to the right)



1924
A second renovation is completed at Trinity Church, incorporating a rear addition and brick veneer along the entirety of the building's perimeter

1937
The Community Forum group, led by Reverend J.D. Hudson, provides citizens a voice in the 1930s. A result of those meetings, a library for the African-American community opens on Gwinnett Street and is named for Reverend Samuel B. Wallace





1*947*
The School of Beauty Culture, the first black cosmetology school, is founded by Trinity Church member Luvenia Pearson (Left)

1955
Atlanta Gas Light closes the coal gasification plant in operation since 1852 in the Laney Walker neighborhood

1956
Led by Channing Tobias, the church's name officially changes from the *Colored* Methodist Episcopal Church to the *Christian* Methodist Episcopal Church, signalling the church's emphasis on religious, rather than racial, identity

1965
Voting Rights Act passes, granting African-American's suffrage

Trinity provides a safe space for the education of African-American Augustans on the policies and procedures of voting.

1970
An Augusta race riot follows an elleged murder and torture of an African-American child held in an adult prison.

1970
Trinity member, Carrie J. Mays, is elected the first female on Augusta's City Council

1971
Trinity Manor, a low income housing initiative of Trinity CME Church, is established with grant money from HUD. The project provides 100 subsidized housing units to families in need (Image below)

1985
Trinity Church bcomes as a contributing resource in the listing of the Laney Walker North National Register Historic District

1994
Atlanta Gas Light announces that land in and around Trinity Church is contaminated after 142 years of operating a coal gasification plant in the Laney Walker neighborhood

1997
A settlment between Trinity Church and Atlanta Gas Light is finalized

1998
Trinity holds final church service at Taylor and Eighth Streets

1999 - 2001
Trinity CME Church congregation relocates to a newly constructed church off of Glenn Hills Drive in Augusta

2016
Augusta Canal Authority appoints advisory board to the 'Save Mother Trinity' initiative

2018
Trinity CME Church is moved to its new location across the street (Image below)

1910 1920 1930 1940 1950 1960 1970 1980 1990 2000 2010 2020




1997



Architectural Timeline

1848 - 2019

1843
Trinity CME Church, a "barn-like" frame structure, is built on Lot 43

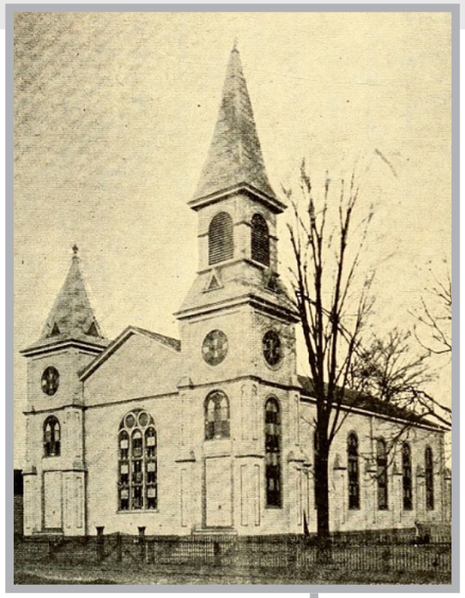
1870
First renovation of Trinity Church
- Apse added
- Interior hand stenciling
- Interior beadboard wainscotting added

1872
Birds Eye Map depicts Trinity Church on Lot 46 at the corner of Jackson (Eighth) and Taylor Streets (Image below)


1870

1894
Most transformative renovation
- Two frame towers added and sanctuary enlarged to incorporate central stained glass window
- Two story windows installed
- Organ installed and apse enclosed on the interior; blower box added to exterior
- Alter floor is raised

1904
Trinity Church appears for the first time on the Sanborn Fire Insurance Maps

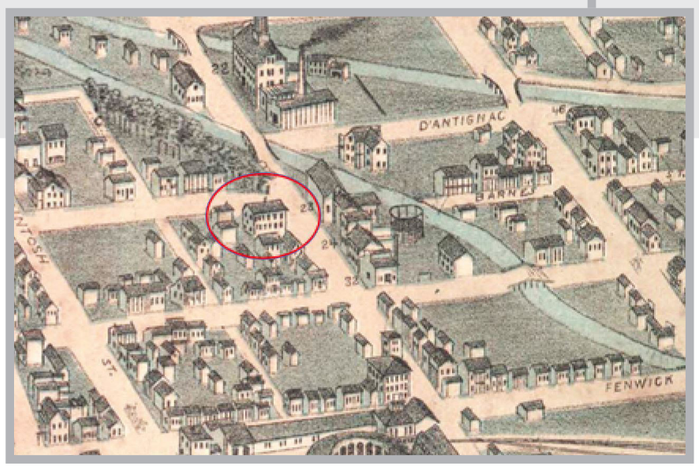


1924
Second major renovation.
- Full width, rear addition enlarges the church, encompassing the apse
- Brick veneer added to the exterior
- Front porch added
- Interior balcony added, extending between the two towers
- Plaster cove ceiling is covered with stained beadboard

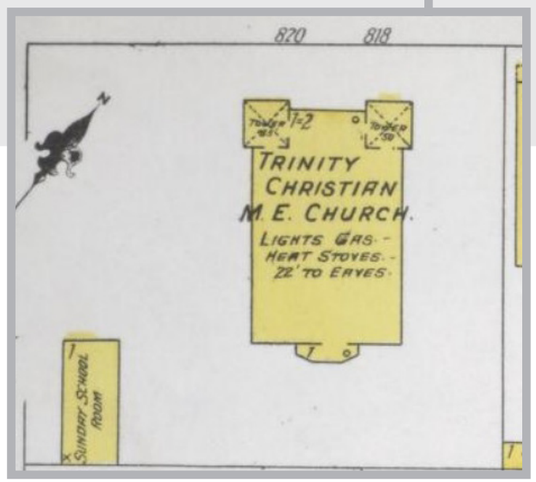
Late 1920s
- Balcony is enlarged and risers added
- Balcony staircase reconfigured
- New diagonal wood flooring installed in sanctuary
- External restroom facility is built

1930 - 1950
- Church is rewired
- Light fixtures are replaced
- Modern HVAC system installed
- Carpet added
- Exterior fence installed

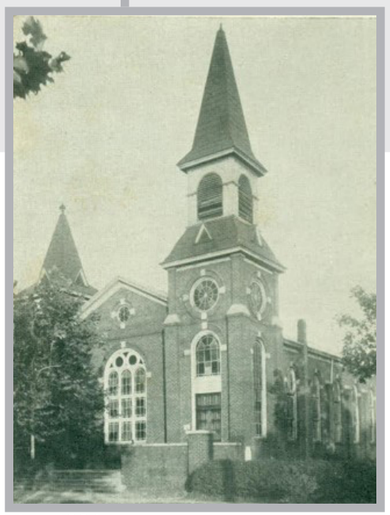
1840 1850 1860 1870 1880 1890 1900 1910 1920 1930 1940 1950



1872



1904


circa 1924



1954

1960s
A second, two-story rear addition in brick encompasses the first

A playground is built, named in honor of Bishop R.S. Williams

Restooms are added to the church's northwest corner, extending off from the north face of the tower (Image below)



1968
Plans are drawn up for the Sophenia B. Thomas Education Building

Last major renovation
- Stucco added to front facade
- Wood entrance doors replace the aluminum storefront doors
- Cantilevered awnings added
- Front porch is rebuilt in concrete
- All windows are replaced with same number of sashes and colored glass
- Wall-to-wall carpet installed
- Choir loft balustrade is replaced with a low paneled wall
- Foyer beadboard ainscot is covered with painted plywood
- Foyer beadboard ceiling is lowered and covered with asbestos tiles

1960s





1968

2016
Historical marker is placed adjacent to the church by the Georgia Historical Society (Right)

June 12-15, 2018
Trinity CME Church is moved over the course of three days to its new location across the street (Image below, right)

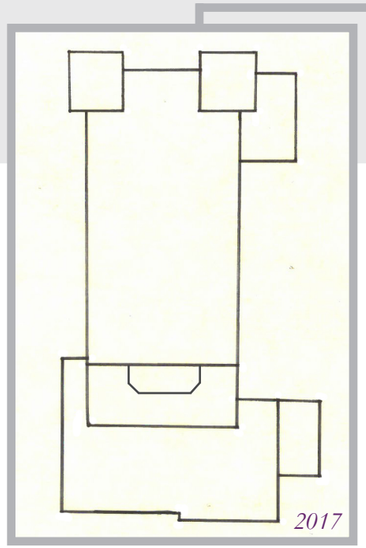
Prior to the building's move, the many additions, chimneys and the mechanical, electrical and plumbing systems are removed and the church is placed on a new foundation (Image below)



2016

1960 1970 1980 1990 2000 2010 2020





2017



2018



2018



2019

PHYSICAL DESCRIPTION

For the purposes of this document, the building's orientation will be described as facing west. True north is at an angle.

Overview

Trinity CME Church is best described as a rectangular, masonry building situated at the southeast corner of Taylor and Eighth Streets in Augusta, GA in the eastern half of the Laney Walker North National Register Historic District. Laney Walker is the city's principal African-American neighborhood and is predominantly residential with commercial development scattered throughout. The Lucy Craft Laney Museum, Dyess Park, and two schools can also be found within the bounds of the larger neighborhood.

Originally located 165 feet northeast of its current location, positioned at the northeast corner of Taylor and Eighth Streets, the church was moved on June 15, 2018 to its current location. On both sites, the church was oriented to face west. Just south of downtown Augusta, GA, the Savannah River, and the South Carolina border; the church sits immediately north of the city's 1845 canal, which bisects runs northwest and bisects the city. Adjacent to the church is a bridge which carries pedestrian and vehicular traffic over the canal. Historically, downtown and the church were separated by numerous rail lines and a rail station roundhouse that sat two blocks north of the church, as shown on the 1872 Bird's Eye Map of Augusta. This is the current site of the James Brown Arena. Due east is the Gordon Highway, also known as Interstate 78 and State Route 25, which runs north-south. Due west is State Route 1, also known as R.A. Dent Boulevard, which also runs north-south.

Exterior

A double-tower church covered in clapboard, masonry, and stucco, the building has a massing of three-by-six bays set below a front gable roof which terminates between two asymmetrical towers on the front facade. Framed by engaged pilasters framing two towers in brick veneer, the front facade is largely clad in stucco. Two main entrances are present, one in the first and one in the last bay. Each entrance has double doors, which



Figure 47 Front (West) facade

are aligned with each tower.

Above each pair of doors is a transom. These elements are built of storefront glass from 1968. Above each transom is a cantilevered overhang, which is a permanent awning that extends out from the front facade roughly approximately two feet.

Towers

Each tower is supported by corner buttresses in brick that rise to a height of two stories and are capped with tapered cast stone caps. The buildings two towers protrude away from the plane of the north and south facades by 4 feet and 9 inches. The building's buttresses extend to the

earth with re-purposed brick at the foundation level. This brick, in addition to concrete block, was added as new foundation material following this building's move. Further, the location of the block at the front foundation signifies where a full-width stair addition was added circa 1921. Outside of the buttresses and foundation, the front facade is covered entirely in stucco from a 1968 renovation.

Both towers feature rosette and arched windows on two sides, three out of four of which are bisected by entrance doors. The northernmost tower rises to a height of four stories and is topped by a terne metal hip roof with gabled vents, capped with a finial. The southernmost tower rises to a height of five stories with two sections of roof, bisected by a square bell tower story, which has been covered in vinyl. The southern tower also a terne metal hip roof, however, this tower is missing its finial. The center bay of the front facade



Figure 48 Side (South) facade

features a two-story stained glass arched window opening, parts of which date to 1968. Above, a circular vent sits within the gable end, providing ventilation to the attic beyond.

North and South Facades

Extending east, the massing of the church continues for six additional bays as the building extends east, the first of which is blind. Set beneath a gable roof in asphalt shingles, five bays feature matching arched triple-hung windows with segmental arches in brick that have corner and middle cast keystones, matching the buttress caps. Each segmental arch is finished with a single brick corbel at the widest edge. Each bay is separated by brick buttresses which rise to a height set just below the window arches.

Like the towers, each buttress is capped with tapered cast stone. At floor level, a soldier course of brick serves to divide the brick facade from the foundation below. Highly evident is the reuse of recycled brick at the foundation level, both from the circa 1894 church foundation and its mid-twentieth century additions, which were demolished as part of the building's move. On these side elevations, it is most apparent that the building sits at a higher elevation in its new location, as the building's foundation rises to a height of four feet and eleven inches below the soldier course. Previously situated on a slightly sloping site, the foundation was roughly one foot from the ground with the front entrance accessed by eight steps. At the foundation level, vents have been placed approximately every ten feet, roughly three feet from the ground. The vents are incrementally spaced and are positioned off-center beneath the window bays.

The windows on the side elevations are 16-over-16-over-16 triple-hung windows that are two stories tall, each with an arched top sash that is fixed. The only exception to this sizing is on the north side of the northernmost tower. This opening was interrupted by a bathroom addition circa 1968, which has since been removed. This opening originally had a matching 16-over-16-over-16 triple-hung window. All fenestration is currently covered with plywood, with the exception of a door on the east facade.



Figure 49 Side (North) facade

East Facade

The rear facade features the most original material to the building, as this elevation was preserved beneath an addition from 1924. Set beneath protective building wrap, is original clapboard siding. Ghosts of former windows, matching those of the rest of the building, remain on either side of the apse below the wrap. Additionally, a central apse wing projects off the facade, extending roughly six feet and six inches to the east, with chamfered corners and a hip roof in metal above. Extending out from the apse is a short box addition at the base, which was added to house the blower for an organ added in 1924. Today this extension is supported by concrete block piers. At the corners are brick covered buttresses; however, the south corner buttress has been partially removed. The foundation on this facade is made entirely of concrete block with the exception of the buttresses.



Figure 50 Rear (East) facade pre-move



Figure 51 Rear (East) facade as it stands today

Above the foundation level, the building is covered in running bond handmade brick masonry circa 1921 that is pointed with lime mortar that is tinted pink and has been tooled. The brick at the foundation level is an exception to this, made up of both hand and machine-made bricks from the building's previous foundation and additions, which has been pointed with Portland cement. The entirety of the building's eaves, soffits, and cornices are covered in aluminum and vinyl, although missing in some locations.

Lastly, it should be noted that the site on which the building now sits has been filled with concrete as part of remediation efforts by Atlanta Gas Light. As such, there is little vegetation and the soil is compact.

Interior

The building is made up of eight rooms, the largest of which is a sanctuary. Upon entry from either pair of doors on the west facade, two small square entrance halls extend to the interior perimeter walls of each tower. A foyer extends between these two rooms. This space was once part of the sanctuary. Formalized as the foyer in 1924 with the incorporation of the second floor balcony, the space retains elements from these periods as well as later alterations. Set between the two towers, the foyer has trimmed openings that lead into each tower at the first floor level as well as a central double door entrance that leads into the sanctuary. Within the foyer, a single stair placed at the room's northeast corner leads to the second story spaces.



Figure 52 Interior foyer

A continuous wall separates the entrance halls and foyer from the sanctuary. The two-story sanctuary extends the remaining length of the building to the east. Within the sanctuary, a balcony sits above the foyer and stretches outward, supported by iron columns. Oppositely, an altar and choir loft extend out from the center of the rear east wall. Beyond is a rear apse, set behind the altar and choir loft. One story in height, this chamfered bay extension projects out one bay to include two cased window openings, absent of glass, with a vaulted ceiling above.



Figure 53 Sanctuary looking East towards apse



Figure 54 Sanctuary looking West towards foyer

On the second story, the balcony extends out from the center of the west wall between two square rooms set within each tower. These rooms provide access to the balcony. Each of these spaces bisect windows that extend two stories in height along the building's perimeter. As the balcony extends, it is tiered to provide rows of seating, although no seats remain.

All of the building's interior finishes are built of wood, to include the space's floors, window and door trim, doors, window sashes, and bead-board chair rail and ceiling. The only exception is the space's original plaster walls and asbestos ceiling and floor tiles which were added as a second layer over original wood finishes in the entrance halls and foyer.

A floor plan showing the relation of the interior spaces to one another has been included in the appendices.



