

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



### 1. Name of Property

Historic name: St. Luke's Parish Zion Chapel of Ease Cemetery

Other names/site number: Zion Chapel of Ease Cemetery and Baynard Mausoleum, 38BU1158

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

### 2. Location

Street & number: 574 William Hilton Parkway

City or town: Hilton Head Island State: South Carolina County: Beaufort

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination     request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets     does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

    national     statewide   X   local

Applicable National Register Criteria:

    A     B   X   C   X   D

	<u>8/25/2017</u>
<b>Elizabeth M. Johnson, Deputy State Historic Preservation Officer:</b>	<b>Date</b>
<b>State or Federal agency/bureau or Tribal Government</b>	

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In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau  
or Tribal Government

#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register  
 determined eligible for the National Register  
 determined not eligible for the National Register  
 removed from the National Register  
 other (explain:)

  
Signature of the Keeper

10/5/17  
Date of Action

#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public - Local
- Public - State
- Public - Federal

##### Category of Property

(Check only one box.)

- Building(s)
- District
- Site

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Structure

Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>1</u>	<u>1</u>	sites
<u>30</u>	<u>20</u>	structures
<u>32</u>	<u>21</u>	objects
		Total

Number of contributing resources previously listed in the National Register N/A

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Religion: Religious Facility

Funerary: Cemetery

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

Funerary: Cemetery

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Mid 19<sup>th</sup> Century – Classical Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

Walls: BRICK, with Sandstone veneer

Roof: STONE, Limestone

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The 2.43-acre site of the Zion Chapel of Ease Cemetery is located at the corner of Mathews Drive and the heavily travelled William Hilton Parkway on Hilton Head Island, South Carolina. The island is the second largest barrier island on the East Coast of the United States at 69.2 square miles. The site faces in an easterly direction and sits parallel to the headwaters of Broad Creek directly behind the Baynard Mausoleum. The property is well-shaded by a number of large live oak trees. A packed-dirt parking lot provides parking for visitors at the northern end of the site and is separated from the cemetery by a concrete rail fence. An Outdoor Learning Center and paver footpath were constructed in 2016 between the parking lot and the mausoleum. The majority of the cemetery's thirty-four markers are located on the western section of the property. A significant grouping of markers is found within the Kirk Family Plot. The cemetery contains thirty-four markers, including the Baynard Mausoleum, and two cast-iron fences. Many of the markers are marble tympanum headstones with a willow and urn design and some of these gravesites also include a footstone.

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## **Narrative Description**

### **Site**

The entrance to the Zion Chapel of Ease Cemetery is just past the corner of Mathews Drive and William Hilton Parkway, on the northern edge of the cemetery property. There is an entrance sign on the right side of the driveway. Opposite the entrance sign is a landmark sign and behind it is the historic marker for the former site of the Zion Chapel of Ease that was unveiled on April 1, 1973 by the Hilton Head Historical Society. There is one magnolia tree located near the entry drive. A 200-foot white concrete rail fence covers part of the northern boundary along William Hilton Parkway and also runs the length of the dirt parking lot, except for a five foot opening which is the entrance to the cemetery property. The fence is thirty-eight inches high and has a post every ten feet. There is an informational sign on the other side of the fence inside the cemetery property. The cemetery property is populated with numerous live oak trees. The Baynard Mausoleum is located just to the left of the fence past the opening, and the waters of Broad Creek flow behind the property. A stone paved walkway, installed in 2016, leads up to the entrance gateway of the Baynard Mausoleum. To the right of the walkway and arranged in a semicircle are eight wooden benches and a speaker's platform installed in 2016 and used for educational programs. The western edge of the cemetery is bordered by Broad Creek.

### **Cemetery**

Entering the cemetery grounds from the north, the Baynard Mausoleum is located to the west of the driveway. To the south of the Baynard Mausoleum are four distinct groupings of grave markers. To the southeast of the Baynard Mausoleum is a grouping of six gravestones dating from between 1798 and 1836, for members of the Irvine, Flinn, and Webb families. Mary Irvine's tombstone is now partially obscured by a live oak tree which has grown around it. Due south of the mausoleum is a grouping of four grave markers. The northernmost of these was erected in 1991 and is noncontributing. The other three markers were erected between 1821 and 1832 for members of the Stoney and Barksdale families. Just south of the Stoney and Barksdale grouping are three grave markers erected between 1781 and 1803 for the Davant family. South of the Davant markers are three later grave markers dating from 1890 to 1922, for Schwarzer, Roberts, and Wagner.

At the south end of the cemetery, east of the Davant markers, is the Kirk Family Plot. The Kirk Family Plot is partially surrounded by a cast iron fence. The fence around the family plot has rusted and been vandalized as the fence at the front of the plot is missing. Many of the finials are missing and the gate is broken and lying on the ground. This plot is composed of eleven gravestones, two obelisks, and a memorial monument for members of the Kirk and Baldwin families, with dates ranging from 1806 to 1858. The Kirk family plot contains the headstones for six Kirk children who did not live past the age of six. The grave of James Sealy, buried in 1819, is located just outside the fenced perimeter of the Kirk Family Plot at the far northern end of the east side of the fence. The eastern side of the cemetery has a smaller number of grave markers.

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Martha Davant's 1818 gravestone is located due east of James Sealy's grave, with three additional early nineteenth-century Davant family graves to the north.

The materials used for the grave markers in the cemetery were limestone, marble, and granite. Four late 19<sup>th</sup> and early 20<sup>th</sup> century headstones within the cemetery postdate the period of significance and are non-contributing. Of the remaining historic gravestones on the site, the condition of many of them is poor. The incised lettering on some of the stones is partially illegible due to weathering and organic material.

### **Contributing Resources:**

1. **Mary Davant (1788-1818):** A marble tablet headstone, just over four feet in height and two feet in width, oriented east-southeast. The headstone has a tall, narrow tympanum that slopes down to rounded finials. The tympanum features a carved willow and urn design. The epitaph reads: "Mary/ Peace to thy soul thy God, thy portion be/ And in his presence may I rest with thee." An accompanying footstone is carved with the initials M.D.
2. **Samuel E. Davant (1808) and John J. Davant (1818):** A marble tablet just over two feet in height and about one foot wide, located immediately to the south of the headstone of Mary Davant (described below). This small headstone is oriented east-southeast and bears the inscription for two Davant brothers, both of whom died in infancy. The headstone has a tall, narrow tympanum that slopes down to rounded finials. The tympanum features a willow and urn design, though the carving is now badly eroded. The epitaph reads: "Of such is the Kingdom of Heaven." An accompanying footstone is carved with the initials S.D.
3. **Martha Davant (1781-1818):** A marble tablet headstone, just over four feet in height and two feet in width, oriented east-southeast. The headstone has a tall, narrow tympanum that slopes down to rounded finials. The tympanum features a carved willow and urn design. The marker has significant lichen/moss coverage, but it still legible. An accompanying footstone is carved with the initials M.D. This stone is signed "More and Lymann Sav."
4. **James S. Sealy (1818-1819):** A small headstone, two feet and eight inches tall, slightly more than one foot in width. The tympanum has eroded, altering its original shape. The stone directly abuts the wrought iron fence of the Kirk Family Plot, but is located outside the fenced area. The epitaph reads: "Happy Infant early bless'd/ Rest in peaceful slumber/ rest;/ Early rescu'd from the cares,/ Which increase with growing/ years."

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5. **W.I.:** A small marble footstone, oriented east. There is no accompanying headstone. Carved with the initials W.I. It is probable that this is the footstone for the grave of William Irvine, as the headstones of other members of the Irvine family, including his wife, Mary, are adjacent to it.
6. **Mary Irvine (c.1762-1821):** A marble tablet headstone, just under three-and-a-half feet in height and almost two feet in width, oriented southwest. The headstone has been partially engulfed in a live oak tree. The headstone has a tall, narrow tympanum that slopes down to rounded finials. The tympanum features a carved willow and urn design. The epitaph is only partly visible due to the growth of the tree around the headstone, but it consists of four lines of rhyming verse. An accompanying footstone is carved with the initials M.I.
7. **James B. Flinn (1784-1812):** A marble tablet headstone, just under four feet in height and just under one foot in width, oriented west. The headstone has a tall, narrow tympanum that slopes down to rounded finials, though the curve of the tympanum is less pronounced in this grave marker than in those of the Davants and Irvines described above. The tympanum features a carved willow and urn design. The epitaph reads: "You all the golden dawn of life are fled/ buried with thee among the dead/ O' may thy soul in Abraham's bosom know/ The peace & joy the world cannot bestow."
8. **William Irvine (1796-1798) and Mary Ann Irvine (1798):** A marble tablet headstone, just under three-and-a-half feet in height and one-foot-nine-inches in width, oriented west. The headstone has a narrow tympanum that slopes down to rounded finials. The tympanum on this marker is considerably shorter than those of similar design described above, such as Mary Davant's headstone. The tympanum features a carved willow and urn design, though the face of the headstone is badly eroded. The epitaph reads: "With Heavenly innocence and beauty blest/ Go then sweet babes to Heavens [illegible]/ For Christ has said that such as these shall shine/ The realms of bliss and dwell forever thine."
9. **Samuel B. Webb (c.1799-1836):** A marble tablet, three feet tall and one-foot-ten-inches wide, oriented west. The tablet has a simple shape, with a gently curved tympanum that runs the full width of the headstone and has no accompanying finials or iconography. The epitaph reads: "His amiable and pious character/ was manifest in the warm/ affection of husband, the tender/ love of parent, the sincerity and/ kindness of friend, and humanity/ of master./ Death's terror is the mountain/ faith removed/ 'tis faith disarms destruction/ believe, and look with triumph on the tomb."

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10. **T.S. [Webb] (c.1828-1831):** A marble tablet, slightly over two-feet-eight-inches in height and one-foot-three-inches in width. As with the headstone for Samuel B. Webb (described above), this headstone features only the suggestion of a tympanum, which extends the full width of the marker, which, apart from the inscription, is unadorned. The marble is significantly discolored, such that it has a rust-like appearance. The inscription notes that the deceased is the son of W.B.S. and C.M. Webb.
11. **James Stoney (1772-1827):** The marble top of this box tomb was relocated to the cemetery in 1959 from James Stoney's now unmarked burial site, somewhere in the northeastern section of Hilton Head Island. The brick base of the box tomb likely dates from the relocation in 1959. The carved marble slab is signed "T. Walker." The epitaph reads: "It can with truth be asserted/ that the deceased was the friend of the/ widow, a father to the fatherless/ and the undeviating advocate of the poor./ with such honourable traits of character/ he lived & died beloved & respected/ by the good and the just/ As the waters jailed from the sea, and the flood/ decayeth and drieth up so man lieth down/ and riseth not till the Heavens be no more/ they shall not awake, not be raised out of/ their sleep – 14 C. JOB 11 & 12 verses/ Blessed are the dead who die in the Lord./ Dedicated by his afflicted widow." Although relocated to the cemetery, the marble slab contributes to the district as an example of a 19<sup>th</sup> century box tomb incised by master carver Thomas Walker.
12. **Thomas Henry Barksdale (1795-1832):** This marker is the rectangular marble top of a box tomb that has been re-oriented into an upright tombstone. This change occurred in the 20<sup>th</sup> century and was carried out by Reverend Peebles. The marker now stands just under four feet in height and is three-feet-four-inches wide. It is oriented to the east. The epitaph reads: "IN MEMORY/ OF/ THOMAS BARKSDALE/ Son of/ George & Ann A. Barksdale/ who was born on Hiltonhead So. Ca./ 9<sup>th</sup> November 1795/ and died there 22<sup>nd</sup> August/ 1832/ aged 36 years/ 9 months & 13 days."
13. **James Davant (1744-1803):** A marble tablet headstone, just over four feet in height and two feet in width, oriented west. The headstone has a tall, narrow tympanum that slopes down to rounded finials. The tympanum features a carved willow and urn design. The epitaph reads: "SACRED/to the memory of/ JAMES DAVANT/ who was born/ September 9<sup>th</sup> 1744/ & died January 13<sup>th</sup> 1803/ aged 59 years/ 4 months & 4 days." A metal plaque set in a tabby base was attached to the base of the marker in the late 20<sup>th</sup> century and in honor of Davant's service in the American Revolution.
14. **Lydia Davant (1755-1795):** A marble tablet headstone, four feet in height and two feet in width, oriented west. The headstone has a tall, narrow tympanum that slopes down to



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rounded finials. The tympanum features a carved willow and urn design. The epitaph reads: "SACRED/ to the memory of/ Mrs. LYDIA DAVANT wife of Ja<sup>s</sup> Davant Se<sup>r</sup>/ Who departed this life/ April 20<sup>th</sup> 1795/ Aged 40 years/ & 4 months." An accompanying footstone is carved with the initials L.D.