Figure 55 Balcony looking West



Figure 56 Balcony looking East



PART TWO

CONDITION AND REPAIR

EXISTING CONDITIONS AND REHABILITATION RECOMMENDATIONS

Overview

Although Trinity CME Church has undergone numerous renovation efforts throughout the course of its existence, including being moved, the church building is in fair condition. Fair is defined as showing the early signs of wear, failure, or deterioration (building cracks, paint) though structurally sound. Of greatest concern, are the building's two significant roof leaks have meant the failure of flooring and framing members in these areas, however these areas constitute less than 25% of the building.

As a result of the building's changes and adaptations, there may not be one acceptable course of action when considering the building's rehabilitation. There are several best practices, however, which are recommended. The greatest guidance when considering these options is the Secretary of the Interior's Standards for Rehabilitation (Appendix A). These standards will not only assist in choices related to the reuse of historic materials but will also guide planning efforts related to the building's future use.

During the course of events leading up to the church's move, Melissa Jest and Bill Hover of the Historic Preservation Division of the Georgia Department of Natural Resources prepared a Site Visit Report (Appendix B). Through consultation with Jest and Hover, it was determined that the building's rehabilitation would be best served through the retention of as much historic material as possible as well as through the incorporation of minimal new material so as not to create a false sense of history. This, paired with interpretive information regarding the building's evolution, provide the 'best solution' for building rehabilitation. Further, it is explained in the Site Visit Report that attempts to return the building to its original appearance would complicate its National Register eligibility.[78] Weighing proposed rehabilitation plans against the criteria for eligibility will be key, particularly since this status is directly linked to the building's eligibility for historic tax incentives.

Upon evaluation of the building's existing form, material, and alteration from both condition and historic vantage points, it is recommended that the church's existing outline, which is reflective of the building's circa 1894 form, be preserved. Regarding exterior material, the building retains a portion of every layer of historic material ever present. Due to the fact that the building was reskinned, the building's original clapboard remains beneath the brick veneer, as evidenced in several locations. Further, the rear, east facade never received brick veneer and thus, this facade retains its clapboard exterior in its entirety. On the front elevation, the building's stucco facade is the third layer of material, with brick veneer atop clapboard beneath. Dating to 1968, the stucco is the youngest of these three layers. Lastly, at the top of the building's two towers is a frame section that is clad in vinyl that is believed to retain clapboard beneath.

Acknowledging the potential instability and maintenance associated with the retention of the stucco and vinyl elements, it is recommended that these materials be removed, exposing the historic brick veneer on the front facade and the wood elements in the towers below. Lastly, all of the building's circa 1894 window and door openings should be preserved, with selective retention of specific doors and windows as specified below. On the interior, there is a need for hazardous material abatement in the form of asbestos tile removal in the first floor entrnace halls and foyer. Included below is a detailed description of the building's exterior condition followed by a room-by-room description of interior conditions. Following each section is a summary of recommendations that are ordered by priority.

Foundation and Crawl Space

The building's existing foundation is made up of twenty-two 16-by-16 concrete block piers that are six feet tall. These are accompanied by a perimeter wall built of single wythe concrete block, an air space, and brick veneer. Several of the blocks feature a sticker from the manufacturer, Augusta Concrete Block Company. Each pier is built of 16-by-8 inch concrete block, however the presence of interior grout or reinforcing bars could not be confirmed. Above each pier is a layer of wood shims followed by termite shield in the form of metal flashing that varies in size. Meant to separate the wood members from the concrete, the order of block-shim-shield should be block-shield-shim to juxtapose the wood shims with the wood framing of the church above, providing for greater termite protection (Figure 57). While the building is resting on the piers, there is nothing tying the building to the piers. The majority of the concrete block in the perimeter wall is laid in running bond, however, there are sections of stacked bond block, possibly where access openings were previously made and later enclosed. The building's perimeter beams are supported in several locations by stacked blocks laid flat and perpendicular to the course of block below it, set between piers. Since stacked bond is not interlocking, the structural stability of the foundation is undermined at these locations.



Figure 57 Current block-shim-shield system

On the perimeter wall, the brick veneer is separated by the block by an insulative air space. There are no brick ties between these two layers however, except at the vent locations. Two square openings remain at the eastern end of the foundation, each of which contain a metal door. Lastly, it should be noted that there is no insulative or vapor barrier within the crawl space.

The brick veneer on the face of the foundation is made up of a variety of bricks that were previously associated with the building either as part of its original foundation or as part of the building's additions or outbuildings. As a result, the veneer is made up of a variety of brick types and colors, including hand- and machine-made bricks, all of which have been pointed with Portland cement. This mortar is grey in color and untooled, and therefore thick. The foundation brick thus sits in contrast to the masonry that covers the rest of the building (Figure 58). The brick veneer on the rest of the building is largely the same color, pointed with pink tinted lime mortar, and tooled. Outside of aesthetic concerns, the lime and Portland mortars will expand and contract differently, which could lead to cracking and spalling.



Figure 58 Differentiation between exterior and foundation brick, seen on North facade.

The building was previously much closer to the ground, as evidenced in the relationship between the soldier course in brick and the earth in historic photographs and Google Street View from 2012 (Figure 59). As part of its move, the building was placed on a taller foundation. Understanding that this placed the building in a new context, and that there are aesthetic issues with the reuse of brick and its pointing with Portland cement, it is recommended that the building be lowered. If this is not feasible, a retaining wall could be built at the perimeter of the property, to be back filled with earth, set between the wall and the church foundation. The fill should be sloped with proper scupper placement or other drainage considered, particularly since the ground below has been filled with concrete as part of Atlanta Gas Light's remediation. A third option would be the incorporation of landscaping in the form of bushes or other shrubbery to mask the foundation.



Figure 59 Google Street View 2012

At the northwest corner of the foundation, it should be noted that light is visible above the foundation line, where an addition was removed and a portion of the wall is now missing (Figures 59 and 60). As part of th previous addition, framing was sistered to the original framing, which should be examined to ensure that these members are still secure. The opening leaves the floor joists and framing exposed to the elements. A patch with bricks selected to match those of the existing wall with mortar and tooling to match is recommended.



Figure 60 Northwest corner tower alterations

The building framing consists of multiple nine-by-nine summer beam timbers that are placed twenty feet on center, running east-west. The central summer beam is discontinuous, with a newer second beam extending out from the first (Figures 61 and 62).



Figure 61 Overall foundation view



Figure 62 Discontinuous central summer beam

The sides of the beams vary in appearance with marks of an adze, signifying hand hewing methods on some sides and circular saw marks on others. Further, some beams have holes where pegs were previously located and some show signs of previous painting, indicating their reuse from an earlier structure (Figures 63 and 64). Hand hewn lumber use was most prevalent in the middle of the nineteenth century, with circular saw use gaining ground in the 1870s. These beams are in good condition with the exception of termite damage, which is evidenced most heavily in the southeast corner summer beams. The summer beams support the floor joists which are largely in good condition. The easternmost floor joist is twisted. At the west end of the building, below the foyer, there is a hatch to access the floor above. The hatch is constructed with wire nails, indicating that it was likely added in the 1950s.



Figure 63 Beam with previous black paint



Figure 64 Beam with previous notching and peg holes

The greatest damage to the joists exists at opposite points on the east and west sides of the building where a roof leak occurred at the intersections of the gable ends with the two towers (Figure 65). This is evidenced in the underside of the floor joists and floor boards, where there are plywood patches and stained and rotten wood in some locations. It is recommended that where there are leaks, an in-kind repair with new flooring be performed, to be installed with staggered joints.



Figure 65 Water damage as seen under foundation

Within the crawl space, all mechanical and electrical systems have been disconnected, cut at the floor line (Figure 66). It is believed that all plumbing systems were previously located in additions, outside of the building's footprint that remains. Knob and tube electrical wiring in the crawlspace is visible, although inactive for some time.



Figure 66 Remnants of previously connected mechanical system

Summary of Foundation and Crawl Space Recommendations:

1. Uninstall the brick veneer and concrete block along the building's perimeter; and mitigate the building's elevated height by

   a) lowering the building,*
   b) installing perimeter earth and a retaining wall, or
   c) installing mature landscaping to mask the height of the foundation.

2. Correct the placement of the metal termite shield to separate the wood from the concrete in the foundational piers;

3. Ensure termite inactivity and mitigate as needed.

4. Repair flooring in-kind as needed with staggered joints; and

5. Ensure interior grout and/or reinforcing bars are part of the building's foundational pier system;

   **If re-laid, the perimeter wall foundation should contain continuous running bond block, brick veneer, and mortar to match the buildings circa 1921 exterior and incorporate a vapor barrier, air gap, and brick ties.*[79]

Exterior

Front (West) Facade

On the front facade, the building's 1968 stucco, which was layered over brick with clapboard beneath, is in fair condition. Problems associated with the stucco include areas of missing material, cracks, and discoloration (Figure 67). The cracks appear between the small section connecting the rosette and the arched windows in the towers. The discoloration is associated with metal elements that were added to include flashing associated with the building's 1968 cantilevered awnings over the entrance doors and the location of a previous full-width porch built in 1924 and modified in 1968. It is recommended that the building's stucco be removed and the brick beneath be repointed with lime mortar to match the 1924 masonry with tooling and color to match. If there is significant spalling, it is recommended that the bricks be reversed so that the deteriorated face is no longer exposed. As recommended for all rehabilitation activities, and specifically in this instance, a test of this method of rehabilitation should be performed prior, to determine the success of stucco removal and brick reversal.



Figure 67 Front (West) Facade showcasing 1968 alterations





Figures 68 and 69 Front (West) Facade before 1968 alterations

It is recommended that the building's large stained glass window on the front facade be examined for stability and cleaned. An examination of the brick and frame elements that surround this window will need to be performed as part of the adjacent brick veneer restoration. Brick detailing that matches the windows on the side elevation is believed to remain beneath the stucco to include a segmental arch and corner and side keystones, as evidenced in historic photographs. Likewise, the gable end vent was originally a small rosette window with four keystones. It is recommended that this window be restored based on historic photographs.

The building's circa 1968 storefront entrance doors, overhead transoms and awnings should be replaced with wood double doors and wood awnings in keeping with other facade alterations, similar to those evidenced in historic photographs (Figure 68 and 69).

Lastly, it is recommended that a new raised entrance be built to provide access to the building's two original entrances. Due to the elevated nature of the building, the configuration will need to be varied from the original and thus the design should be of a modern aesthetic and discernable as new. Further, any entrance built should incorporate a handicap accessible ramp. It is recommended that the etrnace be a full width entry porch, to conceal the concrete block that is exposed at the foundation level.

Summary of Recommendations for the Front (West) Facade:

1. Construct a new entryway that is distinct yet compatible to incorporate stairs and handicap access;
2. Restore the facade's 1924 appearance with the exception of the 1968 stained glass window which shall remain and be cleaned. Care shall be taken to locate and restore window edge brick details to include segemental arch and keystone lintels;
3. Repair and repoint the facade brick beneath the stucco to include repointing with lime mortar in-kind and brick reversal as needed;
4. Replace doors and transoms with wood; and
5. Retain and examine existing stained-glass window for reuse.

Rear (East) Facade

The building as a whole is made up largely of brick veneer and stucco from circa 1921 and 1968 respectively. The building's rear (east) elevation is an exception. Previously covered in its entirety by additions from two different periods, the building's rear facade never received masonry veneer. The removal of the additions prior to the building's move revealed the building's original 1848 exterior, to include original clapboard siding, arched window openings, and a central apse (Figure 70).[80]



Figure 70 Rear (East) Facade during preparations for the building's move.

Apse

Incorporated as part of a circa 1870 addition, the apse was concealed as part of the building's 1924 addition. This addition enclosed the apse with an additional eastern bay added to the building, as shown on the 1923 Sanborn map. At this time, brick veneer was added to the entirety of the church's exterior, to include the facing of this addition, to read as a cohesive whole. The circa 1921 addition remained visible in the varying rooflines at this location, even after a 1960s addition was built around it (Figure 71).



Figure 71 Google Streeet View 2012

The apse was protected beneath a hip roof extension of the building's gable end, which projected over and encompassed the apse. The apse not only retains its original clapboard exterior but also its original sweeping metal clad hip roof (Figure 70). Today, all of the siding on this face of the building is covered in building wrap (Figure 72).



Figure 72 Rear (East) Facade today

The east facade presents the greatest concern moving forward as building wrap is not a permanent form of protection for historic materials. Evidenced in photographs taken prior to the installation of the wrap, matching sections of clapboard are missing mid-way high on the chamfered corners of the apse (Figure 70). This corresponds with squared openings on the interior that are framed and trimmed to indicate windows at these locations (Figure 73). The original configuration and design of these windows is not known; however, it is likely that the windows housed stained glass in a style similar to those visible in early photographs. Since the style of these windows is not known, it is recommended that the openings be restored to include the insertion of fixed single sash wood windows so as to provide minimal conjecture. As such, windows that are free of a style would be the most appropriate option for the reuse of these openings.



Figure 73 Apse window openings

Extending out from the apse is the small housing for the organ blower, added as part of the organ's installation circa 1894. Clad in clapboard, this box-shaped extension contains a maintenance door facing east. The door remains inside the box and should be reinstalled. The roof for the extension, which is missing, appears to have been gabled, as shown in the ghost that remains on the adjacent wall (Figure 74). Although no images have been found of this early rear facade, a roof to match this roofline could be restored over the blower box.



Figure 74 Ghost of roof gable on organ blower housing; outlined in red for clarification

On the rear facade of the church, on either side of the apse, there are two additional areas where clapboard is missing. These are the locations of two circa 1894 arched windows. Partial photographic evidence of their original configuration exists (Figure 75). These windows would have matched those that existed on the side elevations. In the third bay of the rear facade, original arched wood window trim remains. The bottom half of these openings are now encased in plaster, which was added as an interior finish at the time of the addition. It is recommended that this material be removed, and the wood clapboard be restored in-kind.

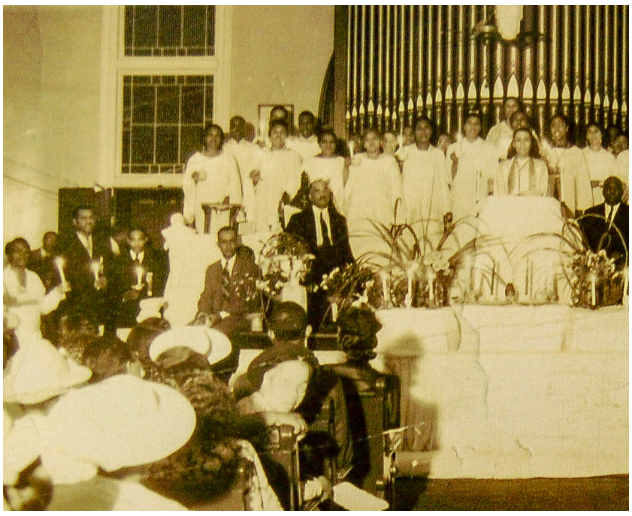


Figure 75 Original window configuration

In summary, it is recommended that the east facade be preserved, retained, and restored as a record of the building's original construction form and materials. Paint analysis should be performed to identify the original paint color of the clapboard. The building's two large arched windows should be restored. New exterior doors should likewise be installed as well as stairs for access to these entrance points. The stairs should be designed with a contrasting material so as not to provide confusion regarding the building's history. It is recommended that paneled wood doors be selected, in keeping with the doors selected for the front facade. Further, the apse's metal roof should be restored and studied in consideration of a replacement roof material for the rest of the structure, which is believed to have also been sheathed in metal originally.

Summary of Recommendations for the Rear (East) Facade:

1. Address the foundation on this facade, either by the lowering the building or through the incorporation of landscaping to mask the foundation that exists;

1. Restore the rear facade for interpretation of the building's circa 1870 appearance to include the removal of plaster associated with previous additions and the installation of replacement arched windows and two apse windows in keeping with this era;*

2. Restore the original clapboard siding to include the repair of areas where it is missing followed by a paint analysis and subsequent repainting of all wood elements on this facade;

3. Restore the two arched windows replicating either their circa 1894 configurations, to match;

4. Retain and restore the apse and organ blower box to include the insertion of two period appropriate double-hung sash true divided light wood windows to fit the historic openings that remain; and

5. Install new stairs or access to the rear facade in a contrasting material.

** Do not install brick on this facade as it has never existed in this location;*

North and South Facades

The side elevations of the church have the greatest amount of 1924 brick veneer, which is now historic in its own right. In good condition, the veneer is laid in running bond with pink mortar that is tinted with pulverized brick. The issues of greatest concern exist where this historic brick has been repointed with Portland cement, at or above the soldier course on both elevations (Figure 76). Portland cement does not expand and contract at the same rate, does not have the same color or texture, and in this case is not tooled in the same manner, when compared to lime mortar. For the building's longevity and appearance, it is recommended that all of the Portland cement be removed and repointed with lime mortar tinted and tooled to match.



Figure 76 Evidence of brick repointed with Portland cement

On both the north and south facades, two ghosts of brick chimneys remain. In line with these ghosts is a stove flue pipe that has been cut. The pipes that remain from each flue should be removed so as not to allow moisture or other elements to enter the building (Figure 77). The brick and mortar in these locations should be examined for stability and repointed as needed, to follow the methods above.



Figure 77 Ghost of chimney with remaining pipe

The north facade shows the outline of the 1960s restroom addition that was connected at the northwest corner of the building. Removed as part of the building's move, a ghost of the addition remains from the roof tar that was applied where the flat roof of the addition met the facade. Likewise, the outline extends vertically with several sections of brick that were repointed with Portland cement where framing members were connected. As part of this addition, two restroom entrances were installed off of the north tower, which required the alteration of the window at this location and the removal of a large portion of brick. This area is now covered with plywood with the exception of the area at the location of the floor joists, which is open to the elements (Figure 78). At the second story level, the top of a historic arched window remains. Originally a mirror image of the south elevation, it is recommended that the north tower be restored to match the south tower in appearance to include the restoration of the arched window and brick veneer wall.



Figure 78 Alterations to Northwest tower have left area below the floor joists exposed

Roof

While the buidling's front gable roof is currently sheathed with asphalt shingles, there is evidence in the attic that the building was covered with a metal shingle roof. This is not suprising as the buiding's two historic towers from circa 1894 retain historic metal roof shingles. Further, after two recent roof patches, the building's current roof sheathing and shingles may pose additional problems. It is thus recommended that the front gable roof be restored with metal shingles to match those visible on the two towers. A secondary option is to replace the existing shingles with other asphalt shingles to ensure the building is protected. Three-tab shingles are preferred over architectural style shingles due to their visual compatibility with historic asphalt shingles. A dark grey color is recommended to minimize their ability to catch the eye.

Summary of Recommendations for the North and South Facades:

1. Restore the north tower window and wall to match that of the south facade;
2. Repoint areas pointed with Portland cement with mortar color and tooling to match;
3. Clean and repoint areas where chimneys were located, as stated above, with the removal of the chimney flue pipe on both elevations; and
4. Sensitively remove the tar associated with the north restroom addition and repoint brick as needed.

Summary of Building-Wide Exterior Recommendations:

1. Replace the asphalt shingle roof on the sanctuary with metal shingles to match the towers or with a grey three-tab shingle;
2. Restore the metal roofs on the two towers and apse in-place;
3. Remove all Portland cement and repoint areas as needed with lime mortar, tinted and tooled to match, to include areas where chimneys were removed;
4. Retain and restore all extant windows, replacing any missing hammered glass, to include the window previously bisected by an addition in the north tower and the rosette windows; and
5. Examine all window corner- and key-stones for stability and reinstall any missing.

Windows

Although the buildings extant windows date to a variety of eras, it is recommended that all of the building's extant windows be retained.

It should be noted that the building's first floor exterior window sills have been covered with galvanized metal, their existing condition unclear without further investigation with the removal of plywood and a lift.

While the window openings have largely remained unchanged, with the exception of windows abutting past additions, the sashes that remain date to the building's 1968 renovation. One original rosette does remain, however, resting inside the attic level of the south tower (Figure 79.).



Figure 79 Original rosette resting in the attic

While the rosettes in place are set behind plywood, they are of the same configuration. The earlier rosette has clear, smooth panes of glass. Although not recommended to be reinstalled, this 1894 window should be retained as a relic from this early period. Regarding the extant windows, many photographs exist showing the layout of the windows since the 1960s, to include the color of the glass used in each pane (Figure 80).



Figure 80 Sanctuary looking West

Utilizing this information, it is recommended that the existing windows be restored to their 1968 appearance, to include the replacement of missing panes of glass. Robin Schweitzer of Schweitzer Art Glass, designed the building's central stained glass window present today. She was previously consulted for this task and is in possession of colored hammered glass specifically for these repairs, although never completed.

As noted within the east facade text, it is recommended that the two arched windows lost on the east facade be restored to match those present on the north and south facades. Photographic documentation exists that shows the configuration of the panes within these arched openings (Figure 75). This design however contrasts what is extant today. It is recommended that the east facade windows be installed either to replicate this original configuration, with clear glass, as part of the rear facade's circa 1894 restoration, or be designed to match the extant windows in the sanctuary for uniformity. By performing a rehabilitation, rather than a restoration, there is latitude regarding these choices.

All of the 1924 window corner- and key-stones remain on the north and south facades, with the exception of one which fell off the building and was moved to the interior of the church. It is recommended that the stability of all of the stones be examined. It appears they were backed with tinted mortar and placed over the building's original clapboard exterior at the time the brick veneer was added, as clapboard is visible beyond the missing keystone on the south facade (Figure 81). It is believed that the corner- and keystones associated with the stained glass window on the front facade remain below the stucco, as well as those associated with the gable end window which has since been removed. It is recommended that with the removal of the stucco, these stones be restored, in addition to the gable end window.



Figure 81 Missing keystone on the south facade

The building's central arched stained glass window is in good condition and should be cleaned and retained. Added in 1968, the window replaced original stained glass windows of a different configuration within the same opening.

Summary of Window Recommendations:

1. Perform an examination of the exterior windows and sills following the removal of plywood covering;
2. Retain and restore extant windows including those which have been altered;
3. Restore the arched windows on the rear;
4. Restore all exterior corner and keystones including those currently covered by stucco;
5. Restore the circular gable end window on the front facade, based on historic photographs; and
6. Retain and clean the extant stained glass window on the front facade.

Roof

The building's roof, cornice, and eaves and are in need of replacement. An internal attic examination reveals that a metal roof originally covered the building. It is estimated that the roof was converted to asphalt shingles as part of the building's 1968 renovation and has been patched several times since. Likewise, the apse and towers retain their original metal roofs. The cornice and eaves of the building would have originally been built of wood. It is likely that the cornice will need to be rebuilt as it does not appear to be visible on the east facade, where the roof was cut prior to the building's move.

Fortunately, there appears to be good photographic evidence of the building's original eaves and cornice. The building's current roof is laid in grey asphalt shingles. Although recently patched, the repair had to be repaired after install. It is recommended that the building receive an entirely new grey three-tab asphalt shingle roof for better uniformity and longevity. Architectural shingles are not compatible.

Interior

Apse

Following the room's circa 1894 enclosure to accommodate a church organ, the interior of the circa 1870 apse is remarkably intact (Figure 82). Made up of a bay extension off the rear facade, the room's chamfered corners are the location of seams in the room's vaulted ceiling.

In the apse, choir loft, and balcony, the wood flooring is orthogonal, laid north-south, perpendicular to the original flooring. Protected by carpet for many years, the top layer of wood floor is in good condition and should be restored. It is recommended that a method of screening followed by paste wax be performed so as to avoid the use of urethane which would necessitate continual re-sanding which can lead to degradation over time.



Figure 82 Exisiting condition of the apse

It is believed that the space's stained bead-board wainscoting and window surrounds feature their original finish. This woodwork should be cleaned and restored. While the window surrounds remain, the windows were lost as part of the enclosure of the rear facade. It is recommended that the openings be restored to include the insertion of fixed single sash wood windows so as to provide minimal conjecture. Within the bead-board wainscoting, along the rear facade, the organ's circular blower connection remains adjacent to a small square hole in the floor below (Figure 83). This element should be removed and the bead-board and floor repaired patched and stained in-kind to match.



Figure 83 Detail of bead-board wainscoting, the organ blower and square hole in the wood flooring

The room's plaster walls are likewise believed to retain their original finish to include hand stenciling detailwork. These finishes should be restored using techniques sensitive to the retention of this early craftsmanship. Lastly, the space retains its original gas wall sconce connections as well as later knob and tube wiring, which was never meant to be seen. These items can be removed as part of restoration efforts in order to accommodate modern electrical needs. It is recommended that replacement lighting be placed along the interior of the room's arched opening to illuminate the space via a largely invisible source. This could be accomplished through the use of cove strip or track lighting.

Framing the apse is an original arched molding attached to the sanctuary's east wall. Originally stained, the trim has been cut in two locations where the framework for the organ was attached (Figure 84). These sections should be filled in-kind with material to match and stained to match the original finish as part of rehabilitation efforts.



Figure 84 Where trim has been cut for the organ to be attached

Sanctuary

The church's sanctuary is in fair condition due to the presence of two damaging roof leaks which were allowed to persist on the north and south elevations adjacent to the room's enlarged balcony (Figure 85). As a result, there has also been damage to the balcony. Outside of these locations, the renovations needed in this space are largely cosmetic.



Figure 85 View of the sanctuary looking West

The floor has three layers, the earliest of which is made up of wide tongue and groove wood planks, evidenced in the crawl space and at the rear entrance, when examined at the side (Figure 86). This first layer is believed to date the building's construction in 1848.



Figure 86 Layers of flooring in profile

Above, narrow diagonal stained wood flooring was laid over top of the original planks, likely dating to the 1924 building renovation. This diagonal flooring is not believed to be original as it is notched around the balcony's column supports which are believed to date to the mid 1920s (Figure 87). Currently covering the floor is wall-to-wall carpet. While carpet appears in historic interior photographs as early as the 1940s, the carpet that remains in the building is believed to date to the 1960s.



Figure 87 Diagonal hardwood flooring notched around column

Within the choir loft and balcony, the flooring is orthogonal, laid perpendicular to the original flooring. Below the loft, the original tongue and groove plank flooring remains visible, as evidenced in the openings made to the sides of the loft as part of the removal of HVAC systems (Figure 88). With the enclosure of the apse and the installation of the organ, the choir loft flooring was extended to the east wall, where there is now a step transition from the loft to the apse.



Figure 88 Under choir loft, original flooring and openings made for previously installed HVAC systems

The prayer baluster, chancel, stage, and choir loft elements remain in good condition with the exception of paint spalling and minor wear and tear (Figure 89). These elements are character defining to the space and should be retained. Photographic evidence reveals that these elements were originally stained. Thus, it is recommended that a paint analysis be performed to identify their original finish for restoration.



Figure 89 Prayer baluster, chancel, stage and choir loft

Efforts to address the deterioration caused by the building's roof leaks should include the installation of new wood flooring of the same width, toothed-in to the existing flooring. As part of this, all floor joists should be examined for potential degradation and replacement. Following installation, the flooring should be stained to be uniform with the rest of the space.

All other salvageable wood flooring should be retained and restored. Following the removal of the carpet, it is recommended that a method of screening followed by paste wax be performed so as to avoid the use of a stain urethane which would necessitate continual re-sanding which can lead to degradation over time.

Other interior wood restoration necessary within the sanctuary will include the recreation of bead-board wainscoting, window and door trim, ceiling cove, and ceiling associated with the roof leaks as well as the area associated with the moisture damage in the center bay of the north wall. Through examination of the room's intact elements, those which have been degraded should be recreated in-kind with all trim, profile, and detail to match. Other wood repair within the sanctuary include the recreation of wood window muntins that have been lost in a handful of locations. The bottom sash of two windows on the south wall have experienced this loss disproportionately, likely due to vandalism (Figure 90).



Figure 90 South wall window condition

The room's original interior doors, which remain on the first floor, should be retained. Paneled swinging doors made of wood with central windows, they are not believed to be original but are historic. These doors also retain their original decorative hinges, which have been painted (figure). It is recommended that the paint be sensitively removed from the hinges. Within the balcony, one door leading into the second floor of the south tower remains but is not original.



Figure 91 One of the remaining decorative hinges. Photo taken by Pam Cook, 2015

There are ten window openings that remain within the sanctuary, divided evenly between the north and south walls. Two were lost early on in the church's evolution, one in 1924 and the other prior to 1960. The locations of the missing windows are visible in an outline that has made its way to the surface of the interior plaster over time on the east wall (Figure 92). These two windows are recommended to be rebuilt either in their original style, based on historic photographs, or in keeping with those extant in the sanctuary. While the arched windows set below the building's two roof leaks have experienced the most damage, window deterioration varies. Common problems include missing panes of glass, missing muntins, mold, wasp nests, and failing paint. Any missing or deteriorated elements should be replaced in-kind and a paint analysis should be determined to discover the original finish of the sash and frame.



Figure 92 Outline of previous window opening visible in plaster

The sanctuary's plaster walls are believed to have multiple layers of paint. As revealed in the delamination caused by moisture damage, the cream color of the plaster was not the original finish of the sanctuary walls. A pink layer exists below this one, however additional layers could be revealed with further analysis. Above the room's two exit doors along the east, rear wall, the outline of two original arched windows, to match those extant, is present within the plaster as a ghost. Further, an outline of adhesive exists above the arch of the apse which should be sensitively removed. It is recommended that all wall and ceiling surfaces receive a finish analysis to identify the original paint color or wood stain. Each should be restored to its original finish, to include the finishing of replacement material incorporated as part of the roof leak repairs.

An examination of the attic revealed that the sanctuary was originally finished with a plaster ceiling, which was later covered with a decorative wood bead-board in 1924. It is recommended that the room's extant wood ceiling, historic in its own right, be retained and preserved following a finish analysis.

Throughout the sanctuary, Art Deco milk glass light fixtures remain. Evidenced in photographs as early as 1940, these fixtures are chain-mounted pendants and ceiling mounted fixtures present above and below the balcony (Figure 93). It is recommended that all of these be retained to include the recreation of one pendant which is broken. Additionally, the room retains three ceiling fans, which are unoriginal and can be removed.



Figure 93 Milk glass light fixtures, seen in wedding photo from the 1940s.

No original furniture remains at the site. Several wood pews are extant, however, they date to the 1960s. The Trinity CME Church congregation does retain some historic furnishings associated with the church including a roll-top desk, three pulpit chairs, and a bench, all of which are housed in the church's chapel on Glenn Hills Drive or in storage. Additionally, the congregation retains the church organ and baptismal font, items which have been placed within the chapel at the new Trinity CME Church (Figures 94 and 95).



Figure 94 Organ
Figure 95 Baptismal font



Summary of Recommendations for the Apse and Sanctuary:

1. Restore windows as recommended to include the repair of broken muntins and missing glass;
2. Restore the apse as a relic of the church's circa 1870 appearance;
3. Install two period appropriate windows in the empty apse window openings;
4. Retain the room's two layers of wood flooring; to be repaired where needed, with new boards of the same width toothed-in;
5. Retain all wood bead-board trim, moldings, and ceiling work, to include replacement in-kind to match where needed;
6. Retain and reuse the space's Art Deco light fixtures to include the recreation of one fixture which was lost.
7. Perform a paint and finish analysis on all of the room's surfaces followed by repainting or finishing;
8. Install new paneled wood doors on the rear, east wall; and
9. Retain and restore the extant interior doors to include decorative hinge details.

Foyer

Added circa 1894, the foyer features elements from this era and beyond (Figure 96). Currently covered with carpet, the foyer retains its wood flooring, stretching continuously from the sanctuary. The wood floor should be retained restored in the same fashion as in the sanctuary. Throughout the space, painted plywood has been placed over the room's original bead-board wainscoting. It is recommended that the plywood be removed and the bead-board restored, to include a paint and finish analysis to determine its original finish. Set within the foyer is a single stair leading to the balcony, which also features wainscoting and additional bead-board. Suffering from peeling paint, it is possible to see the original stain of the bead-board beneath cream colored paint. Set below the stair is a closet with an original paneled door in wood. Predating the stair, stained bead-board wainscoting exists within the closet. This area may prove useful in determining original finishes in the foyer. As part of the balcony addition in 1924, the two-story arched stained glass window in this space was bisected by the room's ceiling.

Later in 1968, the ceiling was dropped to incorporate asbestos ceiling tiles and new lighting. With the removal of one tile, it was evidenced that the room retains its original bead-board ceiling above. It is recommended that the tiles be removed and disposed of safely according to hazardous material remediation specifications. Following, the bead-board ceiling should be restored to include a paint and finish analysis. With the removal of the room's drop ceiling, the location of any original light fixtures can likely be identified. It is recommended that new, replica ceiling mounted fixtures to match those within the balcony be installed within the foyer.