### **Kirk Family Plot**

15. **Cast Iron Fence (c.1840):** The Kirk Family Plot is bordered by a cast iron fence. The exact date of construction of this fence is not known, however, given its position relative to the 1819 grave of James M. Sealy, it likely post-dates that burial. The fence once formed a rectangle, with longer sides on the west and east, and a small gate on the south side. The west portion of the fence has been lost and only the foundation remains on that side of the plot. The fence is set into a foundation composed of long, narrow segments of stone, with concrete posts at each corner, in the center of the eastern side, and flanking the gate on the south side. Each side of the square column post narrows to a peak at the top. A simple incised border follows this same pattern on each side of the post. The vast majority of the finials on the iron balusters are not intact, but those that remain (primarily on the east side) are of a floral design that appears to be a variant of the fleur-de-lis.
16. **W. & M.A.I.:** Small marble footstone just over a foot tall. It is not fixed in the ground and presently leans against a tree stump. It is carved with the initials "W. & M.A.I." It is probable that this is the missing footstone from the grave of the young Irvine children, William Irvine and Mary Anne Irvine.
17. **Elizabeth Octavia Kirk 1830-1845):** A marble tablet, standing two-and-a-half-feet tall, with a gently curved tympanum. The marker is set in a sandstone base. The name and dates of birth and death are incised within a shield carved in relief. The stone was incised by well-known stone carver, W.T. White, of Charleston.
18. **Infant (1827):** A small, marble tablet, two feet high and less than one foot wide, oriented west. This simple headstone features a pointed tympanum with a simple carved outline. The inscription says only: "Infant/ 1827."
19. **James Lycurgus Kirk (1817-c.1823):** A marble tablet, just over two feet tall and about one-and-a-half feet wide, oriented west. The tympanum is pointed, with a simple carved outline. The inscription provides only the name, date of birth, and approximate age at death.
20. **Octavia Kirk (1815- c.1821):** A marble tablet, just under two feet tall and about one-and-a-half feet wide, oriented west. The tympanum is pointed, with a simple carved

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outline. The inscription provides only the name, date of birth, and approximate age at death.

21. **Benjamin Franklin Kirk (1811-c.1815):** A marble tablet, one-foot-eight-inches tall and just over a foot wide, oriented west. The tympanum is pointed, with a simple carved outline. The inscription provides only the name, date of birth, and approximate age at death.
22. **William Isaac Kirk (1810-c.1812):** A marble tablet, one-foot-ten-inches tall and just under a foot wide, oriented west. The tympanum is pointed, with a simple carved outline. The inscription provides only the name, date of birth, and approximate age at death.
23. **Infant (1812):** A small, marble tablet, two feet high and less than one foot wide, oriented west. This simple headstone features a pointed tympanum with a simple carved outline. The inscription says only: "Infant/ 1812."
24. **James Kirk (1780-1850) and Mary E. Kirk (1793-1851):** Large marble obelisk monument on a stepped base, standing about seven-and-a-half feet tall. The monument is set into a three-tiered square base constructed of brick and marble. The obelisk itself is somewhat squat in its proportions, being perhaps twice as tall as it is wide. The north and west sides of the monument are dedicated to James Kirk, and include a lengthy epitaph, which reads: "The highest eulogium that can be/ pronounced on man is his/ he was emphatically an honest man/ which is the noblest work of God/ making this cardinal virtual/ the guide of his life,/ and aided by superior judgement,/ he attained a great degree/ of worldly prosperity,/ and maintained through a long life/a position in society of the utmost respect *and influence*/ but not satisfied with these temporal advantages/ he earnestly sought by the repentance,/ and faith in the Lord Jesus Christ/ that inheritance incorruptible/ and undefiled/ and that fadeth not away, reserved/ in Heaven for all who obey God/ he was for many years previous to his death a member/ of the Redeemer's Church on Earth. Let not the wiseman glory in his/ wisdom, neither let not the mighty/ man glory in his might/ or in his riches/ but let him that glorieth glory/ in this, that he understandath/ and knoweth me,/ that I am the Lord."

The south side of the obelisk is devoted to James Kirk's wife, Mary E. Kirk. Her epitaph reads: "Just twelve months after the death/ of her husband/ with whom she had lived, in uninterrupted/ happiness/ for 43 years,/ as the mistress of a large household,/ and the mother of many children,/ guided by the precepts of the Bible,/ she discharged the various duties,/ connected with her position, with eminent discretion and success./ "The voice of the instructed scene/ may every heart obey;/ nor be the faithful warning vain/

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which calls to watch and pray.”/ The deceased was a daughter of Isaac and Martha Baldwin.”

The east side of the marker denotes the patrons of the marker, and reads: “Their children/ have caused this monument/ to be erected to the memory/ of their parents/ as an evidence of their sense/ of the great debt of gratitude/ they owe them.”

25. **Isaac Baldwin (1752-1826):** A marble tablet, standing three feet tall, with a gently curved tympanum. The marker is set in a sandstone base. The name and dates of birth and death are incised within a shield carved in relief. The back of the marker is also carved with the name of the deceased. The marker has a large horizontal crack through the middle, and a chunk of the shield has been crudely replaced. A metal plaque on a tabby base was added to the base of the original marker, commemorating Isaac Baldwin’s service as a private in the South Carolina militia during the Revolutionary War. The precise date of the plaque is unknown, but it was put in place sometime in the second-half of the 20<sup>th</sup> century.
26. **Sarah Baldwin (1789-1806):** A marble tablet, standing three feet tall, with a gently curved tympanum. The marker is set in a sandstone base. Sarah Baldwin’s name, as well as her dates of birth and death, are incised within a shield carved in relief. The marker is heavily weathered and discolored.
27. **Florence W. Kirk (1852-1853):** The gravestone of Florence W. Kirk is unique within the Zion Chapel of Ease Cemetery. The marble marker stands just over three feet in height and is about a foot wide. The sides of the marker step out a few inches from the tympanum, such that the base of the marker is narrower than its top. The tympanum consists of two carved scrolls, recalling the volutes of an Ionic column’s capital. A small acanthus leaf is carved at the center of the tympanum where the scrolls meet. The incised marker notes that Florence was the daughter of James and Gabriella Kirk in addition to her dates of birth and death.
28. **Dr. James Kirk:** (1825-1858), a marble obelisk, similar to his brother’s, which is signed by J. Salla, a prolific Savannah gravestone carver, who incised “God be merciful unto me” on the obelisk.
29. **Rollin H. Kirk:** (1828-1854), a marble obelisk. The obelisk is, to quote McDowell and Meyer in *The Revival Styles in American Memorial Art*, one of the “most pervasive of all the revival forms” of cemetery art. In the Christian religion, the obelisk represents eternity with God. This obelisk was signed by W.T. White.

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**30. The Baynard Mausoleum (1846):** The Baynard Mausoleum was erected in 1846. The rectangular plan Classical Revival style 20-chamber mausoleum is constructed of brick with a red sandstone veneer formed to resemble ashlar masonry. The structure features quoins, a wide, unadorned cornice line, and triangular pediments on the two gable ends. The front gable roof is made up of multiple slabs of limestone. Within the pediment on the gable end at the front of the mausoleum is a raised letter inscription which reads: "Wm. E. Baynard- Integrity and Uprightness." On both sides of the entrance door to the mausoleum are large inverted torches, which symbolize a life extinguished. The mausoleum is surrounded by a cast iron fence with concrete corner posts embossed with acanthus leaves at the top. Many of the finials, some of which depict acanthus leaves, are missing. The symbolism and meaning associated with the acanthus is that of enduring life, and the plant is traditionally displayed at funerary celebrations. Acanthus symbolizes immortality in Mediterranean countries. An article that appeared in The State newspaper in Columbia, SC, in 1901 reported that the mausoleum had been broken into and its coffins, including the two cast iron ones, had been opened and strewn about the ground. The mausoleum would not be sealed again until the Hilton Head Historical Society affixed a door to the mausoleum's entrance in 1986. In 1930, Chlotilde Martin was hired by the Charleston News and Courier to produce a "series of illustrated stories about the estates in coastal South Carolina purchased and improved by wealthy men..." During her visit to Hilton Head Island, Ms. Martin visited the cemetery of the Zion Chapel of Ease and wrote the following:

This is an old graveyard, centered by a tall, brown stone vault whose heavy doors hang open and the skeletons of whose rotted coffins lie exposed in a curious world. At the top of the vault is the inscription: 'Wm. E. Baynard - Integrity and Uprightness.'

There is no date. The vault is a handsome affair with room for many coffins. Two of the coffins are form fitting and made of metal. These, however, have rusted and fallen to pieces at the bottom. Other coffins have been desecrated; the tops pried open, and contain only a gruesome dust. The outer doors of the vault are massive affairs made of two thicknesses of heavy wood. The inner doors are of marble, one of which is broken...It is said that the vault, which had been sealed, was burst open by Yankee soldiers who believed it contained valuables.

One of the cast iron coffins mentioned by Ms. Martin is currently being kept in storage by the Heritage Library.

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The mausoleum's current condition shows visible signs of damage ranging from loss in stone to failure in the roofing system due to the decay of the original wood rafters, leaving the limestone slabs to slip down increasing the risk of total destruction. A study done by Savannah College of Art and Design (SCAD) in 2013 identified a number of issues with the mausoleum's structure. Dr. Thomas Taylor and his Historic Preservation class spent two days on the site surveying the markers and assessing the condition of the mausoleum. Because of the exceedingly high moisture content of the mausoleum's walls, the SCAD study resulted in several recommendations. In response, a modern removable nylon roof covering has been added to keep moisture out of the structure and wooden support beams were previously added to the interior to support the weight of the roof. These structural supports are also removable. The support beams were added in 2005 and the nylon roof covering was added to the structure in 2014. Other suggestions that have been implemented include the thinning of the trees above the mausoleum in order to allow more sunlight to hit the structure, and the venting of the wooden door at the mausoleum's entrance. No other additions or repairs have been made to the mausoleum, maintaining the integrity of the structure.

Dr. Taylor returned to the site in 2015 with another class and they found the moisture content of the walls to be in an acceptable range to allow restoration efforts to begin. Consequently, the Heritage Library began a capital campaign in October of 2015 to raise the funds needed for the restoration. The restoration process will involve removing the limestone roof and rebuilding the support beams for the roof. The cast iron fence that surrounds the mausoleum has been vandalized, and some of the finials and the gate are missing. Also missing are the white marble doors that were located at the entrance into the tomb. The Hilton Head Historical Society affixed a new door to the mausoleum's entrance in 1986. Within the fence surrounding the mausoleum and three inches below the surface is a red sandstone tile floor. The walls of the twenty burial chambers within the mausoleum still show evidence of a white stucco material applied over the brick.

31. **Mausoleum Fence (1846):** The Baynard Mausoleum is surrounded by a cast iron fence that is believed to be contemporary with the construction of the structure. The foundation of the fence is composed of brick covered with concrete. Square concrete posts with arched tops are positioned at each corner and also flank the entry gate at the center of the east side of the fence. The arch that tops each side of each post is carved with a stylized variant of an acanthus leaf. The iron balusters are in the shape of a cross and are thought to be cast as one piece, including the finial. Many of the finials are now lost, but of those that remain there are two varieties. The more prevalent design is a spear-shaped finial with a leaf-like base, reminiscent of a flower that has not yet bloomed. The second finial

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type is a large, acanthus leaf finial, used at intervals as an accent. The north, south, and west sides of the fence are each supported with two diagonal braces.

### Non-Contributing Resources

- A. **Charles Wagner (1840-1992):** A granite marker on a rectangular base. The marker is just over two feet tall and one-foot-eight-inches wide. The design of the marker is simple, with the shallow tympanum gently rising to a peak at its center. The inscription includes only the name and the years of birth and death. This marker postdates the period of significance and is therefore non-contributing.
- B. **B.S. Roberts (1819-1890):** A thick granite marker with a rusticated top and sides, standing two-feet-nine-inches in height with a width of just under two feet. The incised inscription on the smooth face the marker is badly eroded. In addition to birth and death dates, the inscription notes that Roberts was born in Alfred, Maine, and died at Hilton Head. This marker postdates the period of significance and is therefore non-contributing.
- C. **Paul Schwarzer (1853-1905):** Schwarzer was the Assistant Keeper of Hilton Head's Rear Range Lighthouse (today known as the Leamington Lighthouse) from 1889-1891 and the Head Lighthouse Keeper from 1891-1905. His grave marker is made of marble and set on a rectangular marble base. The marker is one-and-a-half feet wide with a depth of just under six inches. The shape of the marker is trapezoidal, such that the face of it is tilted. The name and dates of birth and death are carved in relief in simple block lettering. This marker postdates the period of significance and is therefore non-contributing.
- D. **Charles Davant Cenotaph (Late 20<sup>th</sup> Century):** Charles Davant was killed in the American Revolution in 1781, but was not buried at Zion Chapel of Ease Cemetery. A cenotaph was erected in his honor in the late 20<sup>th</sup> century. The cenotaph consists of a simple, rectangular granite marker with Davant's name and the years of his birth and death, with an attached metal plaque set in concrete detailing the story of Davant's death during an enemy ambush. This cenotaph postdates the period of significance and is therefore non-contributing.
- E. **Captain John Stoney Cenotaph (1959):** Located near the base of the box tomb marker of James Stoney, this cenotaph marker consists of a metal plaque set in a trapezoidal concrete base. John Stoney was the father of James Stoney. Both are buried elsewhere on Hilton Head Island, as noted in the text of the plaque. John Stoney was born in 1749 and died in 1821. He served in the American Revolution.