Figure 96 Foyer looking South

North Tower Entrance Hall

In fair condition, this room experienced the greatest number of adaptations from the 1960s. Originally part of the sanctuary, the space later became an extension of the foyer. Even later, it served as the entrance hall into a restroom addition off of the building's north facade. The space is in fair condition as a result of these changes and the partial removal of the room's top layer of flooring.

The most recent flooring layer consists of asbestos shingle tile, which has been set atop the space's original wood floor. Further, a section of flooring was removed for the incorporation of ductwork. It is recommended that the wood floor be restored in the same fashion as the sanctuary to include the repair of areas removed for ductwork. Examination revealed that the room's 1968 painted plywood wainscoting was placed over the room's earlier bead-board wainscoting (Figure 97). It is recommended that the plywood be removed and the bead-board restored to include a paint and finish analysis. The room's plaster walls are intact and should likewise receive a paint and finish analysis.



Figure 97 Partially removed plywood revealed bead-board wainscoting

The space contains five door openings, two of which are associated with a restroom addition which has been removed. A pair of double entrance doors with transom above lead to the exterior on the west wall (Figure 99). Built of storefront aluminum and glass, these doors date to 1968 and are not keeping with the historic fabric of the church. It is recommended that these doors be replaced with paneled double doors in wood with a wood transom above. Photographic documentation of previous wood door configurations, to which there were multiple, exist. On the north wall, the two single door openings previously associated with the restrooms no longer retain doors. Necessitating the alteration of the two-story arched window, the addition led to the removal of the north tower arched window's bottom two sashes. It is recommended that these later door openings be removed and the window, wall plaster, and wainscoting be restored as a mirror image of the south wall, as intended. The east wall of this space retains a swinging wood panel door with window, leading into the sanctuary, which should be retained. Several hinge indentations exist in the door trim, thus this was not the first door that was installed in this location (Figure 98).



Figure 98 Hinge differentiation

In 1968, the ceiling was dropped to incorporate asbestos ceiling tiles. Like the foyer, the room retains its original bead-board ceiling above. It is recommended that the tiles be removed and disposed of safely according to hazardous material remediation specifications. Following, the bead-board ceiling should be restored to include a paint and finish analysis. With the removal of the room's drop ceiling, the location of any original light fixtures can likely be identified. It is recommended that new, replica ceiling mounted fixtures to match those within the balcony be installed within the foyer.

South Tower Entrance Hall

Similar to the North Tower Entrance Hall, this space is of the same size, however has experienced less alteration. With the exception of the restroom entrance doors and asbestos tile floor added to the north facade, all other elements and finishes match that of the North Tower Entrance Hall. The space's wood flooring remains beneath wall to wall carpeting, which is recommended for removal. All other rehabilitation recommendations shall follow those outlined for the North Tower Entrance Hall.



Figure 99 Double entrance doors with transom on West wall

Summary of Recommendations for the Foyer and Tower Entrance Halls:

1. Remove the north tower restroom entrance doors and restore the window, trim, plaster wall, and wainscoting to mirror the south tower;
2. Remove the aluminum storefront entrance doors and transoms and install paneled double doors in wood with wood transoms on the west wall of each tower;
3. Remove the wall-to-wall carpeting and asbestos tile flooring and restore the wood floor;
4. Remove the painted plywood wainscoting to reveal bead-board wainscoting;
5. Remove the asbestos drop ceiling tiles and 1960s light fixtures;
6. Perform a paint and finish analysis on all wall and ceiling surfaces to determine original finishes; and
7. Restore the bead-board ceiling and install ceiling mounted light fixtures to match those in the balcony.

Second Floor Room of North Tower

Added as part of the balcony's extension in the mid to late 1920s, this room was added to provide access to the enlarged second story space. The room's wood floor remains. Suffering from minimal wear, it should be retained and restored in a similar fashion to that of the sanctuary. Wood trim elements within the space include a square baseboard and door trim, which contrasts the decorative trim found throughout the rest of the building. It appears in good condition and is recommended for retention. The top sash of the originally triple-hung window on the north facade is retained at this level with a wood panel set beneath it. Made up of several panes of colored true divided light window glass, one piece is missing and should be restored (Figure 100). The window trim appears to be in good condition. As recommended for the room below, the full extent of this window should be restored and a paint and finish analysis performed to identify the original finish of all trim. Additionally, this analysis should be performed on the walls and ceiling in this location. This room retains its original bead-board ceiling. No artificial lighting exists within this space and thus it is recommended that an additional replica ceiling mounted fixture be installed in this location.



Figure 100 Window on North facade



Figure 101 South Tower entrance covered over

Second Floor Room of South Tower

This room was inaccessible due to damage caused by the roof leak on the south wall. It is believed to contain similar finishes to that of the Second Floor Room of the North Tower.

Second Floor Balcony

While the walls and ceilings of this space are considered part of the Sanctuary space, it should be noted that the balcony retains a tiered wood floor. It is recommended that this floor be restored following the processes outlined in the sanctuary space. At the north and south ends of the balcony, significant damage resulted from the building's two roof leaks. As such, these areas are not structurally sound and need to be rebuilt in-kind with materials, profiles, and finishes to match. A paint and finish analysis performed within the space is recommended to inform the finish of all wall and ceiling elements.

It is possible to see how the space was adapted, to include an angled wainscoting where the stair originally turned, as well as the outline of a door opening into the south tower, which has since been patched (Figure 101). These clues tell the story of the church's evolution and should be retained and restored in place. Before use, a structural examination of the balcony's capacity should be performed. Also, it should be noted that the balcony's baluster height may be lower than required for code compliance.

Sensitive baluster height extensions, through the use of added material such as glass, can provide the necessary height to short balusters while remaining visibly unobtrusive.

Summary of Second Floor Recommendations:

1. Restore the north tower triple hung window and trim;
2. Reconstruct the north and south ends of the balcony in-kind to repair leak damaged areas;
3. Retain the architectural clues from the space's adaptation that remain on the balcony walls;
4. Perform a structural analysis of the balcony's capacity;
5. Install a sensitive balcony baluster extension for code compliance as required.
6. Retain all wood floors for restoration;
7. Perform a paint and finish analysis for all wall and ceiling surfaces for subsequent refinishing; and
8. Install ceiling mounted light fixtures in tower rooms to match those in the balcony.

PART THREE

PLANNING FOR THE FUTURE



PROGRAMMING, FUNCTION, DESIGN, ACCESSIBILITY, AND FUNDING SOURCES

Understanding that the best way to preserve any historic building is through continued use, it is important to consider options related to programming, function, and cost when planning for the future of Trinity Church. Each idea should then be weighed based on the effect it will have on the historic integrity of the building. Below, each of these three umbrellas are! examined further to provide a framework and guidance as options for Trinity Church's reuse are considered.

Programming

Acknowledging that the Trinity CME Church congregation is now firmly established in a new church building, the congregation has stated that they do not have any intention of returning to their former home. With the Augusta Canal Authority's purchase of the building, however, the landmark has been saved. With this change in ownership, a new, secular use of the building seems probable and will likely be the building's most sustainable route for reuse. Whatever use is determined must be income generating so that the building's operations and maintenance costs, at a minimum, are covered.

The notes produced by Partners for Sacred Places on December 6, 2016 as part of a Community Asset Mapping session showcase a long list of ideas that were brought forth by various community stakeholders in an effort to identify "potential solutions for preserving the endangered Mother Trinity Christian Methodist Episcopal Church (CME)" (Appendix D). Among these, those which gained the greatest traction included:

- Conference/Event Center
- Arts and Performance Venue
- Heritage & Interpretive Center

While all of these ideas have strong individual merits, it would seem that the best solution would be to incorporate all three. Any well-designed event venue can also serve as a professional conference space. Further, it is recommended that any reuse of the building incorporate interpretive panels and exhibit material related to the building's significant historical connections and evolution. Acknowledging the national significance of the church's contributions to the CME denomination and the cultural significance of the church as an early place of worship for African-Americans prior to emancipation in Augusta, it is imperative that this story remain a part of the building's future life.

When considering the building's reuse as a heritage and interpretive center, there are several contributing factors that should be reviewed. Augusta's size, the presence of other heritage tourism opportunities, and the church's location are all key elements that would influence the success of the building's reuse in this fashion. Located along the Augusta canal river walk south of Augusta's downtown, there is significant opportunity for visitors and appreciation from this trail, particularly as there are plans for its continued development. One opportunity that may be a strong catalyst for the building's redevelopment is the use of the church, or at a minimum its restrooms, as a trailhead for the canal. This relationship could likewise make the church's renovation eligible for a Transportation Alternative Program (TAP) grant from the Department of Transportation, which has the possibility of renewal in 2021.

It should be acknowledged that much of the remediation associated with the closing of the area's Atlanta Gas Light plant has resulted in the abandonment, vacancy, or demolition of area buildings. As remediation is still underway, there will be an opportunity for renewal and rebirth as the activities of Atlanta Gas Light come to a close.

Currently there are a handful of heritage tourism opportunities in Augusta, and more specifically, African-American based historic sites. Accessing the success of these sites, specifically their patronage and financial stability, would inform an analysis of the potential success of a heritage and interpretive center at Trinity Church.

As described in the Community Asset Mapping notes, "There is a growing need for venues that can accommodate a range of community uses."

Recognizing the merits of the various uses presented, it is clear that a space that honors the history of the building through the preservation of historic materials is paired with interpretive exhibit panels or other media, and provides for flexibility and a variety of uses will prove the best and highest reuse of Trinity Church.

Summary of Programming Recommendations

- Meld the Concepts for a Conference/Event Center, Arts and Performance Venue, and Heritage and Interpretive Center into one multi-use flex venue that highlights the building's history; and
- Capitalize on the building's location along the Augusta Canal by serving as an official trailhead site.

Function

A part of any program that includes the reuse of Trinity Church, there will be some necessary functions that must be incorporated. The most essential requirement is the addition of restroom facilities. It has also been expressed that a catering kitchen would prove beneficial as few other Augusta facilities are able to provide this offering. It is also likely that some storage space will be needed, specifically for tables and chairs for the facilitation of events. Additional requirements outside of these should be carefully considered as the most important characteristic of any addition to a historic building is that it be subordinate to its historic structure.

Ancillary to the building, but essential for its reuse, will be the incorporation of parking. The property line associated with the church's new lot is conducive for the inclusion of parking behind the building, to the east. Triangular in shape, the lot extends along the canal before stretching back to Taylor Street along a former alley (figure). Any design that incorporates the functions referenced above should also consider the potential parking configurations that would remain following the placement of an addition on the lot. Considering the lots adjacent, there may also be an opportunity for additional parking to the north, on the church's former lot, which is now undergoing remediation. This would require an additional land purchase and may need to be part of a future phase of development. Typically, parking space calculations would be based on the building's occupancy selected for its future use.

Summary of Function Recommendations:

- Incorporate necessary modern amenities to include restrooms, a catering kitchen, and storage into a new addition; and
- Incorporate parking as required on the existing lot and develop long-term plans for growth into neighboring lots if needed.

Design

It would be adventageous to its future reuse that the sanctuary of Trinity Church retains its open floor plan. Since there is no furniture that remains, such as built-in pews or benches, there are no major alterations recommended for this space. With that being said, with minimal alteration the sanctuary's existing altar and choir loft can be reused as a stage. Additionally, incorporating an extension to the balcony baluster could potentially allow this space to be used for limited assembly. Further, the church retains no Christian iconography, making its transition for use as a secular space an easier transition.

It is recommended that, rather than incorporate new pew or bench style seating, that interlocking chairs be considered for the easy formation of rows and disassembly. In addition to row style seating, chairs should be selected that can be used for seating at tables as well as formal and informal events.

Additions to historic buildings are best accommodated when they are minimally visible from vantage points that appreciate the building's primary facades. Since the building sits prominently on a corner, its north and west elevations, which face that corner, are considered to be the building's most prominent facades. Therefore, the opposing, southeast corner is likely the best location for an addition to Trinity Church.

When considering the mass, scale, and aesthetic of such an addition there are several principles that can serve as guides. At best, new additions to historic buildings:

- House functions that were not historically located within the historic building but are necessary for its use;
- Result in the least possible loss of historic fabric;
- Are compatible with the historic building in massing, scale, materials, and relationship;
- Are subordinate and secondary to the historic building;

- Incorporate a simple, recessed, small-scale hyphen, or connection, as a way to physically and visually separate the addition from the historic building; and
- Are set back from the wall plane of the historic building[81]

One way to achieve these goals is through the use of glass. Located at the southeast corner of the lot, a low, two story outbuilding is a good candidate to incorporate the modern uses necessary for the building's reuse. This new 'outbuilding' could be sensitively connected by a glass in the form of a hyphen stretching between the two structures. With this in mind, the first floor could be placed at the same elevation as the first floor of the church as it stands today. Connected by the hyphen at this first story level, access could be provided to restrooms and a kitchen within this adjacent building. Further, it is recommended that the 'outbuilding' incorporate an elevator or lift to provide handicap accessibility to the main floor of the church, as the church is currently inaccessible.

Accessibility

Currently the only access to the building is via a temporary metal stair which is attached to the southern door on the building's east wall. As part of the building's reuse, however, access that meets the requirements of the Americans with Disabilities Act (ADA) as well as the International Building Code (IBC) should be provided to the building. This is likely best incorporated through the installation of stairs and a ramp or lift on the front facade. Additionally, it is recommended that the addition proposed at the rear of the structure incorporate an elevator or a lift. Although not essential, this would allow for handicap accessible access to both floors of the addition as well as a secondary, alternative option for access to the church.

Within the building, there are several accessibility concerns. First, it should be noted that the majority of the first floor is on one level with no detrimental transitions between spaces. The one exception to this is the altar and apse within the sanctuary. Currently there is only stair access to the altar and apse, with no handrail. It is recommended that a lift be considered to allow for handicap access to the stage in addition to a handrail alongside the stair.

In order to access the second floor spaces, there is one stair within the foyer. The stair is narrow and does not meet building code. It is not recommended that the stair or building be altered to provide additional access as the stair is not unsound and there would be a significant loss of historic material if it were to be altered. It is believed that a building code review of any proposed plans to this historic building would allow for the grandfathering of the stair and not require that handicap accessible access be made to the balcony.

Building Code

Due to the fact that the building is currently in its post-move state, there are extensive building code issues that would prevent it from being used as-is.

Cost

There is no question that any consideration of future use for Trinity Church include associated costs. While the scope of this study did not quantify the expenditures associated with the building's rehabilitation and reuse, it is likely that the expenses will exceed one million dollars.

Bricks & Mortar Grants

Some funding sources have already been identified as applicable revenue streams. Listed below are grants that can be used for bricks and mortar projects. It should be noted that all grants listed below require the recipient be a 501(c)3.

Organization	Grant	Amount
Georgia Trust for Historic Preservation	Callahan Incentive Grant	$10,000
Partners for Sacred Places	Capital Grant	$50,000-250,000
National Trust for Historic Preservation	African American Cultural Heritage Action Fund	$50,000-150,000
Georgia Department of Transportation	Transportation Alternatives Program (TAP)*	TBD
Historic Preservation Division, Georgia Department of Natural Resources	Historic Preservation Fund - Development Grant**	TBD (60% match)
Historic Preservation Division, Georgia Department of Natural Resources	Georgia Heritage Grant	TBD (60% match)
Robert W. Woodruff Foundation	Grant (Arts & Culture or Community Development programs)	TBD
Lettie Pate Evans Foundation	Grant (Arts & Culture program)	TBD

**Transporation Alternative Program (TAP) grants have been awarded for 2020, however, it is possible but not guarenteed that this program will renew for fiscal year 2021.*

Planning & Design Grants

Many grants fund planning and design only, as opposed to construction activities. The sources below can assist in funding the planning and design stage of the project.

Organization	Grant	Amount
National Endowment for the Arts	Our Town (Placed-Based Program)	$25,000-200,000
Historic Preservation Division, Georgia Department of Natural Resources	Historic Preservation Fund - Predevelopment Grant**	TBD (60% match)
Historic Preservation Division, Georgia Department of Natural Resources	Georgia Heritage Grant	TBD (60% match)
Community Foundation for the Central Savannah River Area	Community Grant (Arts/Culture/History program area)	$15,000 maximum

**Historic Preservation Fund grants are awarded to Certified Local Governments (CLG). The City of Augusta partnered with the Augusta Canal Authority to execute this grant.

Exhibit Grants

Additional grant opportunities are available for the development of exhibits, which may be a consideration when looking to bolster financial support for the incorporation of exhibits highlighting the story of Trinity Church.