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- F. **Victor Leroy Johnson III (1950-1991):** Johnson was a descendant of the Stoneys and Kirks. He requested to be buried with his ancestors, and the Reverend Dr. Robert E.H. Peebles, the President of the Hilton Head Island Historical Society, granted his request after his death. The rectangular granite marker has rusticated sides and is incised with Johnson's name, as well as dates of birth and death. His epitaph reads: "A DESCENDANT OF THE STONEYS AND KIRKS AT REST NEARBY."
- G. **Stone Paver Walkway (2016):** The paved walkway is a non-contributing structure within the cemetery. It was constructed in 2016, well outside the period of significance. The walkway is built of contemporary stone pavers and extends from the dirt parking lot, around the Outdoor Learning Center, and then splits into two paths. One path leads to the gate of the Baynard Mausoleum, while the other continues south towards the rest of the cemetery, but the path does not extended beyond the southern edge of the Mausoleum's fence.
- H. **Outdoor Learning Center (2016):** The Outdoor Learning Center was constructed in 2016 and consists of a small wood platform and eight wood benches. The Outdoor Learning Center is located northeast of the Baynard Mausoleum, between the cemetery and the parking lot. It is not in close proximity to any known burials. [8 objects, 1 structure]
- I. **Interpretive Sign:** A large interpretive sign, angled toward the parking lot and set atop a metal post so that it is positioned at a reasonable reading height for pedestrians. The sign was erected by the Heritage Library and offers a brief history of the Zion Chapel of Ease, along with a graphic of a historic map and photographs of the graves and cenotaphs of the cemetery's four Revolutionary War veterans.
- J. **Concrete Rail Fence:** A simple, late 20<sup>th</sup> century rail fence made of concrete. The fence has two rails with posts spaced at about ten foot intervals. The fence runs along the north edge of the cemetery, between the cemetery and the dirt parking lot, with a gap at the entrance where the paved path into the cemetery begins. The fence curves at its east end and extends a short distance to the south before it ends.
- K. **South Carolina State Historical Marker (1973):** A metal "country" size (42" x 32") South Carolina state historical marker erected in 1973. The marker has been refurbished, as it was originally blue with silver lettering and is now white with black lettering. The marker is positioned atop a metal post. The marker reads: "ZION CHAPEL OF EASE AND CEMETERY/ A Chapel of St. Luke's Parish, established May 23, 1767, built of wood shortly after 1786 under the direction of Captain John Stoney and Isaac Fripp, was

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consecrated in 1833. Members of the Barksdale, Baynard, Chaplin, Davant, Fripp, Kirk, Mathews, Pope, Stoney, and Webb families worshipped here. By 1868 the chapel was destroyed.

- L. **Landmark Sign:** A late 20<sup>th</sup> century landmark sign located to the south of the driveway onto the property. The sign hangs from a large but simple cantilevered wood bracket set into a pebble-dashed concrete block. A small plaque attached to the front of block displays the street number. The sign reads: "The Heritage Library's/ Historic Zion Cemetery/ Baynard Mausoleum."
- M. **Entrance Sign:** A late 20<sup>th</sup> century small wood sign, supported on two short unfinished wood supports, on the north side on the entrance drive. The sign is painted green with white lettering and reads: "ENTRANCE."



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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

ART/Funerary Art

ARCHEOLOGY/Historic—Non-Aboriginal

**Period of Significance**

1788-1861

\_\_\_\_\_

\_\_\_\_\_

**Significant Dates**

1788

1795

1833

1846

**Significant Persons**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Architect/Builder**

William T. White

Thomas Walker

J. Salla

More and Lymann Sav.

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Zion Chapel of Ease Cemetery is significant at the local under Criterion C for its distinctive funerary art from the late eighteenth and early nineteenth centuries. Criterion D applies because of the site's potential to yield significant information about the Hilton Head planter elite through the study of their mortuary practices, and for the potential to locate and study the remains of St. Luke's Parish Zion Chapel of Ease, which was destroyed in the 1860s. Mortuary studies of the socioeconomic indicators of funerary monuments – symbolism, material, construction methods, etc. - as well as spatial organization of the cemetery itself offer the potential to provide information about social and economic dynamics within the planter class. Investigation of the chapel's remains could also yield information regarding its use as a communal space and the site may contain significant information about the social interactions of the Hilton Head planter class. The period of significance extends from 1788, the date of construction of the chapel to the start of the Civil War in 1861. The cemetery markers and the Baynard Mausoleum are now all that is left above-ground on the historic site of the St. Luke's Parish Episcopal Church Zion Chapel of Ease. The chapel was built in 1788 and was extant until at least the start of the Civil War. Its precise fate is unknown, but the chapel was destroyed sometime between 1861 and 1868. The cemetery is located adjacent to the former site of the Zion Chapel of Ease. Although the chapel itself is gone, the extant cemetery continues to convey the historic significance of this site for the early Hilton Head planter community. The Zion Chapel of Ease Cemetery is an extremely rare piece of physical above-ground evidence of the colonial and antebellum history of the island. Indeed, the Baynard Mausoleum located within the cemetery, and constructed in 1846, is believed to be the oldest intact structure on the island. The cemetery is the burial place of many members of prominent early Hilton Head families and also features grave markers crafted by prominent master stone carvers from Charleston, some ninety-five miles to the north. The cemetery's markers are significant as representative examples of funerary art from the late eighteenth and early nineteenth centuries. A small number of markers within the cemetery are signed by stone carvers, at least two of which were master carvers operating out of Charleston: Thomas Walker and W.T. White.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

### **ART/FUNERARY ART**

The grave markers of the Zion Chapel of Ease Cemetery represent American funerary art of the planter elite from the late 18<sup>th</sup> century and the mid-19<sup>th</sup> century. With grave markers dating from just after the American Revolution to just prior to the Civil War, it illustrates the shifts in funerary art over the same period. It was also the only non-family-owned white cemetery on Hilton Head until the mid-20<sup>th</sup> century, and therefore offers a collection of grave markers erected by different families throughout the antebellum period, creating a snapshot of the stylistic preferences of the local planter elite.

The Zion Chapel of Ease Cemetery is one of the few extant pre-Civil War resources on Hilton Head Island. The burial of many members of Hilton Head's planter elite at Zion Chapel of Ease was, much like the existence of the chapel itself, the result of the isolation of the community from the main land. Practicality demanded a burial place that was easily accessible, and the Zion Chapel of Ease Cemetery provided a churchyard option in lieu of burial in a family cemetery on plantation land. The cemetery illustrates the ways in which the island's planter elite were both isolated from, and connected to, their Lowcountry peers. While the location of the cemetery is indicative of the geographic separation of Hilton Head from society at large, the grave markers reflect a group of people very much in tune with the wider culture of South Carolina's planter elite. The wealthy white inhabitants of the island had the means to order grave markers from Charleston and Savannah, in effect importing evidence of their connection to a more cosmopolitan life beyond the island.

It is likely that Hilton Head's planter elite were buried in family cemeteries on their plantations prior to the establishment of the Zion Chapel of Ease Cemetery. For example, Charles Davant, killed in 1781 during the American Revolution, was buried at his plantation, Two Oaks. Indeed, burials for the planter elite continued to happen elsewhere on the island even after the cemetery was established. Captain John Stoney was killed in a hunting accident near Fish Haul Creek and was buried where he fell in 1821. Likewise, James Stoney, who died in 1827, was buried "at the northeastern extremity of this island," though the lid of his box tomb was relocated to the cemetery in 1959.<sup>1</sup> However, all known extant antebellum plantation cemeteries on Hilton Head Island are African-American, such as Talbert Cemetery, Braddock's Point Cemetery, and Jenkin's Island Cemetery.<sup>2</sup> This indicates a general pattern of burial practices in which enslaved people were buried on the plantation, while the white planter elite were buried at Zion Chapel of Ease.

Preference, or perhaps necessity, prevented the cemetery from becoming the burial place of all members of the island's planter class, but the cemetery is nevertheless illustrative of the importance planter society placed on wealth and status, as well as the public display of both,

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<sup>1</sup> According to In Memoriam metal plaque erected in the cemetery in 1959.

<sup>2</sup> Trinkley, "Archaeological Survey of Hilton Head Island, Beaufort County, South Carolina," 51-52.

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even after death. An examination of the stylistic changes to grave markers from the earliest burials at the end of the 18<sup>th</sup> century to those from the mid-19<sup>th</sup> century also illuminates the growing wealth of the sea island planters during the same period. The first known burial at the Zion Chapel of Ease Cemetery was that of Lydia Davant in 1795. Lydia was the wife of James Davant, Sr., the owner of five plantations on Hilton Head. Her marble headstone featured the willow and urn design that is ubiquitous throughout the cemetery, and a relatively brief and simple inscription that reads: "Sacred/ to the memory of/ Mrs. LYDIA DAVANT wife of Jas Davant Sr./ who departed this life/ April 20<sup>th</sup> 1795/ aged 40 years/ & 4 months." Though the Davant family was no doubt in possession of great wealth, Lydia Davant's tombstone lacks a description of her personal character, an addition to inscriptions that was beginning to become common on headstones by the mid-18<sup>th</sup> century.<sup>3</sup> Many of the cemetery's headstones from the 1810s and 1820s, however, do bear longer inscriptions, often written in verse, that go beyond biographical details to offer commendations of character, well-wishes for the afterlife, or selections of scripture. Longer inscriptions increased the cost of the stone, a luxury that it appears was not necessarily available to Hilton Head residents in the waning years of the 18<sup>th</sup> century, but became the standard a few decades later.

There is a certain amount of uniformity and simplicity among the earlier markers within the Zion Chapel of Ease Cemetery. Nine marble tablets for deaths between 1798 and 1821 feature a narrow tympanum with two small shoulders, carved with a willow and urn design. The pairing of the willow and urn was very common in funerary art during this period. The weeping willow is associated with everlasting life in the Christian tradition, "because it will flourish and remain whole no matter how many branches are cut off."<sup>4</sup> The combination of the willow and urn was among the first gravestone carvings to replace the soul's head commonly found in the tympanum of markers from the second half of the 18<sup>th</sup> century.<sup>5</sup> This change was part of a continuation of a shift away from explicit death motifs that began with the change from the skull of the death's head to the winged soul's head in the mid-18<sup>th</sup> century.<sup>6</sup> Likewise, the seven markers of the Kirk children, buried between 1810 and 1827, are all very similar in design, with a pediment-shaped tympanum very much in keeping with the Classical Revival that largely defined American art and architecture during the same period.

Into the 1830s and up to the Civil War, however, there is a definitive change in the cemetery's funerary art as the markers become not only larger, but also more individuated. The graves of Rollin H. Kirk, who died 1854, and Dr. James Kirk, who died 1858, are both marked with substantial marble obelisks, a break from more the older and more traditional markers not only in shape, but also in size. The marker for Florence W. Kirk, buried in 1853, is not particularly large, but it is topped with an elaborate scrollwork tympanum, the only one of its kind in the cemetery. The largest marker, apart from the Mausoleum, is the 1850-1851 obelisk of James and Mary E.

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<sup>3</sup> Louis P. Nelson, *The Beauty of Holiness: Anglicanism & Architecture in Colonial South Carolina* (Chapel Hill: The University of North Carolina Press, 2008), 240.

<sup>4</sup> Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* (Salt Lake City: Gibbs Smith, Publisher, 2004), 67.

<sup>5</sup> *Ibid.*, 137-138.

<sup>6</sup> Nelson, *The Beauty of Holiness*, 242.

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Kirk, which is raised on a three-tier base and inscribed on all four sides, two of which are devoted to the epitaph of James Kirk.