Organization	Grant	Amount
Georgia Humanities	Grant	$2,000
National Endowment for the Humanities	Public Humanities Project Grant	$40,000 (planning) $50,000-400,000 (implementation)

It should be noted that each of these grants have different requirements and many include a cash match of some percentage. Typically applications with multiple funding sources are considered favorably.

Tax Incentives

It should be noted that if the building were to transfer ownership and be redeveloped privately or by any taxable entity, the owner could be eligible for the receipt of federal and state historic tax credits as well as a state property tax freeze. Listed below, these programs are available to income-producing historic properties in Georgia:

- State Preferential Property Tax Assessment for Rehabilitated Historic Property - freezes
- State Income Tax Credit for Rehabilitated Historic Property - 25% of qualified rehabilitation expenses capped at $300,000
- Federal Rehabilitation Investment Tax Credit (RITC) - 20% of qualified expenditures

Prior to undergoing a historic rehabilitation, however, Trinity Church must be determined eligible for the incentives listed above. Because the church was moved, there are several questions that must be answered as verification of the building's continued eligibility for inclusion as a contributing resource in the Laney Walker North National Register Historic District. Listed below, the answers to these questions must be submitted to the state for review.

1. Reason for moving the building. Was it moved as a last resort to save it? From what? What efforts were made to preserve it at its original location?
2. Description of the new (current) location, prior to relocation- was anything demolished in order to allow for this relocation? If so, what? And what was the reason for that demolition?
3. Distance the building was moved and method of moving the building (was it moved in multiple pieces? Was anything deconstructed/removed in order to relocate it?)
4. What changed about the building during/because of relocation? Was anything left behind/reconstructed, such as foundations, exterior stairs, or outbuildings?
5. Comparison of the historic location to the proposed location in terms of landscaping, vegetation, surroundings, orientation, relationship to street, etc.
6. Photographs of the historic location/setting/surroundings, and exterior photographs of each elevation of the building in its new location/setting/surroundings, numbered and keyed to site plans/tax maps of each location (or one tax map, if it's easier (since they are directly across the street- feel free to hand-drawn the site plan or building footprint on the tax maps).
7. Submission of any historic photographs of the building that are available.[82]

Once determined eligible, the application process for the incentives can begin. The state programs together require one application for both programs, broken down into two sections: Part A and B. The federal program is broken down into three sections: Part I, II, and III. The federal Part I confirms the building's eligibility, whereas the federal Part II and the state Part A require the submission of photographs and architectural drawings detailing the work to be performed. No work can begin until the Part II and Part A certifications are awarded. Following the completion of work, Part III and Part B certification can occur and the incentive awarded. Only expenses tied to alterations of contributing historic resources are eligible, with the exception of design consultant fees which are likewise eligible. These costs are considered "qualified rehabilitation expenditures" (QRE), to include anything that is physically tied to the contributing resource. QRE's generally encompass expenses related to: walls, partitions, floors, ceilings, windows and doors, HVAC, plumbing and electrical work, lighting, stairs, and sprinkler systems. Expenses that are not eligible include furniture, cabinetry, landscaping, parking, and additions.

Recommendations for Future Planning Activities

Additional activities that may prove beneficial to firmly establish a strong framework for the building's reuse include a feasibility study as well as a business plan. A feasibility study would provide significant data for understanding operating costs, profit margins, potential visitors, and market needs and a business plan would assist in establishing goals, budgeting, marketing, and profit and loss. Both of these would provide structure to future plans.

It is also recommended that any grant sought be paired with a capital campaign to involve the community and garner local support and interest in the project.

Lastly, it is highly recommended that planning efforts for the church involve the City of Augusta, parties involved in the canal trail, area neighborhood associations, and others that may have a direct stake in the project's outcome.

ENDNOTES

1 Ninth Census of the United States, 1870

2 "And They Went Down Both Into the Water" New South Associates.

3 "African-Americans in Augusta." National Park Service. web. Springfield Baptist Church is the oldest independent African-American Church in the nation according to its historical marker, installed in 1992.

4 Edward Cashin. "Paternalism in Augusta," Paternalism in a Southern City, pages 23-24.

5 Jim Garvey. "Spirit of the Centuries." page 77.

6 Glenn T. Eskew "Paternalism among Augusta's Methodists" Paternalism in the Southern City pg 90-91

7 John Brother Cade "Holsey - The Incomparable" page 54

8 Richmond County Realty Book 3C, page 218

9 The great granddaughter of Lucretia Smith remembers stories of her great-grandmother marching from St. John's to the site where the early African-American congregants worshipped separately. What is her name?

10 "Special Notices" The Augusta Chronicle, May 26, 1848, Page 3.

11 Interpretive Panel on Fence Surrounding Headstones of Rev. James Harris and Rev. Ned West at Trinity CME Church, Glenn Hills Drive

12 Glenn T. Eskew "Paternalism among Augusta's Methodists" Paternalism in the Southern City pg 85

13 James Garvey "Spirit of the Centuries," page 77-88

14 Edward A. Hatfield, "Christian Methodist Episcopal Church (CME Church)" New Georgia Encyclopedia, web.

15 John Brother Cade "Holsey - The Incomparable" pages 54-55

16 Edward A. Hatfield, "Christian Methodist Episcopal Church (CME Church)" New Georgia Encyclopedia, web.

17 George S. Smith "A Hundred Years of Methodism in Augusta, GA" Page 59

18 Othal Hawthorne Lakey "The History of the CME Church" Revised. Pages 127-128

19 Othal Hawthorne Lakey, The History of the CME Church (Revised), page 15

20 Glenn T. Eskew "Paternalism among Augusta's Methodists" Paternalism in the Southern City pg 88-100

21 Ibid pg 88-92

22 Leslie J. Pollard, PhD. "One Great Foundation: A History of the Trinity Christian Methodist Episcopal Church" Sesquicentennial Publication Page 24-25

23 Glenn T. Eskew "Paternalism among Augusta's Methodists" Paternalism in the Southern City pg 88-92

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29 History Of Paine https://www.paine.edu/web/about/history

30 Kent Anderson Leslie "No Middle Ground: Elite African Americans in Augusta and the Coming of Jim Crow" Paternalism in the Southern City pg 120-122

31 John Brother Cade "Holsey: The Incomparable" Page 52

32 Glenn T. Eskew, "Lucius Holsey (1842-1920)" New Georgia Encyclopedia, web.

33 Kent Anderson Leslie "No Middle Ground: Elite African Americans in Augusta and the Coming of Jim Crow" Paternalism in the Southern City pg 120-122

34 Kent Anderson Leslie "No Middle Ground" Paternalism in a Southern City, page 119

35 Kent Anderson Leslie "Amanda America Dickson (1849-1893) New Georgia Encyclopedia, web.

36 "Rev. David Floyd's Funeral: Remains of Highly Respected Colored Man Laid to Rest Yesterday" The Augusta Chronicle, October 9, 1900.

37 Lee Ann Caldwell "Pure in Heart, Brave in Spirit: The Life of Silas X. Floyd" Augusta Magazine, February 1, 2015.

38 Kent Anderson Leslie "No Middle Ground" Paternalism in a Southern City, page 110-112

39 Ibid page 122-124

40 Channing H. Tobias (1882-1961) Blackpast H. Nelson - https://www.blackpast.org/african-american-history/tobias-channing-h-1882-1961/

41 Edward A. Hatfield, "Christian Methodist Episcopal Church (CME Church)" New Georgia Encyclopedia, web.

42 Call with Othal Lakey 4/8/19

43 "The History of Trinity Christian Methodist Episcopal Church"

44 Lloyd P. Terrell "Blacks in Augusta: A Chronology 1741-1977"

45 Preston Sparks "6 Who Led the Way" The Augusta Chronicle. January 19, 2009, Page A05.

46 Sesquicentennial Publication, page 55.

47 Call with Othal Lakey 4/8/19

48 "Carrie J. Mays" The Augusta Chronicle. November 16, 1994, Page A04.

49 Preston Sparks "6 Who Led the Way" The Augusta Chronicle. January 19, 2009, Page A05.

50 "History of Trinity C.M.E. Church" compiled for the 139th Anniversary, Trinity CME Church, Page 4

51 Leslie J. Pollard, PhD. "One Great Foundation: A History of the Trinity Christian Methodist Episcopal Church" Sesquicentennial Publication Page 26

52 "History of Trinity C.M.E. Church" compiled for the 139th Anniversary, Trinity CME Church, Page 5

53 Bishop Othal Lakey as quoted in "Historical Highlights: Trinity Christian Methodist Episcopal Church" Page 5. Further confirmed by a conversation with Bishop Othal Lakey by telephone on April 9, 2019.

54 Our Pastor http://www.thepaulsavannah.org/our-pastor.html

55 "Historical Highlights, Trinity Christian Methodist Episcopal Church"

56 Richmond County Deed Book Z page 472-473; courtesy of Historic Augusta, Inc.

57 Richmond County Deed Book CC pages 54-56, 56-58, and 58-59; courtesy of Historic Augusta, Inc.

58 Richmond County Deed Book FF pages 321-322; courtesy of Historic Augusta, Inc.

59 "Special Notices" The Augusta Chronicle. May 26, 1848

60 Richmond County Deed Book GGb pages 144-145; courtesy of Historic Augusta, Inc.

61 Richmond County Deed Book 3-C Page 218

62 Glenn T. Eskew "Paternalism among Augusta's Methodists" Paternalism in the Southern City pg 89

63 J. W. Joseph "And They Went Down Both Into the Water" Page 119-126

64 S.I.I.C. Insurance Book D housed at Historic Augusta, Inc.

65 "The Baptist Church: The Improvements in Progress in Its Interior - A Fine Piece of Work" Savannah Morning News August 12, 1885 Page 8.

66 Sanborn Fire Insurance Maps. 1904, page 47

67 "Dedicated Was Trinity C.M.E. Church Yesterday" Augusta Chronicle, October 11, 1897 Page 5

68 Sanborn Fire Insurance Maps. 1923 Page 29.

69 Leslie J. Pollard, PhD. "One Great Foundation: A History of the Trinity Christian Methodist Episcopal Church" Sesquicentennial Publication Page 26

70 Ibid.

71 Pre-Centennial Souvenir Program, Georgia and Central Georgia Annual Conferences of the Christian Methodist Episcopla Church,

September 10-15, 1968; courtesy of Mara Tara Smith.

72 "History of Trinity C.M.E. Church" Page 4

73 Sesquicentennial Publication, 1990.

74 Certificate of Appropriateness Staff Report, Application #16-44, Presented on August 25, 2016; Courtesy of Historic Augusta

75 May 8, 2017 Letter from Atlanta Gas Light to Dayton Sherrouse of the Augusta Canal Authority; Courtesy of Historic Augusta

76 Letter from Robert S. Highsmith Jr. of Holland & Knight LLP on behalf of Atlanta Gas Light to Lena J. Bonner, Augusta Clerk of Commission, August 29, 2017.

77 Richmond County Quit Claim Deed 1619, Page 1944.

78 "Site Visit Report" Georgia Department of Natural Resources Historic Preservation Division. December 22, 2016

79 Piles of brick are located at the rear of the property, which were saved from the demolition of the building's multiple additions. These should be sorted based on color and type, to include the separation of hand-made and machine-made bricks. Following, bricks of a similar type and color can be selected to face the building's foundation as part of its re-installation, to create a more cohesive facade.

80 Image courtesy of Rebecca Rogers, Augusta Canal Authority.

81 Paraphrased from the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, & Reconstructing Historic Buildings, page 156-162

82 Information paraphrased from an email from Stephanie L. Cherry-Farmer, MHP, Program Manager for the National Register and Survey division of the Georgia DNR Historic Preservation Division, dated March 11, 2019.

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APPENDICES

NATIONAL PARK SERVICE - DEPARTMENT OF THE INTERIOR

THE SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION

Published in 1983

1. A property shall be used for its historic purpose or be places in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physcial treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structure, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archelogical resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New addition, exterior alterations, or related new construction shall not destroy historic matierals that characterize the property. The new work shall be differentiated from the old and shall be compatiable with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environemtn would be unimpaired.

Source: https://www.nps.gov/tps/standards/rehabilitation.htm

GEORGIA DEPARTMENT OF NATURAL RESOURCES - HISTORIC PRESERVATION DIVISION

SITE VISIT REPORT

Completed December 22, 2016

Georgia Department of Natural Resources – Historic Preservation Division

Site Visit Report

Date: December 22, 2016

Program Category:

☒ Architectural Technical Assistance ☐ Environmental Review ☐ Georgia Heritage Grants
☐ Tax Incentives Programs ☐ State Stewardship ☐ HPF Grants
☐ Other:

Location:

Address: 818 Eighth St. **Name:** Trinity CME Church
City/Town: Augusta **County:** Richmond

Regional Commission:

☐ Atlanta Regional Commission ☐ Georgia Mountains ☐ Northeast Georgia ☐ Southern Georgia
☒ Central Savannah River Area ☐ Heart of Georgia – Altamaha ☐ Northwest Georgia ☐ Southwest Georgia
☐ Coastal RC of Georgia ☐ Middle Georgia ☐ River Valley ☐ Three Rivers

Participants:

Primary Contacts:
Dayton Sherrouse / Rebecca Rogers, Augusta Canal NHA; Erick Montgomery, Historic Augusta; Tom Robertson, Cranston Engineering; Heard Robertson, Robertson Restoration; Emeka Igwilo / ?, AGL

HPD Staff:
Bill Hover, Melissa Jest

Comments:
Site visit to inspect building as follow up to stakeholders meeting discussion regarding disposition of building associated with Atlanta Gas Light (AGL) completing environmental remediation of the site. Subsurface contamination remediation is not technically feasible with building in situ, consequently options are limited to building demolition or relocation. Comments provided presume the building will be relocated and the likely new location will be property on Eighth Street adjacent across Taylor Street from its present location.

Trinity CME Church is a wood frame, double tower type church built c.1890s with significant alterations c.1921 and additions c.1950s. The property is considered a contributing historic resource within the National Register of Historic Places listed Laney-Walker North Historic District, which has a period of significance date of c.1850 – 1935.

Site Visit Observations:
Inspection limited to visual observations of the exterior from the ground, interior first floor of main building, basement and first floor of additions, and crawlspace from openings. The gallery of the main building and second floor of the additions were not accessed.

Construction system appears to be brick pier foundation (brick infill between piers at building perimeter creating continuous foundation visual effect appears non-structural) supporting timber sills and beams, with dimensional lumber floor joists, wall studs, ceiling joist, rafters (balloon framing); original siding appears to have been fastened directly to wall framing (no sheathing). The building appears to be in moderately good condition, although roof leak water damage is evident at ceilings and walls in the gallery area.

Exterior building features include: different height square towers with steep pyramidal roofs (pressed metal shingle roofing) at the front corners, (front) gable main roof (asphalt shingles), brick veneer cladding, stucco cladding at front center bay and center portion of front elevation of towers, brick pilasters between windows and at tower corners, stone accent masonry at pilaster capitals, window arch spring points and keystones, and round window quarter points, arched top multi-light (some stained glass), TH windows, round multi-light windows

(towers), monumental arched top stained glass window at front elevation, and flat roof additions at the NW corner (1-story) and along the entire rear of the building (2-story).

Interior building features include (nave and chancel): wainscot, plaster walls, wood beadboard ceiling (sectioned with alternating diagonal orientation, broad coving as it meets wall), hardwood flooring (covered with carpet; appears to have diagonal orientation which may mirror ceiling?), gallery with wood panel railing, beadboard ceiling beneath gallery), raised chancel with turned post semi-circular communion rail, casing w/ back band window and door trim, and panel doors.

Physical, photographic, and Sanborn Map evidence establishes the building originally was clad in wood siding and had an apse extending at the rear of the church. The apse is still extant enclosed within the additions and behind an infilled arched opening at the rear of the chancel. Interior features of the apse include a vaulted ceiling, angled walls w/ infilled window(s), natural finish wainscot, and decorative stenciling (plaster walls).