The use of obelisks in the cemetery is in keeping with the rise of revival styles, in this case the Egyptian revival. Although less prevalent in architecture than their Roman and Greek counterparts, Egyptian motifs enjoyed greater popularity in the commemorative arts. The most common Egyptian motif in 19<sup>th</sup> century funerary art is the obelisk. Obelisks conveyed a sense of grandeur within a relatively small footprint and were less costly than elaborate sculpted monuments.<sup>7</sup>

The changes in the preferences for funerary art before and after about 1830 reflects not just a simple change in aesthetic preference, but also a broader social change occurring throughout America in the early 19<sup>th</sup> century, as American culture placed increased emphasis on materialism and individuality:

This materialism would become especially evident in funeral panoply and rituals, where, amongst its several manifestations, it fostered the desire on the part of many people to build ever more impressive mausoleums, tombs, and cemetery monuments rather than continue to be content with erecting the simpler and more traditional tombstone or slab. This latter phenomenon – that is, the appearance of a numerous variety of rather ostentatious private monuments to ordinary individuals – was further prompted by a political and philosophical climate that emphasized the innate worth of the individual, a climate, one might argue, that was actively encouraged by new democratic governments in Europe as well as in America and by attitudes born out of late eighteenth and early nineteenth century concepts associated with Romanticism.”<sup>8</sup>

Despite their relative isolation, it is clear that the planters on Hilton Head were caught up in the same societal shifts affecting the country at large, and these changes are very much reflected in how the planter elite choose to memorialize their dead in the three decades prior to the Civil War.

The influence of the Classical Revival within the Zion Chapel of Ease cemetery are most apparent in the design of the Baynard Mausoleum. In 1846, William Eddings Baynard, a local planter, built a 20-chamber mausoleum for himself and his large family. The mausoleum gable reads, “W. E. Baynard, Integrity and Uprightness.” Mr. and Mrs. Baynard were buried in cast iron caskets such as those from the Fisk and Raymond Company in Providence, Rhode Island. By far the largest marker within the cemetery, the mausoleum features a front-gabled roof with a full-pediment, and quoining reminiscent of heavy masonry. On both sides of the entrance door to the mausoleum are large inverted torches, which symbolize a life extinguished. The mausoleum is surrounded by a cast iron fence with concrete corner posts embossed with leaves at the top. Many of the finials, some of which depict acanthus leaves, which once graced the top of the

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<sup>7</sup> Peggy McDowell and Richard E. Meyer, *The Revival Style in American Memorial Art* (Bowling Green, Ohio: Bowling Green State University Popular Press, 1994), 133.

<sup>8</sup> *Ibid.*, 5.

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fence, are missing. Acanthus leaves are the primary decorative feature of the capitals of Corinthian columns, part of a Roman architectural order commonly used in Classical Revival architecture, and have been used in funerary architecture since the days of ancient Greece. The leaves, which have a spikey appearance, "have often been used as a symbol of the prickly journey of life to death, and, ultimately, the final triumph of eternal life."<sup>9</sup>

According to the Reverend Dr. Robert E.H. Peebles, Baynard's funeral service was a monumental affair on the island in 1849. All the plantation owners shut down their operations for the day and lined up their slaves along the road to observe Baynard's funeral procession as it passed on its way to the Zion Chapel of Ease. A black-draped wagon carrying his body led the procession, followed by the Baynard's formal black carriage and numerous other carriages which transported family and friends. His funeral was attended by all the Island plantation owners-Stoney, Kirk, Pope, Lawton, Drayton, and Seabrook. The pomp and circumstance of Baynard's funeral procession is matched by his burial, with the large mausoleum looming large over the less ostentatious gravestones of his neighbors. Even in death, the wealth and importance of William Baynard was made manifest to all who visited the cemetery or attended services at the chapel. The Baynard Mausoleum stands as a symbol of the zenith of South Carolina's plantation society on Hilton Head.

### **Burial Cases**

The burial cases for at least two of the Baynards, were patented in 1848 by Almond Dunbar Fisk under U.S. Patent No. 5920 and manufactured in Providence, Rhode Island. They were publicly unveiled at the New York State Agricultural Society Fair in Syracuse, New York and the American Institute Exhibition in New York City.

Cast-iron coffins, or burial cases, were popular in the mid-1800's among wealthier families. It was thought they would deter grave robbers, but sadly this has not proved to be the case. When the Baynard mausoleum was vandalized, all the coffins were thrown onto the cemetery grounds along with some wooden coffins, and perhaps even thrown into the bordering Broad Creek. Each case was custom-formed to the body, resembling an Egyptian sarcophagus, with sculpted arts and a glass window for viewing the face of the deceased without the risk of exposure to odor or pathogens. On December 7, 1888, the *New York Times* reported that the Metallic Burial Case Company was folding.

The Heritage Library is fortunate to have a single coffin that was rescued years ago and has been kept in storage. The plan is to have it displayed in the mausoleum, after the restoration of the Mausoleum takes place.

### **Stone Carvers**

Five of the gravestones within the cemetery are marked by the carver's name or initials. The carver's name is usually set low, at the center or right side of the on either the front or back of the stone, and carved in plain roman or italic-script capitals. Three of these stones were carved by members of the White and Walker families, who were prevalent stone carvers in Charleston

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<sup>9</sup> Keister, *Stories in Stone*, 41-42.

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from the 1790s to the 1870s.<sup>10</sup> The names of carvers J. Salla and More and Lymann also appear. The carver's mark for More and Lymann indicates that their business was based in Savannah, Georgia. The Bonaventure Historical Society in Savannah was contacted in an effort to find additional information, but they had no record of More and Lyman. No further information could be discovered about these carvers. Likewise, efforts to find information on J. Salla proved fruitless.

**Thomas Walker:** Thomas Walker was a master stonecutter based in Charleston. He came to South Carolina from Edinburgh, Scotland in the 1790s and established himself as the premiere stone carver in the city. Prior to Walker's arrival, wealthy South Carolinians often looks to New England carvers to produce gravestones, but Walker provided them with a local option of exceptional quality. Walker also had architectural training and this additional artistic background carried over into his stone carving work. His work continued to be influential well into the 19<sup>th</sup> century and the business was carried on by Walker's sons and son-in-law.<sup>11</sup>

**W.T. White:** William T. White was the grandson of Thomas Walker and represents the third generation of Charleston stonecutters in the Walker and White family. The carving business established by Thomas Walker in the 18<sup>th</sup> century was continued by his four sons, David A. Walker, James E. Walker, Robert D. Walker, and William S. Walker, as well as by his son-in-law, John White. John White's sons, including William T. White and his brother Robert D. White and Edwin R. White, followed their father into the family business. William T. White was active in the stone carving business from c.1850-c.1870 and stones carved by him can be found throughout South Carolina.<sup>12</sup>

### **ARCHAEOLOGY**

The Zion Chapel of Ease Cemetery was originally recorded as an archaeological resource by Robert L. Stephenson in 1973. It was revisited in 1986 by Michael Trinkley and Homes Wilson, and was determined to be potentially eligible for listing in the National Register at that time.<sup>13</sup> In 1991, the site was determined eligible for the National Register as part of an archaeological survey prior to the undertaking of improvements to the U.S. 278 intersection. The report emphasizes the unique importance of the site:

“Although the exact location of the church is not known, the cemetery is well cared for and contains the burials of a number of Hilton Head's prestigious planters. The stones, which are in good to fair condition, represent a significant source of demographic and community data. The skeletal population represents the wealthy elite on the island and

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<sup>10</sup> Frank Karpel, *Images of America: Charleston's Historic Cemeteries* (Charleston, SC: Arcadia Publishing, 2013), 39.

<sup>11</sup> David R. Mould and Missy Loewe, *Historic Gravestone Art of Charleston, South Carolina, 1695-1802* (Jefferson, NC and London: McFarland & Company, Inc., Publishers, 2006), 227-228.

<sup>12</sup> Tracy J. Power, Jenny Hagan Kelly, and Susan C. Hagen, “Upper Long Cane Cemetery,” National Register of Historic Places Inventory/Nomination Form, South Carolina Department of Archives and History, Columbia, December 17, 2010.

<sup>13</sup> Trinkley, “Archaeological Survey of Hilton Head Island, Beaufort County, South Carolina,” 10.



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has considerable time depth. The information which could be obtained through bio-archaeological and osteological studies can be obtained from no other source.”<sup>14</sup>

As previously discussed, the Zion Chapel of Ease Cemetery is the only known pre-Civil War cemetery for whites on Hilton Head Island, and one of a very limited number of antebellum archaeological sites that remains intact on the island. The cemetery has encountered relatively minimal disturbance over the years. There have only been four burials outside the period of significance, and while archaeological monitoring was not conducted during the installation of the pavers and Outdoor Learning Center in 2016, ground-penetrating radar (GPR) did not indicate any unmarked burials in this area.

In January 2017, Dr. Matthew Sanger, David Gordon, and Katie Seeber, of the Anthropology Department at Binghamton University, conducted a ground-penetrating radar (GPR) survey at the site. Their findings, cited here with permission from Dr. Sanger, included the discovery of what is believed to be a family plot near the center of the cemetery, as well as several potential unmarked graves. The survey also located multiple linear features which may mark the remnant of walls. A shell midden was also discovered, it is likely a pre-historic feature. The survey did not identify the original location of the Zion Chapel of Ease, though a linear feature in the southwest section of the property was identified as possibly relating to the chapel and the chapel is believed to be located within the boundaries of the current nomination. The survey recommended that additional GPR survey of adjacent areas was warranted to continue the search for the chapel, and that “small excavations” would be useful for documenting fallen headstones. However, given the sensitivity of such a site, SHPO has recommended to the property owner that no excavation occur on the property without an effort to identify and consult with the descendant community.

Dr. Sanger and his crew intend to return to Zion Chapel of Ease Cemetery in July 2017 to continue their survey work. One of their goals will be to locate the site of the chapel. It is possible that the chapel was oriented towards Broad Creek on the west side of the property. Whereas the roadway (William Hilton Parkway) that borders the property to the east is now the main thoroughfare through Hilton Head Island, 18th and 19th century inhabitants would have viewed the creek as an important conduit for travel.

The research questions that can be addressed through archeological study include:

- 1) The original location of the St. Luke's Parish Chapel of Ease. At present the precise location of the chapel remains unknown. When congregants returned after the Civil War the frame building was gone. Regardless of the way in which the chapel was destroyed, if the chapel can be relocated it could yield important information about the planter elite community on Hilton Head. This information might include, for example, the range of

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<sup>14</sup> Wayne D. Roberts, “Archaeological Survey of the U.S. 278 Intersection Improvements on Hilton Head, Beaufort County, South Carolina” (Columbia, SC: South Carolina Department of Highways and Public Transportation, 1991), 64.

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activities the chapel may have been used for, its layout, and construction techniques from the time of its erection. Other sites of communal gathering, such as the Muster House and the Mason Lodge identified on the 1825 Mills Atlas, have long been lost and the land on which they stood developed. Archaeological study at the various plantation sites on the island may yield information about individual families, but only at Zion Chapel of Ease is there the potential to understand how the island's planter class used a communal, social space.

- 2) The full extent and locations of burials at the site. It is believed that there are more burials at the location than there are marked graves, but the precise number and location of these burials is unknown. Ground-penetrating radar surveys can better reveal the full layout of the cemetery. This information would allow for the creation of a comprehensive site plan for the cemetery.
- 3) Social and economic phenomena among the planter class as expressed through mortuary behavior. Investigating the material and stylistic differentiation of funerary monuments, as well as the spatial patterning of the graves themselves, can provide information about social stratification, economic differentiation, and relationships among the island's elite. The family plot discovered during GPR survey, as well as the ostentatious nature of the Baynard Mausoleum are good examples of such information. This type of investigation would not require excavation.

The potential for the site to yield archeological evidence makes it eligible for listing in the National Register under criterion D at the local level of significance.

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**Developmental history/additional historic context information** (if appropriate)

**Planter Elite on Hilton Head Island**

Hilton Head Island's plantation era began in the early 18<sup>th</sup> century. Before the Revolutionary War, indigo was the main cash crop grown on Hilton Head Island. This crop was subsidized by the British government and the crop was shipped to England each year. It accounted for one third of the value of exports from South Carolina prior to 1776. After the Revolutionary War, the British removed the subsidy and stopped purchasing indigo from their former colonies. The plantation owners on Hilton Head Island had to come up with another crop and Sea Island cotton was that crop. It was first grown successfully at Myrtle Bank Plantation on Hilton Head Island in 1790. Sea Island cotton thrived in a mixture of pluff mud and crushed oyster shells. It had a very long staple fiber that would produce a fabric that felt like silk. It brought prices that were five to six times the prices paid for regular, green, or upland cotton. It was grown throughout the Sea Islands of South Carolina and Georgia and was tremendously profitable for the planters. In 1794 54,000 pounds of Sea Island cotton were exported. By 1801 that had grown to 8,300,000 pounds and by 1860 that figure had doubled to 16,000,000 pounds, which had a market value of

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almost \$6,000,000 in 1860 dollars.

The planters on Hilton Head grew Sea Island cotton on their plantations up until the Civil War. With the invention and improvements to spinning machines, the value of sea-Island cotton soared. It was an era of wealth and elegance for the planter class. Sons were educated in England, daughters carefully nurtured at home. Family portraits were painted by artists of international fame; furniture and silver often came from England. Town houses, buildings of substance and beauty, were at Beaufort (35 miles away), Charleston, or Savannah.

Few physical reminders of the antebellum period remain extant on Hilton Head. The occupation by the United States Army during the Civil War provided the initial disruption to the antebellum landscape and brought about the destruction of many of the island's plantations. Change on the island accelerated rapidly beginning in the 1950s, when Hilton Head emerged as a vacation destination. By 1976 over seventy percent of Hilton Head's acreage was developed, and development has continued at a rapid pace over the last forty years.<sup>15</sup> Resorts and golf courses are now pervasive throughout the island, leaving only a small number of places that retain any semblance of pre-Civil War character.

The ruins of one Hilton Head plantation, the Stoney/Baynard Plantation, were listed on the National Register in 1994, primarily for the archaeological potential of the site. The nomination notes that "Of at least 20 plantations known to have existed on Hilton Head Island, at least six had been totally destroyed by 1987 and the others exhibited highly variable integrity." The nomination goes on to describe the ruined remnant of the Stoney/Baynard Plantation as "relatively well preserved" when compared to the other plantations on the island. The main house of Honey Horn Plantation is extant, but it was begun in 1859 and not finished due to the onset of the Civil War. It was substantially altered and expanded by subsequent owners and does not retain integrity from the antebellum period. The house now serves as the Discovery House of the Coastal Discovery Museum. Along with these two plantations, one in ruins and the other substantially altered, Zion Chapel of Ease Cemetery is one of only a handful of sites that retain physical fabric from the period of Hilton Head's history between the American Revolution and the Civil War.

Among the elite planters buried at the Zion Chapel of Ease Cemetery are:

**William Eddings Baynard** (1800-1849), a wealthy plantation owner who owned 3 plantations on Hilton Head Island (Braddock's Point, Muddy Creek, and Spanish Wells) as well as others in Bluffton and Edisto Island. His fortune came from Sea Island cotton which was the major crop grown on Hilton Head Island from 1790-1861. He also owned the Davenport House in Savannah, Georgia. He had his mausoleum erected in 1846.

**James Kirk** (1780-1850), the Kirk family owned Callawassie Island. James was a wealthy and successful Sea Island cotton planter, known throughout the Lowcountry of South Carolina and

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<sup>15</sup> Michael Trinkley, "Archaeological Survey of Hilton Head Island, Beaufort County, South Carolina" (Columbia, SC: Chicora Foundation, Inc., 1987), 54.

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by the largest British cotton mill owners for many decades. According to the 1850 census of St. Luke's Parish of Beaufort County, SC reveals that he was the second largest cotton producer in the parish. He amassed over 10,000 acres in southern Beaufort and Jasper counties. He built a large home on the banks of the May River, known as Kirk's Bluff or Kirk's settlement. It later became known as the town of Bluffton. He was also the owner of Rose Hill Plantation on the Colleton River and Bonnie Doon Plantation in Colleton County. His daughter, Caroline, married her first cousin, Dr. John Kirk, and as a wedding present received Rose Hill Plantation. The Kirk family donated the land for the Church of the Cross which was built in Bluffton in the 1850's.

**Isaac Baldwin** (1752-1826), he was a member of the Continental Army during the Revolutionary War and rose to the rank of Lieutenant. He was the owner of the Baldwin Plantation. His daughter, Mary, married James Kirk in 1807, when she was 14 years old.

**James Davant** (1744-1803), he was born on Edisto Island and when he was 14 the family settled on Point Comfort Plantation on Hilton Head Island. James served in the local militia during the Revolutionary War and is listed as a member of the Bloody Legion which avenged the death of his younger brother, Charles, who was ambushed by Daufuskie Island Tories in 1781. James owned the following plantations on Hilton Head Island at the time of his death- Marshlands, Point Comfort, Sand Hill, Possum Point, and Folly Field.

**Thomas Barksdale** (1795-1832), owned the following plantations- Skull Creek, Calibogia, and Baldwin. He died without an heir and his estate was valued at over \$42,000. Most of his Skull Creek Plantation was sold to Squire William Pope. The balance of that plantation was sold to William Seabrook of Edisto Island. In 1836 his widow, Martha Stoney Barksdale, married her first cousin, the Reverend Joseph A. Lawton and Calibogia Plantation then became known as Lawton Plantation.

### **Zion Chapel of Ease**

St. Luke's Parish, including Hilton Head Island, was formed from St. Helena's Parish by an act of the South Carolina Colonial Assembly on May 23, 1767. A new church to service the Parish was not built until c. 1787, and it was located between Coosawhatchie and Scriven's Ferry on Eutaw Road (present day Route 170). The white population on Hilton Head Island immediately following the American Revolution was made up of about twenty-five families. The planters on the island determined to build their own place of worship that would be within a reasonable distance of their homes. The chapel was constructed in the transition from the Anglican Church to the Episcopal Church, part of the post-Revolution effort to disassociate with Great Britain, and indeed was the first church constructed on the island following the war. It would remain the only church on the island before the Civil War.

In 1788, Captain John Stoney and Mr. Isaac Fripp built the Zion Chapel of Ease on Hilton Head Island for its residents, and services were alternated between the new chapel and the parish church. The building was of wood on a brick foundation, 40' x 30'. It was furnished with an altar, prayer desks, pulpit, and pews. The name Zion Chapel of Ease was chosen in part to reference the ease with which local parishioners could reach it. The main Parish church was eighteen miles away on the mainland and there was no bridge at that time. The Chapel and its

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immediate vicinity were a place of community gathering and the center of island activities in the first half of the nineteenth century. The Mills Atlas of 1825 shows that adjacent to the church was a Militia Muster House and a Masonic Lodge. Parishioners could reach the church by carriage or by boat through Broad Creek. The necessity for a chapel of ease was indicative of the remote and isolated nature of the island, as well as the wealth and importance of the people who lived there. The Baldwin, Barksdale, Baynard, Chaplin, Davant, Fripp, Kirk, Pope, Stoney, and Webb families worshipped at the Zion Chapel of Ease. These families were among the wealthiest in South Carolina and among the early and significant European settlers on Hilton Head Island. While the white population of the island was small, they were disproportionately wealthy, most through their association with long-staple cotton production, and were a group that the parish wanted to retain as members. Construction of the chapel of ease was one way to facilitate that goal.

There were several temporary rectors of the Zion Chapel of Ease at first, but the first permanent rector was Philip Mathews, whose family became prominent landowners on the island. The Reverend Philip Mathews became the first permanent minister of the Zion Chapel of Ease in the early 1820's and would hold that position until his death in 1828. In 1833 the Rt. Rev. Nathaniel Bowen, Third Bishop of South Carolina, consecrated the Zion Chapel, it having been, the record cryptically says, "thrown out of use as to the worship for which it had been originally erected, but now happily recovered." At this time a silver communion service was ordered from the Barnard Brothers Silversmiths in London, England. The chalices bear the inscription: "Zion Chapel, Hilton Head, 1834." Diocesan records show that Divine Services were regularly held in the Zion Chapel until November of 1861 when the plantation owners left Hilton Head as the Union Army began its occupation of the island.

When the Rev. Dr. James Stoney (1820-1870), a great-grandson of Captain John Stoney, builder of Zion Chapel, was able to return to his Rectorship of the Church of the Cross in Bluffton in 1867, his 1868 report says that the Zion Chapel, having been built of wood, had entirely disappeared, its Eucharistic silver and all its furnishings, altar, prayer desks, pulpit, and pews were all gone. What precisely became of the chapel is not known, but one theory that seems likely is that the materials were appropriated by Freedpeople living on the island during the Civil War in order to construct temporary housing.

Hilton Head Island was occupied by the Union Army from November 1861 until the end of the war and it quickly became a destination for enslaved people who were able to escape into Union lines. Formerly enslaved people developed a town that they called Mitchelville, named for Union Army General Ormsby M. Mitchel, in the shadow of the Union Army encampment. Prior to the Emancipation Proclamation of January 1, 1863, slaves who escaped into Union lines were deemed "contraband of war," a class of property that could be legally confiscated under accepted laws of war. The policy developed out of the exigencies of war, namely the willingness of enslaved people to vote with their feet and flee into Union lines, in the summer of 1861 and was later given legal sanction by the U.S. Congress, first by the Confiscation Act of 1861 (signed August 6, 1861) and then by the Act Prohibiting the Return of Slaves (passed March 13, 1862). The actions of the Army and Congress, along with, most importantly, enslaved people themselves, brought waves of so-called "contrabands" to Hilton Head and allowed Mitchelville

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to develop as something akin to a maroon colony, with semi-permanent housing, the provision of basic social services, and even a local government apparatus.

That these formerly enslaved people may have appropriated materials from the Zion Chapel of Ease would fit with patterns seen elsewhere during the war. In South Carolina, a documented example of this type of appropriation took place at Williams Parish (Sheldon) Church, also in Beaufort County. For decades, local memory had held that the church was burned by marauding Union troops in 1865 during General William T. Sherman's Carolinas Campaign. A collection of correspondence from the Leverett family published by the University of South Carolina Press in 2000, however, revealed evidence that the church had, in fact, survived the war and was only dismantled after the conflict. Rev. Charles Leverett had served the small congregation at Sheldon from 1846-1858. Writing in 1868, Leverett said of the church, "Sheldon Church is not burnt down. It has been torn up inside somewhat but it could be repaired," noting also that he saw "fragments of Sheldon Church all about" Beaufort.<sup>16</sup> The implication was that Freedpeople, and possibly also white refugees who returned to the island after the war, had been the ones to dismantle the church, not soldiers in Sherman's army.

While the fate of the chapel itself remains a mystery, the fate of the Eucharistic silver is not. On July 17, 1956, the Reverend John W. Hardy, Rector of St. Helena's Parish sent a letter to the Right Reverend Albert Thomas, Bishop of the Diocese of South Carolina. The letter relates how a gentleman had purchased two silver goblets in a second hand store in Philadelphia as a gift for his daughter. She refused to accept them when she saw that they were communion chalices and she was able to read the inscription. The man was traveling south and dropped the chalices off at the rectory of St. Helena's Parish. Reverend Hardy stated that he will hold the chalices and will be glad to give them to any Episcopal mission church that is established on Hilton Head Island. He was true to his word. The chalices were used in the inaugural service at Saint Luke's Episcopal Church on Hilton Head Island on Christmas Eve, 1964, and are still being used at that church to this day.

### **Mortality – Antebellum Period**

The details of the lives of the Hilton Head planters are revealed in the cemetery, such as the high child mortality rate, illustrated by the large number of graves for infants and young children. The Kirk Family Plot contains the graves of seven children, ranging from infants, presumably newborn, to a fifteen-year-old girl. Given their dates of birth, it is probable that these are all children of James and Mary E. Kirk, who are buried adjacent to the seven children. Despite this incredible loss, several of James and Mary's children survived to adulthood, as evidenced by their patronage of their parents' marker. Likewise, the dangers of childbirth are also written in the cemetery markers. For example, Mary Davant's date of death is recorded on her marker as May 15, 1818, the same as the birthdate of her son, John, as inscribed on his adjacent marker (the

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<sup>16</sup> Jennifer Whitmer Taylor, "The Sherman Myth Strikes Back: The Leverett Family Letter and Old Sheldon Church" [blog], <https://reconstructingreconstruction.wordpress.com/2014/08/19/the-sherman-myth-strikes-back-the-leverett-family-letters-and-old-sheldon-church/>; "Milton Maxcy Leverett to His Mother," February 3, 1866, Frances Wallace Taylor, Catherine Taylor, and J. Tracy Power, eds., *The Leverett Letters: Correspondence of a South Carolina Family, 1851-1868* (Columbia: University of South Carolina Press, 2000), 403-404.

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child died less than two months after his mother). From such inscriptions, a substantial amount of information can be gleaned regarding life and death among the small population of Hilton Head's planter elite.

### **Hilton Head Island**

Prior to the Civil War the island featured twenty-four plantations that were growing Sea Island cotton. After the Union Army and Navy occupation of the island from 1861-1868, 99% of the island's residents were descendants of former slaves. They remained isolated on the island with no bridge, no electricity, and no telephone service until the 1950's. The Hilton Head Company began lumbering operations on the island in 1950 and the modern development of the island began in 1956 when Charles Fraser laid out his plans for Sea Pines Plantation. Subsequent development of the island has made it a premier resort destination that attracted 2.7 million visitors in 2015.