The evolution of Trinity CME Church to its present appearance and form appears to consist of:

- Original construction (c.1890s) as wood frame building with apse extension at rear and separate Sunday School Room building on property documented by 1904 Sanborn Map for Augusta (Sheet 47). Sanborn Map information is also consistent with undated historic photograph.
- C.1921 alterations to the building, including full-width addition on the rear (enclosing the apse; new rear wall is masonry rather than framed w/ veneer) and installing brick veneer, documented by 1923 Sanborn Map for Augusta (Sheet 29). Comparison of current appearance with undated historic photograph also indicates pilaster height was raised and windows may have been replaced rather than removed and reinstalled (monumental window and arch top tower windows on the front elevation are definitely different). Additional changes include acquisition of a portion of adjacent Taylor Street property, which appears to have allowed the Sunday School Room building to be relocated immediately adjacent (but not connected) to the rear of the church.
- Alterations to the property consisting of a small, 1-story addition at the NE rear, removal of the Sunday School Room building, and new separate toilet facility documented by 1923 (1950 update) Sanborn Map for Augusta (Sheet 29).
- Alterations to the property consisting of the 1-story addition at the NW front and full-width plus 2-story addition at the rear appear to date after 1950 (likely before 1960 considering metal windows).

The frame building with pattern (novelty) siding does not appear to be associated with the church building, unless it is the toilet facility building shown on the 1923 (1950 update) Sanborn Map relocated as a result of the later 1950s addition; it could also potentially be a shed (c.1923-1950) from an adjacent property relocated to not interfere with access to the 1960s(?) church annex building.

<u>Recommendations</u>

Recommendations are in consideration of the current circumstances that the building cannot remain in situ and its relocation would intend it be reconsidered as contributing to the Laney-Walker North Historic District.

1. Thorough photo-documentation of the building should be completed prior to the move. Additional photo-documentation should record preparation for move and the move operation. Photo-documentation activities should also include collecting historic photos of the church, including from the recent past when it was still in active use, which might be available from the Trinity CME congregation. Photos of weddings, festivals, picnics, holiday pageants, etc. often have views of the building and features in the background that may be helpful in understanding developmental history or restoring missing features.
2. The building should be relocated in a manner that retains its historic character associated with the period of significance for the historic district. In this context, moving the building should retain the existing brick veneer, but would not require retaining the NW front and rear additions. Technical aspects of moving the building would also anticipate loss of foundation elements, selective structural modifications to ensure sufficient connection between the brick veneer and substrate to allow the building to be moved as a unit, and rebuilding the rear wall to the extent of the c.1921 form.
3. The building in its new location should retain its historic orientation and relationship (setback) to the street.
4. A preservation plan should be developed to guide rehabilitation and use of the building after relocation.
5. Returning the building to a pre-1921 appearance as part of its relocation is not recommended unless investigation demonstrates it is technically not feasible to move it with the brick veneer intact. Returning a building to a previous appearance significantly complicates National Register eligibility.

Prepared by: Bill Hover
Architectural Reviewer January 6, 2017 *(Date Report Written)*

SAUSSY ENGINEERING

STRUCTURAL REPORT

Completed February 5, 2019

SAUSSY ENGINEERING
400 Johnny Mercer Boulevard, Suite E
P.O. Box 30597
Savannah, Georgia 31410

Phone: (912) 898-8255
Fax: (912) 898-1882

February 7, 2019

Lominack-Kolman-Smith Architects
301 W. Broughton Street
Savannah, GA 31401

Attn: Jerry Lominack

Re: Mother Trinity Church Structural Assessment
Augusta, GA
Project No. 19006

Dear Jerry:

On February 5, 2019, I performed a visual, non-destructive review of readily accessible areas at the above referenced church structure. The purpose of this was to perform an assessment of the structural characteristics of the building to determine issues which should be considered in any restoration of the structure.

This structure is a single-story, timber framed building supported on a CMU/brick perimeter. See Photo 1. The building was relocated from its original position from across the street around July 2018. The original building had a two-story section behind the sanctuary end which was not relocated.

The following summarizes our findings in the various portions of the building:

Crawl Space Area:

We were able to review the first floor framing and foundation walls/piers from within the existing crawl space. The perimeter walls and interior piers at this level were not original to the building but were constructed at the time the building was relocated. We observed the following conditions:

1. The first floor framing of the original structure consists of a pair of 11"x11" timber girders spanning in the east-west direction. See Photo 2. The floor framing consists of 3"x12" joists spaced at approximately 20"-22" O.C. spanning in a north-south direction. The joists are supported by the girders which are approximately ten feet from the interior face of the perimeter foundation wall. There is a center 8"x4" timber beam for the first portion of the floor framing starting at the east end. See Photo 3. Approximately halfway down the floor plan, the center beam is discontinuous.

2. The CMU piers which were installed to support the relocated structure vary in size, but the majority of them are composed of 16"x8" concrete masonry units (CMU) forming a 16"x16" pier. See Photo 4. Toward the top of the pier, 4" high sections were installed. Atop the piers untreated timber shims of varying sizes ranging from 1/4" plywood to 1½" thick 2x's were installed. Over the timber shims, a thin metal sheet was installed presumably to serve as a termite shield. The 4" high CMU bricks at the top of the piers appear to be solid. There is no attachment between the timber girders and the 4" blocks. Additionally, we are unable to determine if these piers have any grout and/or reinforcing

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within. We are able to observe that the piers are supported on poured isolated footings of unknown size and reinforcing. See Photo 5.

3. A review of the perimeter CMU/brick veneer indicates that the CMU is 12" wide and there is some evidence that reinforcing exists but only as noted at a block out for a vent. See Photo 6.

4. There is no vapor barrier in the crawl space.

5. At the northwest corner of the framing, we observed an interior beam which is discontinuous approximately 1/4 of its span and is abutted by conventional lumber pieces back to the west exterior wall pilaster. See Photo 7. This condition appears to be unstable and should be corrected.

North Elevation: See Photo 8.

1. At the second window from the east end, it appears that a chimney flue has been removed from the exterior brick.

2. Toward the west end of the north elevation, there was a single-story addition which was not relocated.

West Elevation: See Photo 9.

1. The west elevation is the main entrance for the church and is flanked by two steeples. Brick veneer has not been installed at the lower level of this elevation.

2. The metal roofs of the two steeples appear to be in poor condition with evidence of severe rusting and deterioration.

3. At the southwest steeple, there is damaged roofing at the overhang where it engages the steeple which needs to be repaired. See Photo 10.

4. We observed that none of the cells are grouted or reinforced. We also do not find any indication of joint reinforcing typically used for temperature and shrinkage stresses. See Photo 11.

5. The ground at this end of the structure is poorly graded such that the water from the sidewalk and surrounding area is draining back toward the face of the church and is ponding excessively. This could have detrimental effects to the foundation system. See Photo 12.

South Elevation:

1. On the south elevation, approximately 2/3 away from the east end, a previous chimney flue has been removed.

2. At the second window from the east elevation, the keystone at the top of the brick arch is missing.

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Church Interior:

1. The raised sanctuary is located at the east end of the church. See Photo 13.

2. At the west end there is a balcony supported by two interior columns and two exterior columns in line with the wall. See Photo 14. At the north and south ends of the balcony along the lower edge, the framing is deteriorated due to water and has completely failed. See Photos 15 and 16. The floor framing below these two areas has also been compromised due to the water leaks. Additionally, the exterior wall studs adjacent to each end of the balcony are deteriorated. See Photo 17.

Attic Framing:

1. The attic is framed with a series of timber trusses spanning in a north-south direction. There is a center timber post with a diagonal member approximately one foot above the bottom chord intersection at the center up to the top chords. See Photo 18. The truss members are secured to each other with timber pegs.

2. At the first two trusses from the east end, repairs have been made using steel plates and screws to reinforce the lower chord panel point intersection at the center of the truss. See Photo 19.

3. A series of timber beams at quarter points and at the center are provided and span between the lower chords of the trusses in an east-west direction. They support the north-south ceiling joists. See Photo 20. This occurs again at the center of the truss.

4. The roof purlins consist of 4x4 timber joists spanning up the slope of the roof in a north-south direction and supported by timber beams spanning between quarter points between the trusses. It is noted that there are no positive connections between these members to resist wind uplift.

5. There are numerous locations throughout the roofing where roofing boards have been removed and replaced. Additionally, towards the southwest corner, large sections of roof and roof joists have been replaced due to water damage. Temporary supports have been provided for support of roof framing.

Summary:

Conditions which should be carefully considered and included in any forthcoming renovations to the structure include, but are not limited to, the following:

1. As the building currently rests, it does not possess any positive connection between the structure and the foundation walls. Any high wind events could cause a shifting of the structure off of its supports.

2. Consideration should be given to providing a continuous load path from the foundation walls to the roof structure to resist code required wind uplifts which could occur during high wind events. This could include cable or solid steel rod systems anchored at the foundation wall into the top plate of the exterior walls at the truss locations.

3. There are only a few places in the exterior wall where we were able to observe the studs. At one of these locations, between two of the arched windows, we observed that the studs

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measured 2 1/4" x 4 1/4" deep and are spaced approximately 7" O.C. This stud size should be carefully analyzed to determine its ability to safely support horizontal wind loads and gravity loads from the roof framing.

4. We recommend that the trusses be reinforced at each of the connection points along the top and bottom chords with steel plates designed to ensure the connections between the timber components do not separate.

5. Further investigation should be performed on the existing CMU piers and perimeter CMU foundation walls to determine if and how they are reinforced. It may be necessary to supplement the existing foundation and pier system with more supports.

6. The roof is in fairly poor condition and we recommend that the roofing and roofing substrate be completely removed and replaced with a 3/4" thick plywood and roofing system.

7. Further study should be performed regarding the exterior wall sheathing to determine its ability to safely resist code required lateral wind loads.

8. Further analysis should be performed on the balcony structure after demolition of the ceilings to determine their ability to safely support balcony live loads required by current building codes.

9. Within the roof framing area, all connections between framing components should be reinforced with premanufactured metal clips to resist code required wind uplifts.

It has been our pleasure to conduct this review and if we can be of any additional assistance, please do not hesitate to contact me.

Yours truly,

W. Hunter Saussy III, P.E.
WHS/rlm

GEORGIA REGISTERED PROFESSIONAL ENGINEER W. HUNTER SAUSSY, III

Not Valid Unless Signed

C:\Robin\WPWIN\Letters\2019\19Feb07_19006 Mother Trinity Church Augusta.wpd

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Photo 1



Photo 2

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Photo 3



Photo 4

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Photo 5



Photo 6

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Photo 7



Photo 8

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Photo 9



Photo 10

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Photo 11



Photo 12

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Photo 13



Photo 14

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Photo 15



Photo 16

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Photo 17



Photo 18

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Photo 19



Photo 20

PARTNERS FOR SACRED PLACES

COMMUNITY ASSET MAPPING MEETING NOTES

Completed December 6, 2016

The National Park Service,
The Alliance of National Heritage Areas, and
Partners for Sacred Places

AT THE INTERSECTION OF HERITAGE, FAITH, & COMMUNITY
Partners for Sacred Places

Mother Trinity CME Church
Community Asset Mapping
Augusta Canal National Heritage Area

Project Background

The Augusta Canal National Heritage Area received a technical assistance award from the Alliance of National Heritage Areas, with support from the National Park Service, to fund a community-based asset-mapping project with Partners for Sacred Places. Partners is the only national, nonsectarian nonprofit organization focused on helping communities preserve their historic religious properties and maximize their use and potential as vital community assets. The staff and leaders of the Augusta Canal National Heritage Area recently focused on identifying potential solutions for preserving the endangered Mother Trinity Christian Methodist Church (CME.) The church is a significant resource within the National Heritage Area that addresses the rich social context and history of the people and neighborhoods that make up this important historic landscape. Mother Trinity is also the 'mother church' of one of the nation's early historic African American Methodist denominations, The Christian Methodist Church.

Founded in 1840 by both enslaved and free African Americans, Mother Trinity has established an abiding presence in the community. The current building was constructed between 1889 and 1894. Eventually, the site on which the church was built was contaminated by the operation of a nearby gas works site now owned by Atlanta Gas Light Company (AGLC). After purchasing the church from the congregation, which moved to another site outside of the neighborhood, AGLC intended to demolish the church. In response to an appeal from neighbors, historians, civic leaders, and the National Heritage Area, AGLC has permitted the National Heritage Area and the community to develop a robust, long-term plan for the reuse of the building after its removal to an adjacent, uncontaminated site within the neighborhood. AGLC has offered to pay the associated costs of moving the building to the new site with the condition that the community's planning efforts identify a responsible owner and a reasonable strategy for successful, long-term support and stewardship.

Project Summary Description

With the support of the technical assistance grant from the National Alliance of Heritage Areas, the Augusta Canal NHA decided to work with Partners to help lead a process that would engage a wide variety of civic leaders and key stakeholders from throughout the city of Augusta in order to develop a plan and identify resources to support the preservation and successful transition of the now Mother Trinity CME into a vital community asset. Partners helped staff and

leaders from the Augusta Canal NHA convene a group of key civic leaders as an Advisory Group. The Advisors contributed to the public discussion and idea-sharing on the reuse and preservation of Mother Trinity CME Church in a way that would generate value and add to the civic life of the community. The Advisors also helped to support the Community Asset Mapping event held on December 6, 2016.

The Asset Mapping was designed and led by Partners with support from the Augusta Canal NHA and the Advisory Group. During the event, about 50 attendees, representing neighbors and major civic, philanthropic, business, education, and government organizations came together for a dynamic series of brainstorming and relationship-building conversations. Together, with guidance from Partners, the attendees inventoried a wide variety of assets and strengths on hand within Augusta's residents and institutions that could support a dynamic effort to preserve Mother Trinity and adapt it for a wide range of exciting and creative community uses.

Connections and Strengths

The participants at the Asset Mapping event identified over a dozen new ideas for programs, activities, and endeavors. Many of these ideas were focused on ways to connect Mother Trinity to the developing heritage tourism landscape of trails, historic sites, and related heritage-based institutions within Augusta. The city is also experiencing growth in its arts and culture economy which is helping to drive the economic development and energy throughout the city and in nearby neighborhoods. Advisors and attendees expressed shared impressions that the asset mapping process unlocked a number of ideas with a high potential for serious, long-term stability. They felt confident that there are resources to support many of these ideas, and that they complemented the larger trends of community development and opportunities around them in Augusta.

The following are key highlights that emerged from the asset-mapping session and identified by the attendees and Advisors as having the most energy and potential. Some of these ideas are related and overlap, so that more than one set of uses can be envisioned within the church after it is moved and preserved:

1. **Conference/Event Center**: Mother Trinity's future location, along with the building's ample natural light, high ceilings, entrance, vestibule, and balcony, support its adaptation as a center for community, arts, business, educational and other types of gatherings. There is growing need for venues that can accommodate a range of community uses, from performances, lectures, seminars, to other types of presentations.

2. **Arts and Performance Venue**: In addition to supporting regular use and rentals as a conference and convening space, Mother Trinity has the potential to support the growing arts community in Augusta. Artists are adding to the rich cultural life of the city, and as in most cities where artists have begun to thrive, they are in need of rehearsal, administrative, and presenting space. Mother Trinity's strengths, along with its location, and its link to the heritage and history of the city open the possibility of becoming a premier small to mid-sized venue for a range of arts uses, including dance, theater, and music.
3. **Heritage & Interpretive Center**: Mother Trinity's architecture, history, and location are ideal as a center for welcoming visitors and connecting them to heritage and surrounding historic sites that tell the important story of Augusta and its African American community. With the expansion of efforts to develop robust heritage tourism amenities and historic sites in Augusta, including the canal and trail systems, Mother Trinity could serve a vital role as a physical welcome center that would support regular programming and interpretive activities while also supporting visitors and tourists experiencing the culture and heritage of the National Heritage Area and city.

Recommendations

Partners is excited by the energy and engagement shown by advisors, members of the community, and civic leaders for working together to preserve Mother Trinity. In the next few months, this coalition of supporters and leaders must work with AGLC to define a well-considered plan for Mother Trinity's future as a community asset. To assist with these efforts, and build on the creativity and vision that emerged from asset mapping, Partners is providing the following recommendations which will be key to moving ahead with planning for the next stage of Mother Trinity's role in the life of Augusta:

- Establish or identify a nonprofit organization that will eventually manage Mother Trinity on a day-to-day basis, including facility use, rental, and revenue generation. This organization would also be responsible for fundraising from donors, foundations, and public sources. The advisors and key civic leaders who have been connected to the asset mapping work can form a strong initial cohort of support for establishing the identity and leadership of this organization.
- Determine the partner organizations that will help build and manage programming and presenting activities, if these are identified as key components of Mother Trinity's future use. While a nonprofit

organization will be necessary to manage Mother Trinity, in our view, it will be best for this organization to partner with other institutions that already have the capacity, experience, and dedicated staff and resources to develop, market, and sustain creative, engaging programs. Other partnerships with organizations that can develop and support heritage interpretation will also be critical.