### **Heritage Library Hilton Head Island**

The Heritage Library is an all-volunteer, non-profit organization focused on local history, historic preservation, and family history. The Heritage Library was originally founded in 1997 as a genealogy research center. In 2005, the Hilton Head Historical Society, which was founded in 1961 by Dr. Robert Peeples, became part of the Heritage Library. The Heritage Library offers classes on genealogy research, as well as lectures on local history, tours of Fort Mitchel and Zion Cemetery, and a wide variety of classes on the history of Hilton Head and the Lowcountry. There are currently about sixty-five volunteers at the Hilton Head location, ten of whom work in the History Department. There are also six volunteers at the Beaufort branch which is located in the Santa Elena History Center. The Heritage Library owns and maintains two historic sites: the Civil War coastal defense battery known as Fort Mitchel and the cemetery of the Zion Chapel of Ease. The Heritage Library has begun a capital campaign with a goal of raising the funds necessary to restore the Baynard Mausoleum at the Zion Cemetery. The Department of Historic Preservation at the Savannah College of Art and Design (SCAD) has conducted several studies of the structure and the Heritage Library is following their recommendations for its restoration. Professor Thomas Taylor of SCAD refers to the mausoleum as an architectural gem. In 2016 the Heritage library erected an Outdoor Learning Center at the cemetery to conduct history lectures, a walking ghost tour, and host field trips for local schoolchildren and their teachers.

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreage of Property** 2.43 acres

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                          |                         |
|--------------------------|-------------------------|
| 1. Latitude: 32.201672 N | Longitude: -80.699790 W |
| 2. Latitude:             | Longitude:              |
| 3. Latitude:             | Longitude:              |
| 4. Latitude:             | Longitude:              |

St. Luke's Parish Zion Chapel of Ease Cemetery  
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**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

**Verbal Boundary Description** (Describe the boundaries of the property.)

The property is bordered on the East by William Hilton Parkway and on the West by Broad Creek. To the South the property is adjacent to the building and land owned by the Darling Eye Center. The property line on the North, just past the parking area, is adjacent to some land owned today by the Town of Hilton Head Island. The boundary is shown as the shaded area on the accompanying Beaufort Co. Tax Map and corresponds to Beaufort County tax parcel R510-008-000-0018-0000.

**Boundary Justification** (Explain why the boundaries were selected.)

The western boundary is a body of water, Broad Creek. The eastern boundary is a road that has been in its current position at least since the 1825 Mills Atlas map was made. The other boundaries were determined when the adjacent land was sold in the 19<sup>th</sup> century.

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**11. Form Prepared By**

name/title: Iva Roberts Welton, Heritage Library Board of Directors & Ludwig Benfante,  
President of the Heritage Library Board of Directors, with assistance of SHPO staff  
organization: Heritage Library Foundation  
street & number: 852 William Hilton Parkway  
city or town: Hilton Head Island state: SC zip code: 29926  
e-mail ivasouth@aol.com loubenfante@yahoo.com  
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date: June 30, 2017

St. Luke's Parish Zion Chapel of Ease Cemetery  
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### **Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### **Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### **Photo Log**

Name of Property: St. Luke's Parish Zion Chapel of Ease Cemetery

City or Vicinity: Hilton Head Island

County: Beaufort

State: SC

Photographer: Alberta Norton, E.W. Alstaetter, Ludwig Benfante, Ehren Foley, Virginia Harness

Date Photographed: 2011, 2012, 2015, 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1: A panoramic view of the cemetery from the parking lot looking southwest

Photo 2: A panoramic view of the cemetery Broad Creek on the right, view southwest

Photo 3: The cemetery driveway entrance looking towards the southwest

Photo 4: South Carolina historical marker for the Zion Chapel of Ease and Cemetery

Photo 5: An informational sign about the history of the Zion Chapel of Ease

St. Luke's Parish Zion Chapel of Ease Cemetery

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- Photo 6: Exterior view of front of Baynard Mausoleum, view west
- Photo 7: Rear of Baynard Mausoleum, view southeast
- Photo 8: Pediment detail, front elevation of Baynard Mausoleum, view west
- Photo 9: Baynard Mausoleum detail of inverted torch to left of doorway, view west
- Photo 10: Detail of northeast post of Mausoleum Fence, view west
- Photo 11: Detail of finials on north side of Mausoleum Fence, view south
- Photo 12: Interior view of the Baynard Mausoleum burial chambers, view southwest
- Photo 13: Baynard Mausoleum and Outdoor Learning Center, view northwest
- Photo 14: View of site to the east from rear of Baynard Mausoleum
- Photo 15: View of cemetery looking southeast from Baynard Mausoleum
- Photo 16: Headstones, camera facing east towards William Hilton Parkway
- Photo 17: Headstone of Mary Irvine now partially obscured by a live oak tree
- Photo 18: Headstones of Mary Davant and Samuel & John Davant, view west
- Photo 19: Headstone and footstone of Martha Davant, view west
- Photo 20: Kirk Family Plot, view east
- Photo 21: Kirk Family Plot, view southwest
- Photo 22: View of cemetery grounds from southeast corner
- Photo 23: View of cemetery grounds looking north from gate of Kirk Family Plot
- Photo 24: Headstones of Kirk children in the Kirk Family Plot, view east
- Photo 25: Detail of Kirk Family Plot headstones, view south
- Photo 26: Plaque and headstone of Isaac Baldwin, view east
- Photo 27: Kirk Family Plot fence detail, view south
- Photo 28: Headstones of James Davant and Lydia Davant, view east
- Photo 29: Tombstone detail, willow and urn design on Lydia Davant's marker, view east
- Photo 30: Box tomb tops of Thomas Barksdale (left) and James Stoney (center), view west
- Photo 31: Cenotaph for Captain John Stoney in front of James Stoney's box tomb, view west
- Photo 32: Site detail, view west toward Broad Creek
- Photo 33: Site detail, view southwest toward Broad Creek
- Photo 34: An aerial view of the property (cemetery is obscured under tree cover)
- Photo 35: A cast iron coffin from the Baynard Mausoleum
- Photo 36: Zion Chapel of Ease 1834 silver communion service

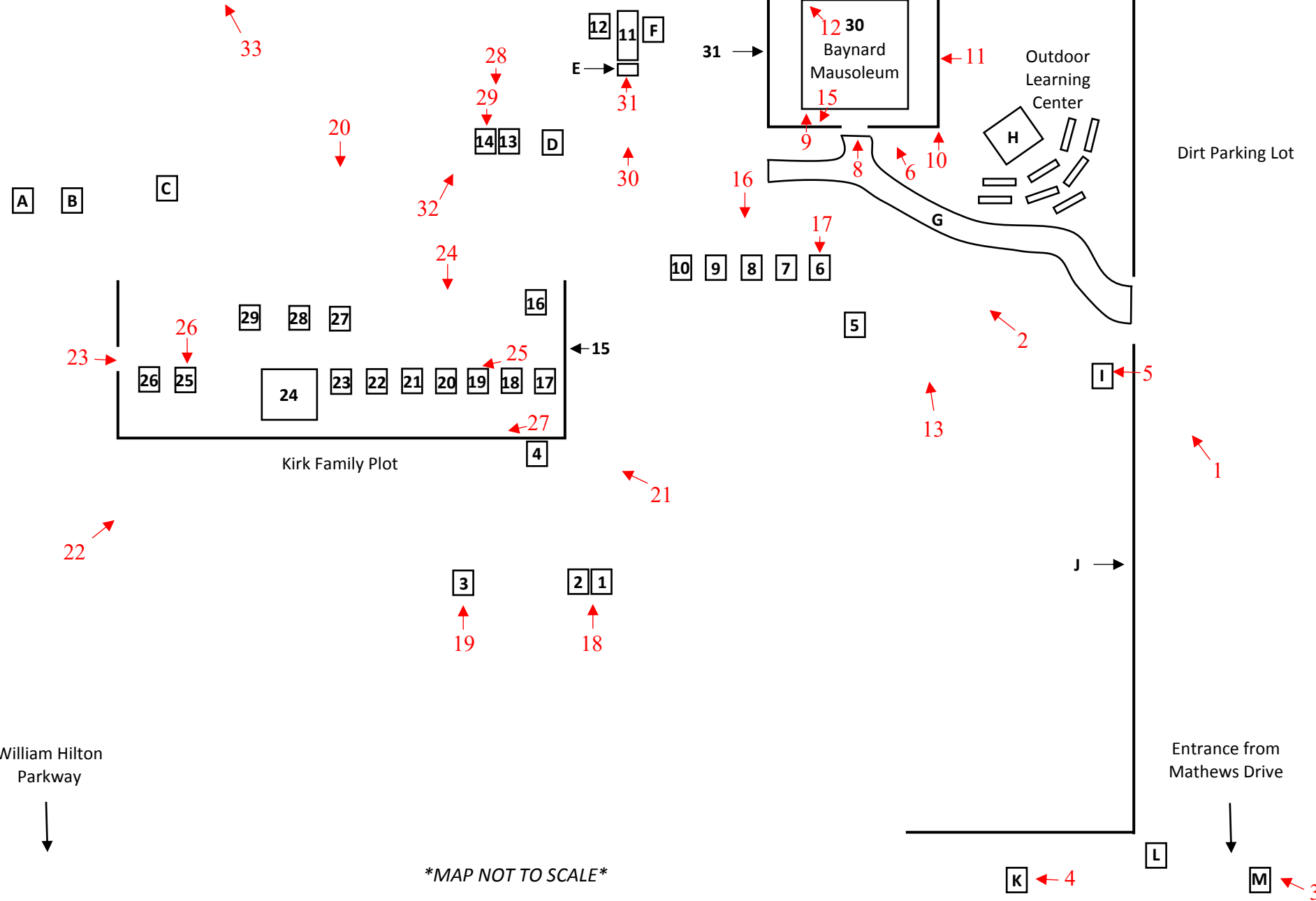
**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

**PHOTO KEY**

Broad Creek  
↑

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\*MAP NOT TO SCALE\*

# St. Luke's Parish Zion Chapel of Ease Cemetery

Hilton Head, Beaufort Co.

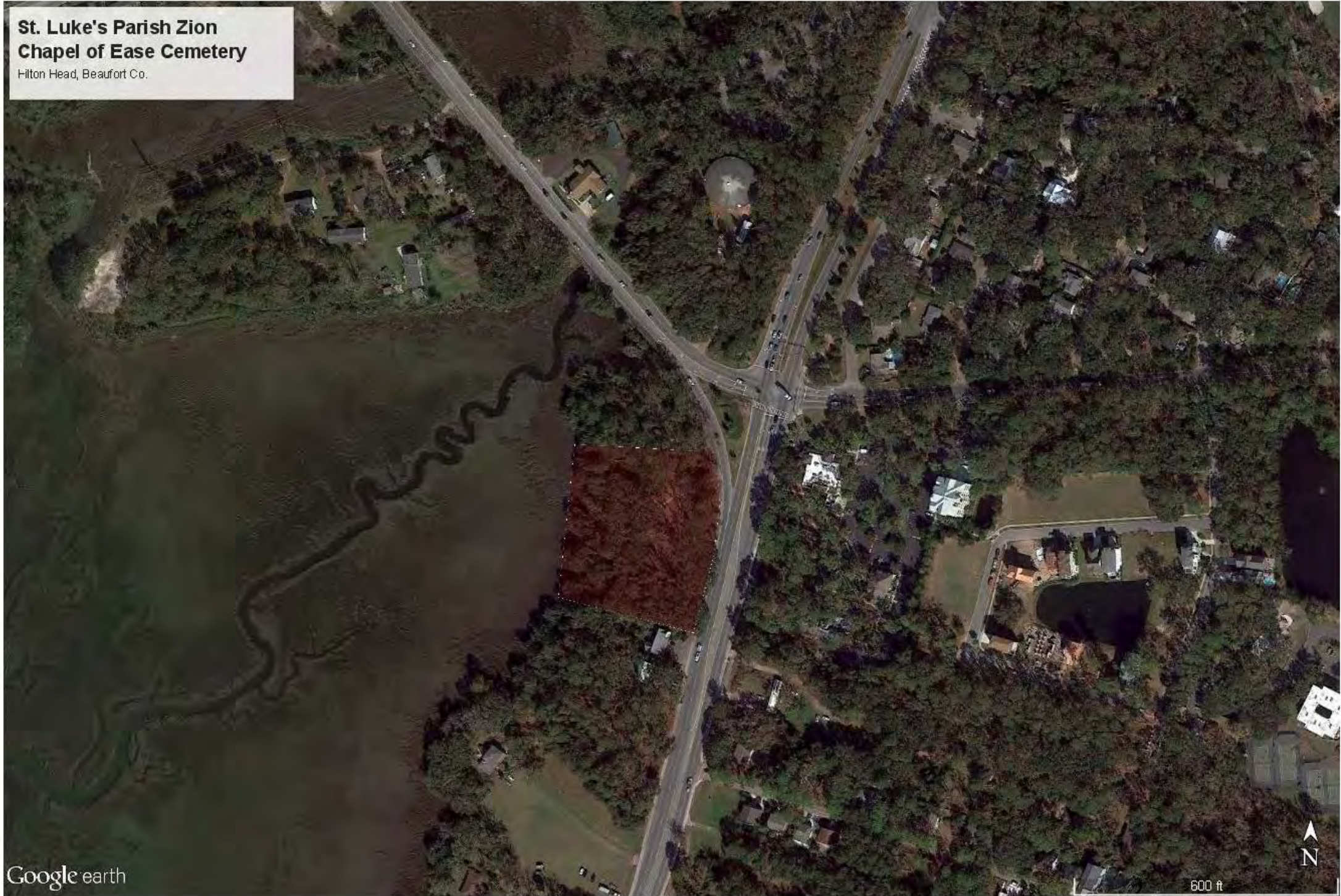


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**St. Luke's Parish Zion  
Chapel of Ease Cemetery**

Hilton Head, Beaufort Co.



**St. Luke's Parish Zion  
Chapel of Ease Cemetery**

Hilton Head, Beaufort Co.

Zion Chapel of Ease Cemetery

Google earth

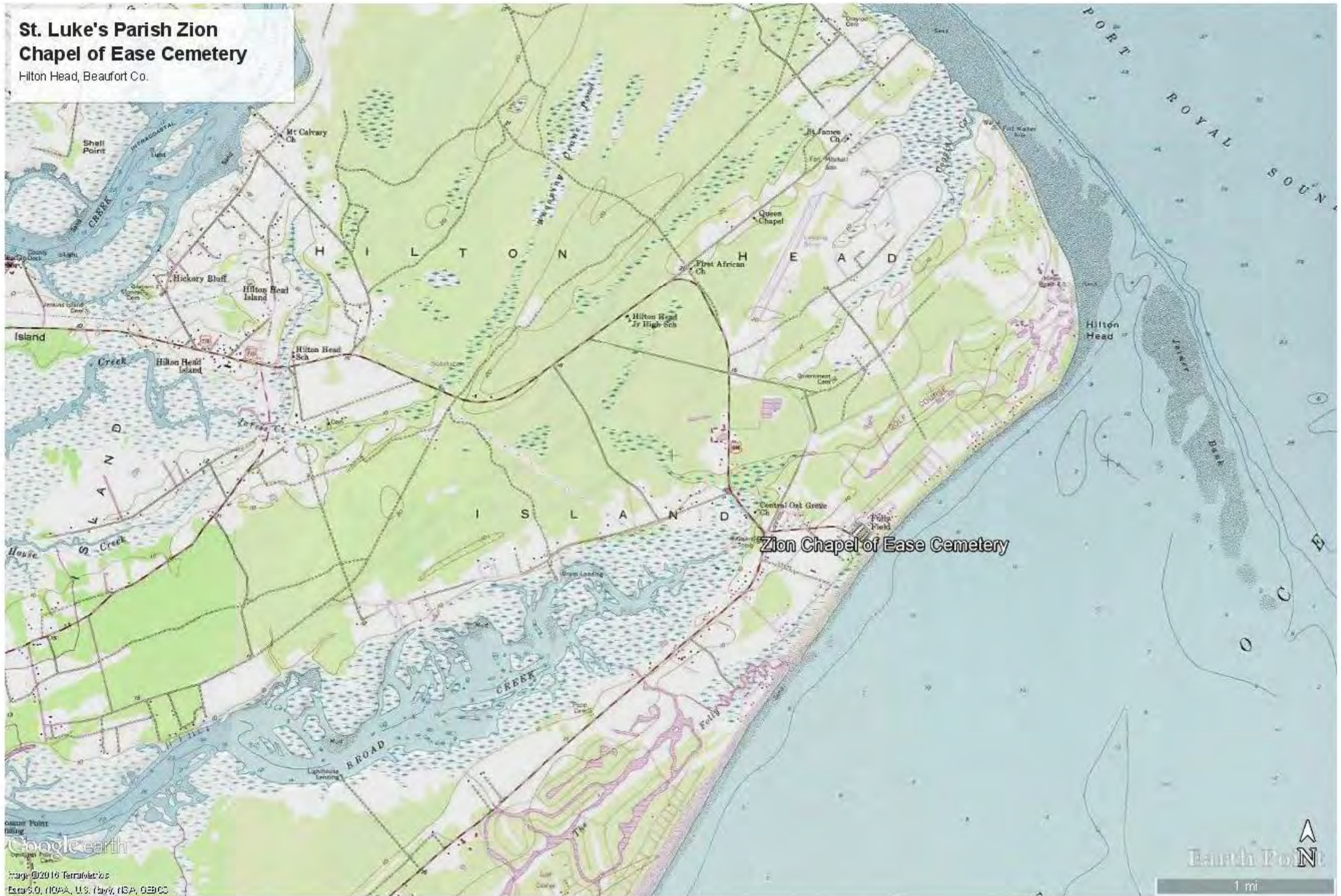
Image ©2016 TerraMetrics  
Data SIO, NOAA, U.S. Navy, NSA, GBCCO



1 mi

# St. Luke's Parish Zion Chapel of Ease Cemetery

Hilton Head, Beaufort Co.



Google earth

Image ©2016 TerraMetrics  
Data S.O., NOAA, U.S. Navy, NSA, GEBCO



1 mi





ENTRANCE

THE HERITAGE LIBRARY'S  
HISTORIC ZION  
CEMETERY  
BAYNARD  
MAUSOLEUM

ZION CHURCH OF BAPTIST  
AND CEMETERY  
ESTABLISHED 1802  
BY THE REV. JAMES H. HARRIS  
PASTOR OF THE CHURCH  
AND CEMETERY  
THE BAPTIST CHURCH OF BAPTIST  
AND CEMETERY  
THE BAPTIST CHURCH OF BAPTIST  
AND CEMETERY  
THE BAPTIST CHURCH OF BAPTIST  
AND CEMETERY



SOUTH

CAROLINA

## ZION CHAPEL OF EASE AND CEMETERY

A Chapel of St. Luke's Parish, established May 23, 1767, built of wood shortly after 1786 under the direction of Captain John Stoney and Isaac Fripp, was consecrated in 1833. Members of the Barksdale, Baynard, Chaplin, Davant, Fripp, Kirk, Mathews, Pope, Stoney, and Webb families worshipped here. By 1868 the chapel was destroyed.

ERECTED BY  
WYOMING HEAD ISLAND HISTORICAL SOCIETY  
1978

## The Site

# Historic Zion Cemetery & Baynard Mausoleum

Home of the Patriots and Planters

## The History

The Zion Chapel of Ease was built in 1788 under the direction of Captain John Stoney and Isaac Fripp. The Colonial Assembly of South Carolina had created St. Luke's Parish in 1767, but the Revolutionary War delayed attempts at church construction until the 1780s. This was the first formal church on Hilton Head Island, a wooden structure on a brick foundation, approximately 30' X 40'. It served as the planter's church and it was located at the center of island activities in the vicinity of a muster house and a Masonic lodge.

Initially, Sunday church services were alternated between the Zion Chapel of Ease on Hilton Head Island and the main parish church, Saint Luke's, in present day Route 170 in Okatie. A chapel of ease provided for the ease and comfort of its parishioners who lived some distance from the main parish church. A preacher would visit the chapel, probably monthly, spend the night with one of his parishioners, and then conduct service that Sunday.

The first permanent minister was the Reverend Philip Mathews in the 1820's. After his death in 1828, the church fell out of use. The church was consecrated in 1833 by the Rt. Rev. Nathaniel Bowen, an Episcopal Bishop, and services were then held regularly until the Civil war.

The church is no longer standing, but its cemetery contains the graves and memorials of four Revolutionary War Patriots: Captain John Stoney, Charles Davant, James Davant, and Isaac Baldwin. In 1846 William Eddings Baynard built his mausoleum, which is the oldest structure still standing on Hilton Head Island.



Site Owned By The Heritage Library 852 William Hilton Parkway, Hilton Head Island, SC 29928 (843) 686-6560 • www.HeritageLib.org





W. E. BAYNARD.

WIFE AND HUSBAND 1858.



WM E. BAYNARD,

TEGRITY AND UPRIGHTNESS













W.M. E. BAYNARD.

FOR HIS OWN BRIGHTNESS











SACILETTI  
IN THE  
MEMORIAL  
CAMP

SACRED  
to the memory of  
Mrs. MARY DAVANT  
wife of J. Davant Junr  
who departed this life  
Nov 15<sup>th</sup> 1818  
aged 29 years  
& 4 months

ESTABLISHED BY  
The Trustees of the  
City of Savannah  
1818. Died March 15<sup>th</sup> 1818  
aged 13 months & 5 days  
This  
JOHN ADWANT  
who was born March  
1818. Died June 1<sup>st</sup>  
1818 aged 17 days

Small, dark, rounded gravestone.



















JAMES LYCURTUS AISH.  
Born 22nd Oct. 1812  
and died at the age  
of about 6 years

TO THE MEMORY

ISAAC BALDWIN  
PVT SC MILITIA  
REVOLUTIONARY WAR  
1752                      +                      1826



SACRED  
to the memory of  
JAMES DAVANT,  
who was born  
September 9<sup>th</sup> 1744,  
& died January 13<sup>th</sup> 1803,  
aged 59 years  
4 months & 4 days.

  
JAMES DAVANT  
REVOLUTIONARY VETERAN  
PVT S.C. MILITIA. 1779-1782  
1744 - 1803

SACRED  
to the memory of  
MRS. LYDIA DAVANT,  
*wife of Jas. Davant Sr.*  
*who departed this life*  
April 20<sup>th</sup> 1795,  
aged 40 years  
& 4 months.





THE RECORDS OF  
THE DEPARTMENT OF THE ARMY  
RECORDS SECTION  
WASHINGTON, D. C.

194 MEMORIAL  
CAPTAIN JOHN EDWARD BARNETT, USMC  
SERVED IN THE 1ST MARINE DIVISION  
AT THE BATTLE OF IWO JIMA  
ON FEBRUARY 19, 1945  
HE WAS THE FIRST MARINE TO  
REACH THE TOP OF MOUNT SURIBACHI  
AND WAS AWARDED THE  
MEDAL OF HONOR FOR HIS  
GALLANT DEEDS  
HE WAS BORN IN  
MAY 14, 1908

VICTOR LEROY JOHNSON III  
FEBRUARY 22, 1920  
NOVEMBER 1, 1991  
A BROTHER OF THE  
ARMY AND THE  
AT REST BENTLEY

IN MEMORIAM

CAPTAIN JOHN STONEY 1749-1821, NATIVE OF IRELAND, SOLDIER IN THE REVOLUTION, PLANTER ON THIS ISLAND, A FOUNDER OF THE EPISCOPAL CHURCH ON HILTON HEAD, THE ANCESTOR OF THE STONEYS OF SOUTH CAROLINA. ALSO OF HIS GRANDSON, JOHN SAFFORD STONEY, ELDEST SON OF JOHN AND ELIZABETH GAILLARD STONEY, WHO DIED IN 1852 IN HIS TWENTY FIFTH YEAR. THEIR EARTHLY REMAINS WITH THOSE OF JAMES STONEY, SON OF CAPTAIN JOHN STONEY, WHO IS COMMEMORATED BY THIS TOMB, REST WHERE THEY WERE INTERRED IN UNMARKED GRAVES AT THE NORTHEASTERN EXTREMITY OF THIS ISLAND. THE TOMB WAS REMOVED TO THIS PLACE FOR SAFEKEEPING MAY 14, 1959.









*Cast-iron coffin from the Baynard mausoleum in the Zion Cemetery.*



National Register of Historic Places  
Memo to File

# Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: St. Luke's Parish Zion Chapel of Ease Cemetery

Multiple Name:

State & County: SOUTH CAROLINA, Beaufort

Date Received: 9/1/2017      Date of Pending List:      Date of 16th Day:      Date of 45th Day: 10/16/2017      Date of Weekly List:

Reference number: SG100000727

Nominator: State

Reason For Review:

Accept       Return       Reject      10/5/2017 Date

Abstract/Summary  
Comments:

Recommendation/  
Criteria

Reviewer Lisa Deline

Discipline Historian

Telephone (202)354-2239

Date 10/5/17

DOCUMENTATION:      see attached comments : No      see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



SOUTH CAROLINA DEPARTMENT OF  
**ARCHIVES • HISTORY**



January 23, 2017

Paul Loether  
National Register Chief  
U.S. Department of the Interior  
National Park Service  
1201 Eye (I) Street, NW (2280)  
Washington, DC 20005

Dear Mr. Loether:

Enclosed is the National Register nomination for the St. Luke's Parish Zion Chapel of Ease Cemetery, in Hilton Head, Beaufort Co., South Carolina. The nomination was approved by the South Carolina State Board of Review as eligible for the National Register of Historic Places under Criteria A, C, and D at the local level of significance. We are now submitting this nomination for formal review by the National Register staff. The enclosed disk contains the true and correct copy of the nomination for the St. Luke's Parish Zion Chapel of Ease Cemetery to the National Register of Historic Places.