- Create a compelling case for Mother Trinity. Early efforts to build institutional partnerships and raise funds will require a well thought-out and powerful case for support. Like a traditional case for support used in fundraising, a case for Mother Trinity will outline the heritage of the building, its value as a historic resource and its potential value as a community resource. It will also detail the planning and vision for its new purpose and make a convincing invitation for individual and institutional support.
- Continue to build a community-wide network of supporters by sharing the stories of individuals and institutions who have come to support the preservation efforts. Develop these stories in order to share with local and regional media and in communications and updates to everyone that has been involved. Share these stories with other civic leaders and institutions in the community and keep communications regular and frequent as progress is made in planning.

Assets and Connections Identified

Group I

Event Center
Movie location
Media center (for the Masters)
Funeral home
Weddings
Wedding & open spaces
Venue for receptions
Public art spaces
Grand space
Jessye Norman School of the Arts
High ceilings
Trolley tours include church
James Brown Tour
Think tank – sacred workspace
Headstart

Museum
Museum
National significance
Paine college has its roots at Trinity
Independence
Independent African-American church in ante-bellum period
Connector – Paine College
Organ built by Pilcher and Sons, 1906, specifically for this building
Historic assets and connections
Educational leadership
Paine founder roots Hosely
Channing Tobies

James Brown
James Browns' "God has smiled on me."
John Wesley Gillot
Wood flooring
High ceiling
Important architecture
Large windows (good light)
Amanda Dixon, benefactor
Waterfront
Wood construction – support ability to move structure
Lucy Craft Laney Museum of Black History AKA
Good wood
W. C. Ervin
Art gallery space
Carrie Mays
Luvenia Pearson

Community Performance Center
Laney Walker Heritage Traces
Green space
Parks & Recreation – want to reprogram Dyess Park (next door)
Gateway SC – Laney Walker
Augusta Canal trail system
Augusta Recreation & Parks trail system connections
Reprogramming Dyess Park
Traces – trail system in neighborhood
Community Center Welcome
Space for Health Fairs
Laney Walker Bethlehem Development
Performing Arts
Civic Center
Bell
Arts
RC Board of Education
200-25- people
Acoustics
Augusta University
Venue
Large, but intimate
Public schools need performance space

Other assets
Pine Street Community Association
Laney Walker community
City's Housing and Community Development
Laney Walker Bethlehem Redevelopment Office
Connection to historical cemeteries
Laney Walker Development Corporation
Golden Harvest Soup Kitchen
Health Department
Augusta Canal NHA
Olde Town Outreach Center
Laney Walker Neighborhood Association
Harmony Baptist Church
Library, Wallace branch
Augusta University Medical Center
ARC Tech Co-working Space

Group II

Other assets
Historic architecture
National historic project
Shelter
Centrally located
Pews
Vestibule
2400 sq. ft. and balcony
Paine College
Welcome to all

In historic district
Located on canal
Balcony
Sophia Thomas Building (organist) – entire estate bequested to CME church
Narthex
Bridge between neighborhoods
Pretty building
Mother Trinity (congregation)
Signs on Bike Tour of canal
Seb Doyle
Populism movement
250+ seating
James Brown
Story of the annual candle-lit memorial walk by children of the congregation
Historic materials and construction techniques
New Bethlehem Community Center
Walton Community Center
Talmadge Hospital
Shiloh Community Center
Walton Communities
Powell Point Houses
House of Prayer
Antioch Development Corporation
AMI
Porter Fleming Foundation
Antioch Baptist Church
Laney Walker Development Corporation
VA Hospitals
Children's Medical Center
Cancer Center at MCG
House of Prayer CDC
30901 CDC
W. H. Mays Mortuary
Mays Funeral Home
Wells Fargo Foundation
Creel Foundation
Watson Brown Foundation
Ellis & Ann Johnson Art Gallery (JNSA)
Unisys Corporation
Burgeoning visual and performing arts community
Art space national program
Downtown Development Authority
Augusta-Richmond County
Planning & Zoning
Community Foundation
CVB
Arts Council
Staff from National Heritage Area
Carla – office of Housing and Community Development
Augusta Players
Augusta Mini Theater
Augusta Symphony
WestaBov
Augusta Choral Society
Gertrude Herbert Institute
MLK Parade
Arts in the Heart of Augusta
Immaculate Conception School
C. T. Walker
Lucy Laney High
Lamar School of Nursing – 1st Black nursing school
Pilgrim H & Life Institute
Augusta University – MCG
Pilgrim Health & Life Insurance
Penny's Savings Bank
Christ Community Health Center
University Hospital
Heritage Academy
Symphony Orchestra Augusta
Jessye Norman School
Bridge between two communities
St. John UMC

Trinity CME
Paine College
Davidson Fine Arts
Tells story of American history
Holy Ground
Connection between Laney-Walker and Broad Street neighborhoods
Green space
Setting

Conference Center
Church Conferences

AGLC
Cranston Engineering
Laney Walker-Bethlehem Revitalization
Studio 3 Architects
Allen-Venable Architects
C. T. Walker House
The Galleria
Laney Walker Neighborhood Association

Museum of CME Church History
Augusta Museum of History
National History of Black Methodist Churches
Festival of Cultural Arts for African-American Experience
Lucy C. Laney Museum of Black History
History known and respected by other churches
Trinity CME congregation

Performance Hall/Festival Location
Augusta Chorale
J.A.M.P.
Jessye Norman School of the Arts
Karen Gordon – Garden City Jazz Parade of Quartets
Augusta Canal NHA (canal connects many neighborhoods)

Black Heritage Trail Welcome Center
Creel-Harison Foundation
Watson Brown Foundation
Knox Foundation
Wells Fargo Foundation
Bank of America Foundation
Potash Foundation
James Brown Foundation
Historic Augusta
Convention and Visitors Bureau
Greater Augusta Arts Council
African American Historical Society
Black History Trail – being developed
Gateway
"Our" Sacred Heart
Trailhead/Welcome Center

One Stop Business Shop
Golden Blocks (black-owned businesses)
CSRA Business League
Business plans & seminars
Funding (Banks, SBA Loans, Investors)
Business development training
Business incubator space
[Receptionist]

Annual History Week at Trinity
1st pastor was enslaved and church bought his freedom
Cooperation between white and black community to allow worship
Free and enslaved people worship together
Families of Trinity – generational connections

The National Park Service,
The Alliance of National Heritage Areas, and
Partners for Sacred Places

Oral history of Trinity members

CHAD KELLER, GEORGIA STATE UNIVERSITY

HISTORIC AMERICAN BUILDING SURVEY-ARCHITECTURAL DRAWINGS

Completed September 6, 2019



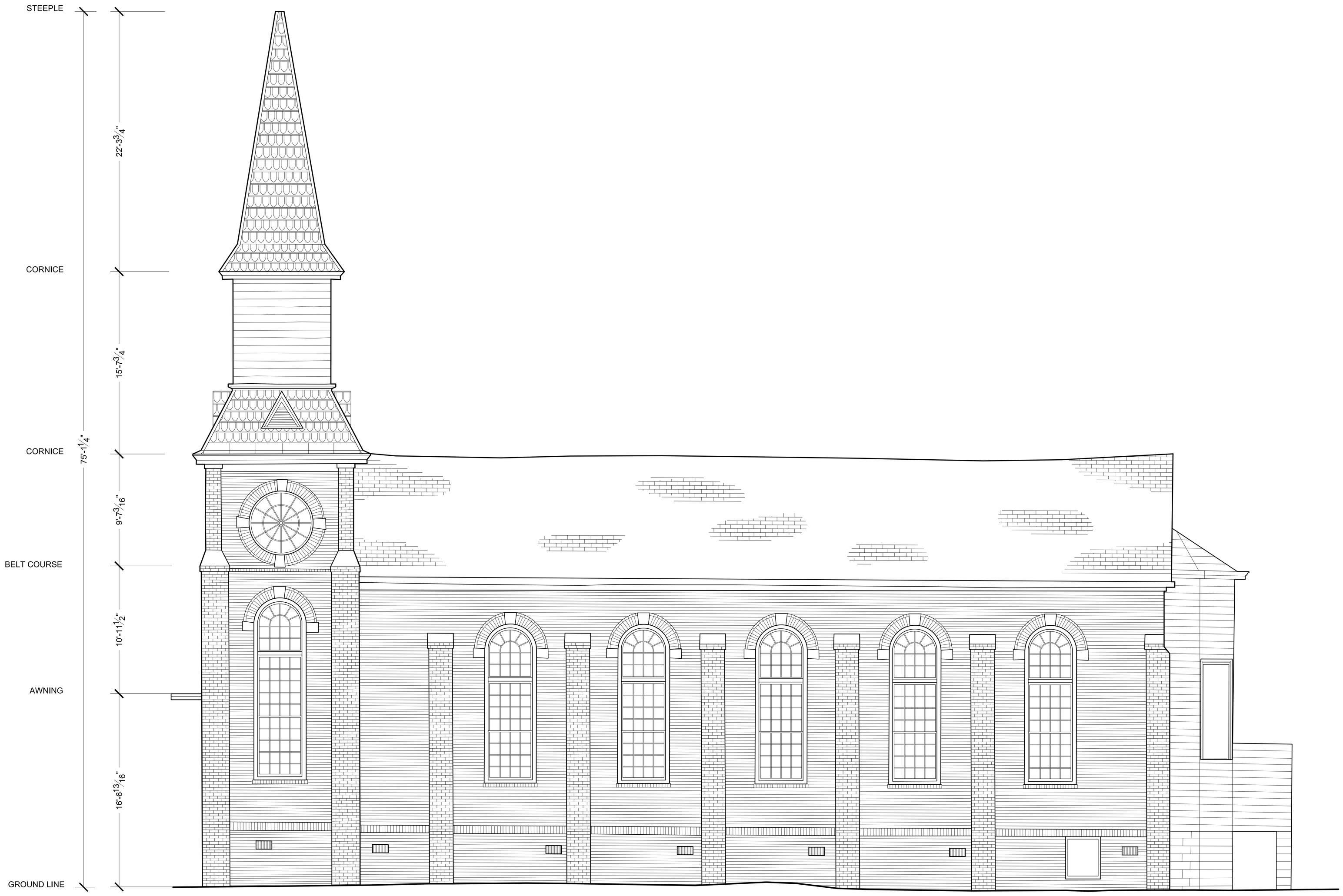
WEST ELEVATION

1/4"=1'-0"

0 2 4 8 12

FEET

	TRINITY CHRISTIAN METHODIST EPISCOPAL CHURCH EIGHTH STREET AUGUSTA RICHMOND COUNTY GEORGIA	SURVEY NO.	SHEET 1 OF 8 SHEETS	DATE: 08.23.2019



SOUTH ELEVATION

1/4"=1'-0"

0 2 4 8 12

FEET

TRINITY CHRISTIAN METHODIST EPISCOPAL CHURCH

EIGHTH STREET AUGUSTA RICHMOND COUNTY GEORGIA

SHEET NO.

SHEET 2 OF 8 SHEETS

DATE: 08.23.2019



EAST ELEVATION

1/4"=1'-0"

0 2 4 8 12
FEET

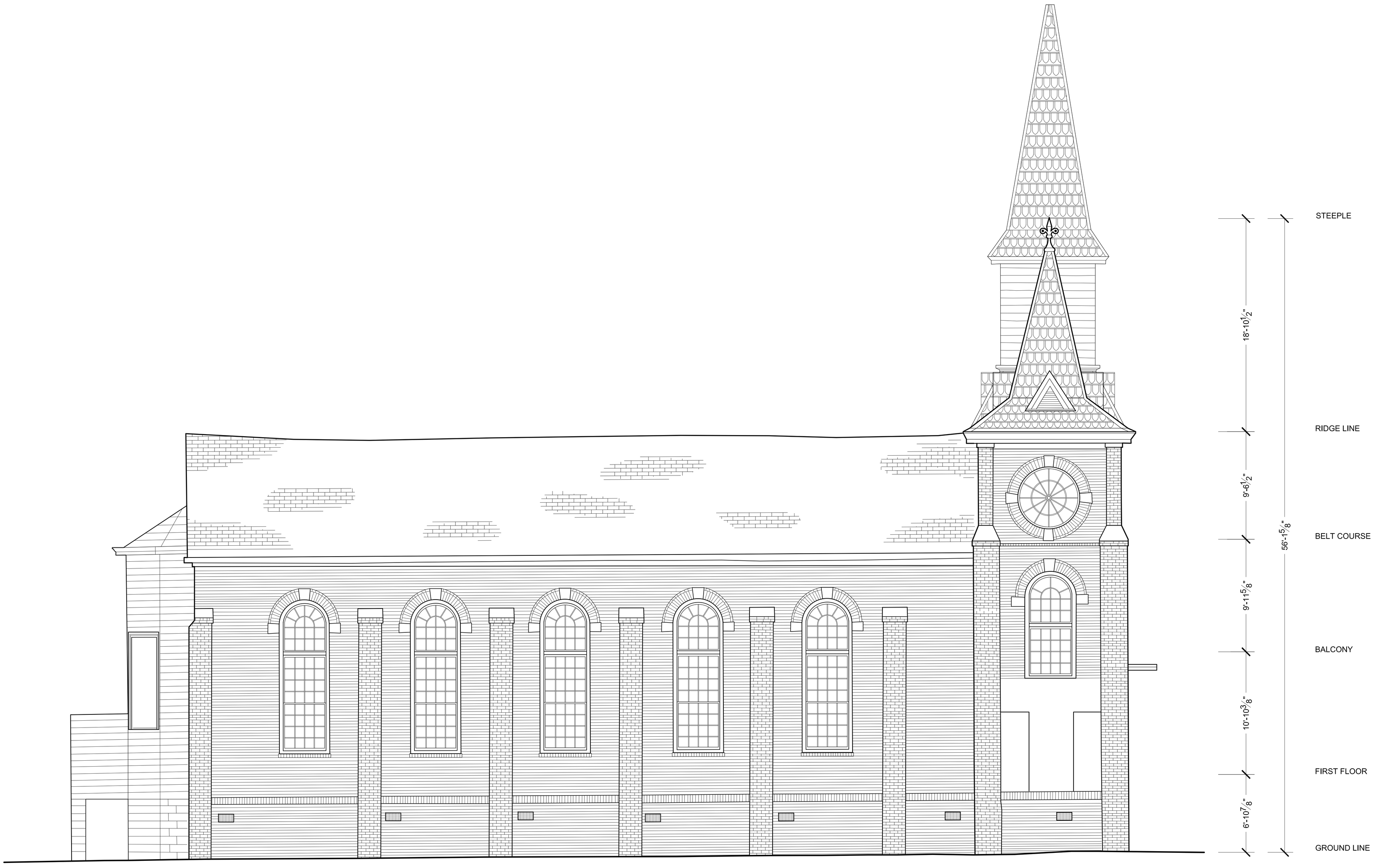
TRINITY CHRISTIAN METHODIST EPISCOPAL CHURCH

EIGHTH STREET AUGUSTA RICHMOND COUNTY GEORGIA

SURVEY NO.

SHEET 3 OF 8 SHEETS

DATE: 08.23.2019



NORTH ELEVATION

1/4"=1'-0"

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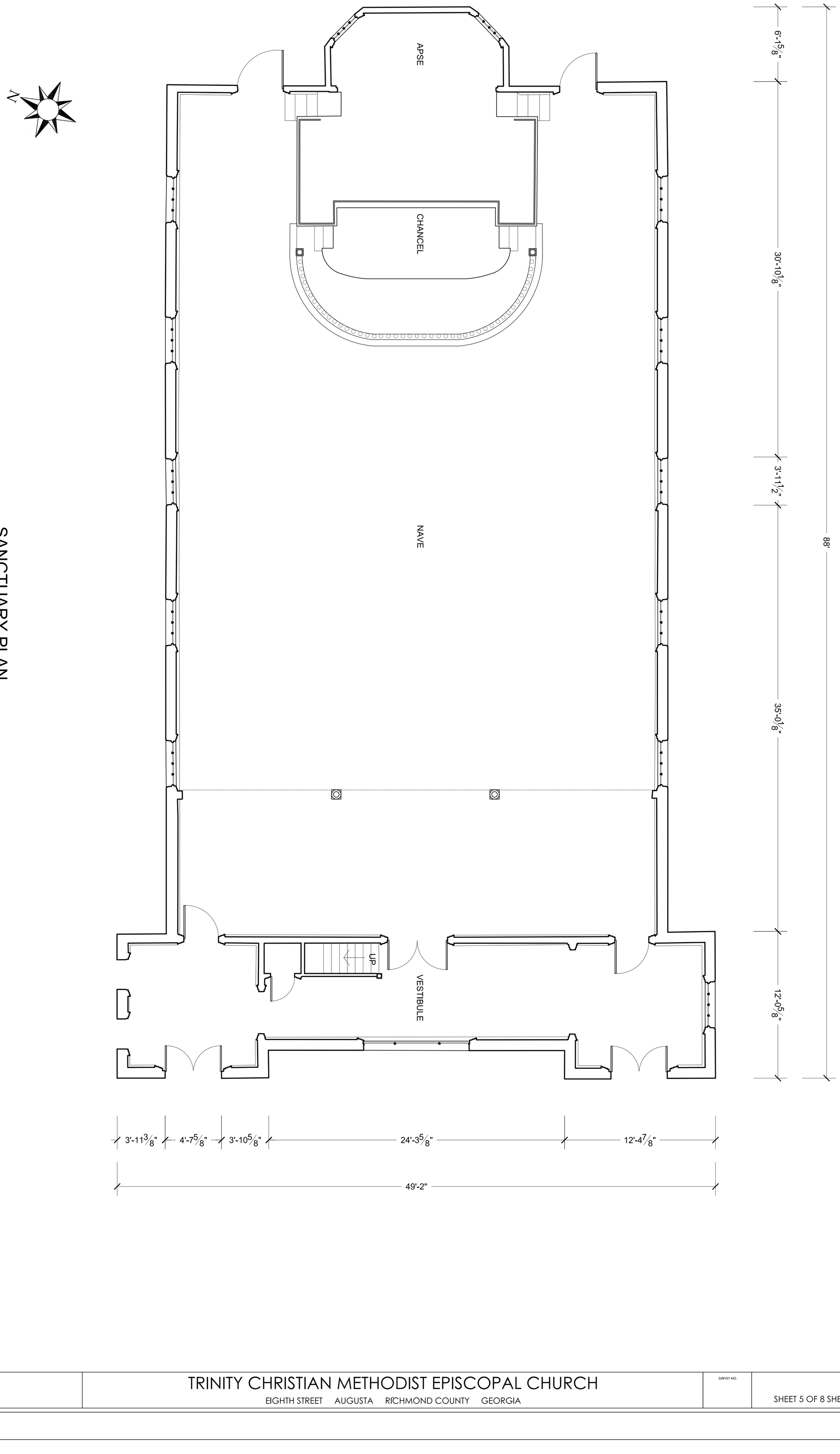
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EIGHTH STREET AUGUSTA RICHMOND COUNTY GEORGIA

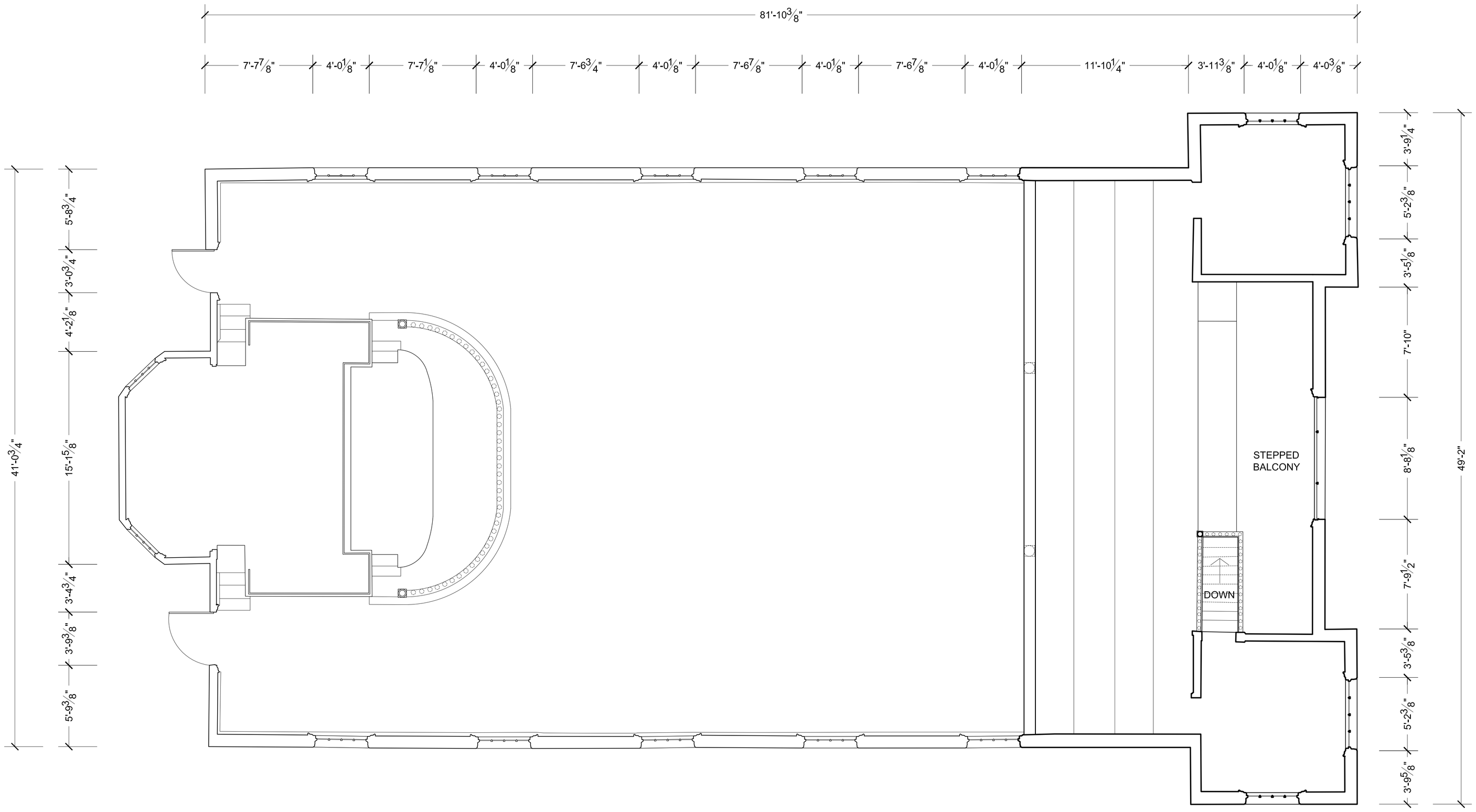
DATE	SHEET NO.	
08.23.2019	SHEET 4 OF 8 SHEETS	

SANCTUARY PLAN

1/4"=1'-0"



	TRINITY CHRISTIAN METHODIST EPISCOPAL CHURCH EIGHTH STREET AUGUSTA RICHMOND COUNTY GEORGIA	SURVEY NO.	SHEET 5 OF 8 SHEETS	DATE: 08.23.2019



BALCONY PLAN

1/4"=1'-0"

0 2 4 8 12

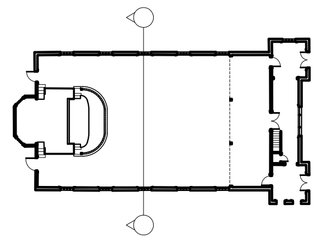
FEET

TRINITY CHRISTIAN METHODIST EPISCOPAL CHURCH

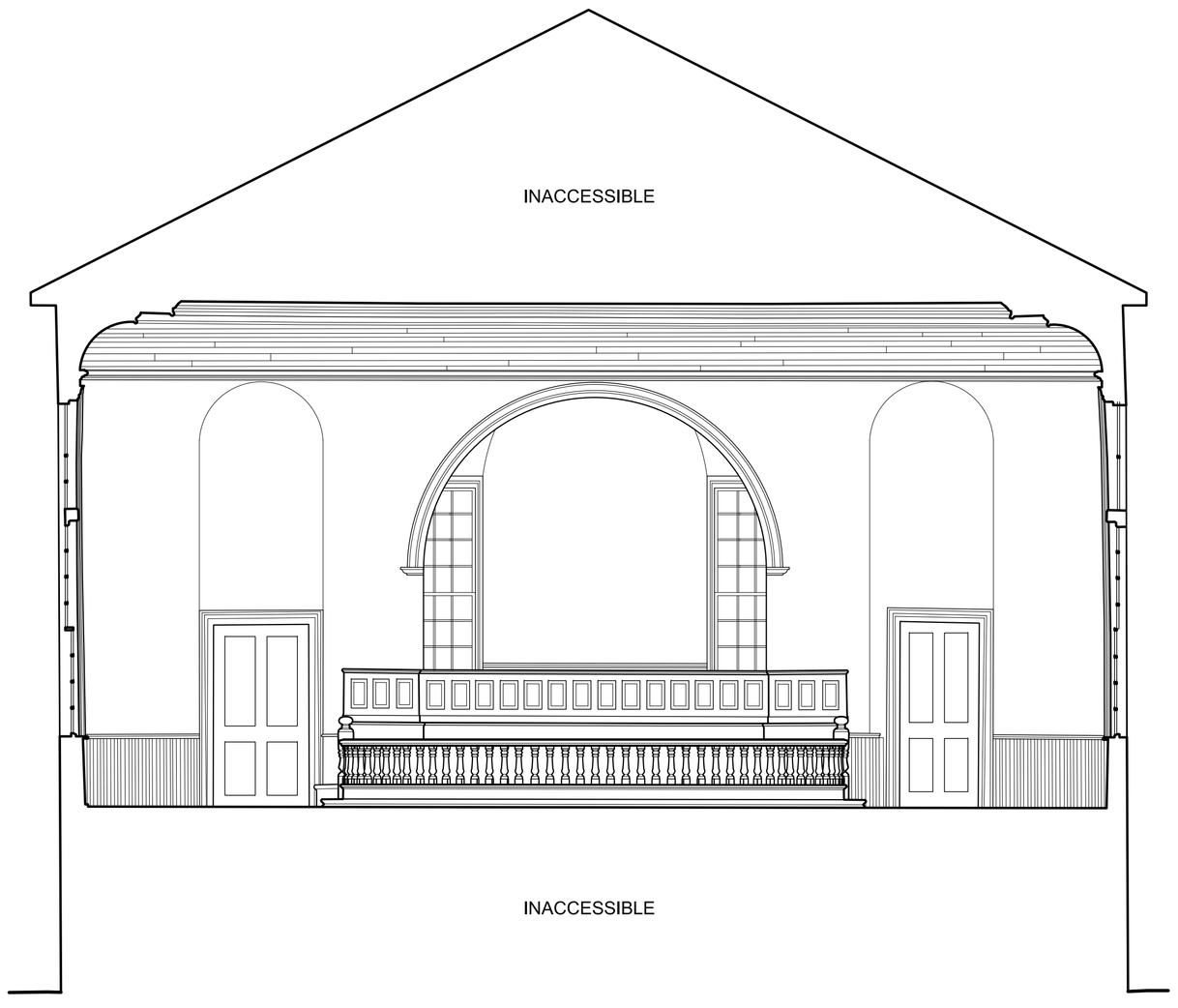
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SHEET 6 OF 8 SHEETS

DATE: 08.23.2019

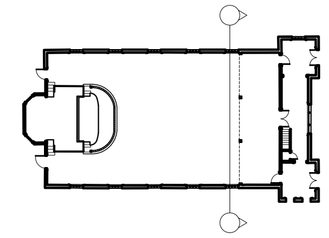


RIDGE LINE
11'-2 3/4"
CEILING
3'-11 3/8"
HEADER
12'-9 3/4"
SILL
2'-8 1/2"
FLOOR
7'-1 7/8"
GROUND LINE
37'-10 1/8"



EAST SECTION

1/4"=1'-0"



WEST SECTION

1/4"=1'-0"

0 2 4 8 12
FEET

TRINITY CHRISTIAN METHODIST EPISCOPAL CHURCH

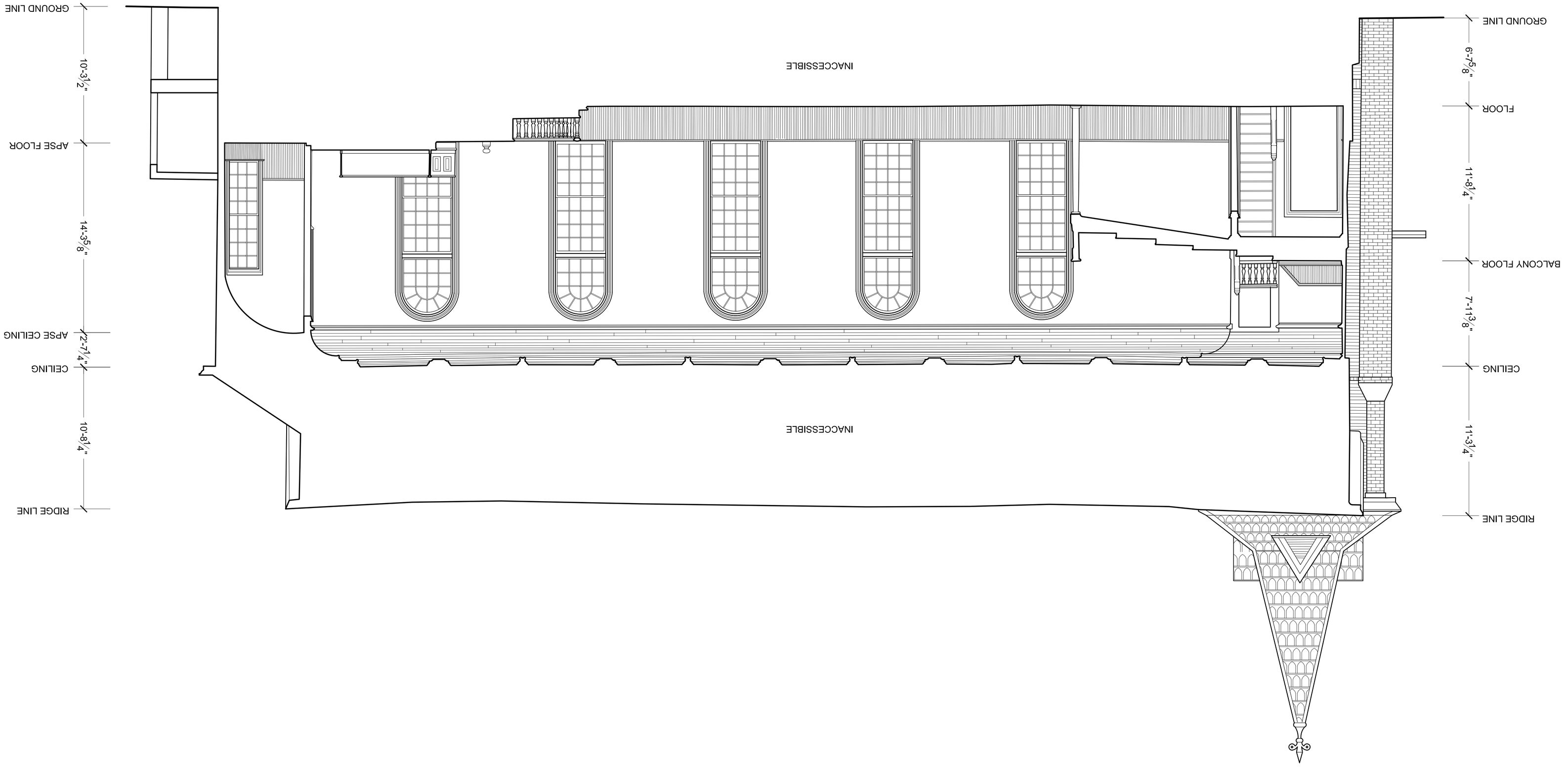
EIGHTH STREET AUGUSTA RICHMOND COUNTY GEORGIA

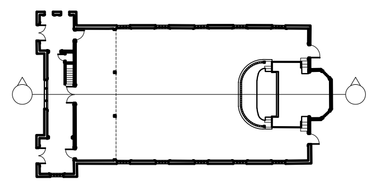
SHEET 7 OF 8 SHEETS

DATE 08.23.2019

0 2 4 8 12
FEET

LONGITUDINAL SECTION
1/4"=1'-0"





TRINITY CHRISTIAN METHODIST EPISCOPAL CHURCH

EIGHTH STREET AUGUSTA RICHMOND COUNTY GEORGIA

SURVEYED

SHEET 8 OF 8 SHEETS

DATE
08.23.2019