If I may be of further assistance, please do not hesitate to contact me at the address below, call me at (803) 896-6182, fax me at (803) 896-6167, or e-mail me at [efoley@scdah.sc.gov](mailto:efoley@scdah.sc.gov).

Sincerely,



Ehren Foley, Ph.D.  
Historian and National Register Coordinator  
State Historic Preservation Office  
8301 Parklane Rd.  
Columbia, S.C. 29223

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

SG-727

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



### 1. Name of Property

Historic name: St. Luke's Parish Zion Chapel of Ease Cemetery

Other names/site number: Zion Chapel of Ease Cemetery and Baynard Mausoleum,

38BU1158

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

### 2. Location

Street & number: 574 William Hilton Parkway

City or town: Hilton Head Island State: South Carolina County: Beaufort

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for entering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets    does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

   national    statewide   X   local

Applicable National Register Criteria:

  X   A    B   X   C   X   D

Elizabeth M. Johnson

1/23/2017

Elizabeth M. Johnson, Deputy State Historic

Preservation Officer:

Date

State or Federal agency/bureau or Tribal Government

St. Luke's Parish Zion Chapel of Ease Cemetery  
Name of Property

Beaufort, S.C.  
County and State

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau  
or Tribal Government

#### 4. National Park Service Certification

I hereby certify that this property is:

- \_\_\_ entered in the National Register
- \_\_\_ determined eligible for the National Register
- \_\_\_ determined not eligible for the National Register
- \_\_\_ removed from the National Register
- \_\_\_ other (explain:)

Signature of the Keeper

Date of Action

#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site

St. Luke's Parish Zion Chapel of Ease Cemetery  
Name of Property

Beaufort, S.C.  
County and State

Structure

Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>1</u>	<u>          </u>	sites
<u>33</u>	<u>1</u>	structures
<u>35</u>	<u>1</u>	objects
		Total

Number of contributing resources previously listed in the National Register N/A

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Religion: Religious Facility

Funerary: Cemetery

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

Work in Progress

Funerary: Cemetery

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Returned

St. Luke's Parish Zion Chapel of Ease Cemetery  
Name of Property

Beaufort, S.C.  
County and State

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Mid 19<sup>th</sup> Century – Classical Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

Walls: BRICK, with Sandstone veneer

Roof: STONE, Limestone

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The 2.43-acre site of the Zion Chapel of Ease Cemetery is located at the corner of Mathews Drive and the heavily travelled William Hilton Parkway on Hilton Head Island, South Carolina. The island is the second largest barrier island on the East Coast of the United States at 69.2 square miles. The site faces in an easterly direction and sits parallel to the headwaters of Broad Creek directly behind the Baynard Mausoleum. The property is well-shaded by a number of large live oak trees. The cemetery itself contains thirty-four markers, including four memorials, two obelisks, a box tomb, and a monument mounted on a pedestal. Many of the markers are tympanum headstones with a willow and urn design and some of these gravesites also include a footstone. One of the markers is outside of the period of significance representing the last burial at the site in 1991. Until the modern development of the island in the middle of the 20<sup>th</sup> century, this cemetery served as the burial place for the white population on the island.

St. Luke's Parish Zion Chapel of Ease Cemetery

Beaufort, S.C.

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County and State

## **Narrative Description**

### **Site**

The entrance to the Zion Chapel of Ease Cemetery is just past the corner of Mathews Drive and William Hilton Parkway, on the northern edge of the cemetery property. There is an entrance sign (photo #21) on the right side of the driveway. Opposite the entrance sign is a landmark sign (photo #24) and behind it is the historic marker (photo #22) for the former site of the Zion Chapel of Ease that was unveiled on April 1, 1973 by the Hilton Head Historical Society. A 200-foot white concrete rail fence covers part of the northern boundary along William Hilton Parkway and also runs the length of the driveway, except for a five foot opening which is the entrance to the cemetery property. The fence is thirty-eight inches high and has a post every ten feet. There is an information sign on the other side of the fence inside the cemetery property. The cemetery property is populated with numerous live oak trees. The Baynard Mausoleum (photo #2-4) is located just to the left of the fence past the opening, and the waters of Broad Creek flow behind the property. A stone paved walkway leads up to the entrance gateway of the Baynard Mausoleum. To the right of the walkway and arranged in a semicircle are eight wooden benches and a speaker's platform installed in 2016 (photo #17-18) and used for educational programs. The southern edge of the cemetery is bordered by Broad Creek. To the north boundary of the site, a modern fence was added, as well as a dirt parking area for visitors' convenience.

### **Cemetery**

Entering the cemetery grounds from the north, the Baynard Mausoleum is located to the west of the driveway. To the south of the Baynard Mausoleum are four distinct groupings of gravemarkers. To the southeast of the Baynard Mausoleum is a grouping of six gravestones dating from between 1798 and 1836, for members of the Irvine, Funn, and Webb families. Mary Irvine's tombstone (photo #12) is now partially obscured by a live oak tree which has grown around it. Due south of the mausoleum is a grouping of four grave markers. The northernmost of these was erected in 1991 and is noncontributing. The other three markers were erected between 1821 and 1832 for members of the Stoney and Barksdale families. Just south of the Stoney and Barksdale grouping are three grave markers erected between 1781 and 1803 for the Davant family (photo # 9,15,16). South of the Davant markers are three later grave markers dating from 1890 to 1922, for Schwarzer, Roberts, and Wagner.

At the south end of the cemetery, east of the Davant markers, is the Kirk Family Plot (photo #10-11). The Kirk Family Plot is partially surrounded by a cast iron fence. The fence around the family plot has rusted and been vandalized as the fence at the front of the plot is missing. Many of the finials are missing and the gate is broken and lying on the ground. This plot is composed of eleven gravestones, two obelisks, and a memorial monument for members of the Kirk and Baldwin families, with dates ranging from 1806 to 1858. The Kirk family plot contains the headstones for six Kirk children who did not live past the age of six. The grave of James Sealy, buried in 1819, is located just outside the fenced perimeter of the Kirk Family Plot at the far northern end of the east side of the fence. The eastern side of the cemetery has a smaller number

St. Luke's Parish Zion Chapel of Ease Cemetery

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of grave markers. Martha Davant's 1818 gravestone is located due east of James Sealy's grave, with three additional early nineteenth-century Davant family graves to the north.

The materials used for the grave markers in the cemetery were limestone, marble, and granite. One modern headstone is also located on the site from a burial in 1991 and is non-contributing. Of the remaining historic gravestones on the site, the condition of many of them is poor. The incised lettering on the stones is partially illegible due to weathering and organic material, which can be seen on the stones.

Particularly notable examples of gravestone art include these stones (in chronological order):

**Martha Davant:** (1781-1818), a marble tablet with a willow and urn design. This otherwise secular symbol actually forms the circular arch at the top of the stone, and transforms an otherwise pensive symbol into a message of hope. The "tree of life" growing out of the urn expresses a Western religious understanding of the hope of everlasting life. This stone is signed "More and Lymann Sav."

**James Stoney:** (1772-1827), a box tomb, constructed of brick, with a carved marble slab on top. The marble slab is signed "T. Walker." Thomas Walker established himself as a stonecutter in Charleston in the early 1790's, and was active until the 1830's. Several of his sons and his son-in-law John White also entered the trade. Works by the Walkers and Whites can be seen throughout the Lowcountry. They appear in notable cemeteries throughout the state including Magnolia Cemetery in Charleston.

**Elizabeth Octavia Kirk:** (1830-1845), a marble tablet, set on a sandstone base, with an arched top. The stone was incised by well-known stone carver, W.T. White, of Charleston. He and his brothers were the sons of John White of Scotland. They were part of a dynasty of stone carvers that were most successful throughout the Southeast.

**Rollin H. Kirk:** (1828-1854), a marble obelisk. The obelisk is, to quote McDowell and Meyer in *The Revival Styles in American Memorial Art*, one of the "most pervasive of all the revival forms" of cemetery art. In the Christian religion, the obelisk represents eternity with God. This obelisk was signed by W.T. White.

**Dr. James Kirk:** (1825-1858), a marble obelisk, similar to his brother's, which is signed by J. Salla, a prolific Savannah gravestone carver, who incised "God be merciful unto me" on the obelisk. Obelisks were also considered to be tasteful, patriotic, and perhaps most importantly, were less costly than large and elaborate sculpted monuments.

### Mausoleum

The Baynard Mausoleum was erected in 1846. The rectangular plan Classical Revival style 20-chamber mausoleum is constructed of brick with a red sandstone veneer formed to resemble ashlar masonry. The structure features quoins, a wide, unadorned cornice line, and triangular pediments on the two gable ends. The front gable roof is made up of multiple slabs of limestone.



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Within the pediment on the gable end at the front of the mausoleum is a raised letter inscription which reads: "Wm. E. Baynard- Integrity and Uprightness." On both sides of the entrance door to the mausoleum are large inverted torches, which symbolize a life extinguished. The mausoleum is surrounded by a cast iron fence with concrete corner posts embossed with acanthus leaves at the top. Many of the finials, some of which depict acanthus leaves, are missing. The symbolism and meaning associated with the acanthus is that of enduring life, and the plant is traditionally displayed at funerary celebrations. Acanthus symbolizes immortality in Mediterranean countries.

In 1930, Chlotilde Martin was hired by the *Charleston News and Courier* to produce a "series of illustrated stories about the estates in coastal South Carolina purchased and improved by wealthy men..." During her visit to Hilton Head Island, Ms. Martin visited the cemetery of the Zion Chapel of Ease and wrote the following:

"This is an old grave vault, centered by a tall, brown stone vault whose heavy doors hang open and the skeletons of whose rotted coffins lie exposed in a curious world. At the top of the vault is the inscription: 'Wm. E. Baynard - Integrity and Uprightness.'

There is no date. The vault is a handsome affair with room for many coffins. Two of the coffins are form fitting and made of metal. These, however, have rusted and fallen to pieces at the bottom. Other coffins have been desecrated; the tops pried open, and contain only a gruesome dust. The outer doors of the vault are massive affairs made of two thicknesses of heavy wood. The inner doors are of marble, one of which is broken...It is said that the vault, which had been sealed, was burst open by Yankee soldiers who believed it contained valuables."

One of the cast iron coffins mentioned by Ms. Martin is currently being kept in storage by the Heritage Library (photo #30).

The mausoleum's current condition shows visible signs of damage ranging from loss in stone to failure in the roofing system due to the decay of the original wood rafters, leaving the limestone slabs to slip down increasing the risk of total destruction. A study done by Savannah College of Art and Design (SCAD) in 2013 identified a number of issues with the mausoleum's structure. Dr. Thomas Taylor and his Historic Preservation class spent two days on the site surveying the markers and assessing the condition of the mausoleum. Because of the exceedingly high moisture content of the mausoleum's walls, the SCAD study resulted in several recommendations. In response, a modern removable nylon roof covering has been added to keep moisture out of the structure and wooden support beams were previously added to the interior to support the weight of the roof. These structural supports are also removable. The support beams were added in 2005 and the nylon roof covering was added to the structure in 2014. Other suggestions that have been implemented include the thinning of the trees above the mausoleum in order to allow more sunlight to hit the structure, and the venting of the wooden door at the mausoleum's entrance. No other additions or repairs have been made to the mausoleum, maintaining the integrity of the structure.

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Dr. Taylor returned to the site in 2015 with another class and they found the moisture content of the walls to be in an acceptable range to allow restoration efforts to begin. Consequently, the Heritage Library began a capital campaign in October of 2015 to raise the funds needed for the restoration. The restoration process will involve removing the limestone roof and rebuilding the support beams for the roof. The cast iron fence that surrounds the mausoleum has been vandalized, and some of the finials and the gate are missing. Also missing are the white marble doors that were located at the entrance into the tomb. The Hilton Head Historical Society affixed a new door to the mausoleum's entrance in 1986. Within the fence surrounding the mausoleum and three inches below the surface is a red sandstone tile floor. The walls of the twenty burial chambers within the mausoleum still show evidence of a white stucco material applied over the brick.

**Returned**

St. Luke's Parish Zion Chapel of Ease Cemetery  
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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

SOCIAL HISTORY

ART/Funerary Art

ARCHAEOLOGY/Historic—Non-Aboriginal

**Period of Significance**

1788-1922

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1788

1795

1833

1846

**Significant Persons**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

W.T. White

T. Walker

J. Salla

More and Lymann Sav.

Returned

St. Luke's Parish Zion Chapel of Ease Cemetery  
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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Zion Chapel of Ease Cemetery is significant at the local level under Criterion A in the area of Exploration/Settlement for its association with the early European settlement and development of Hilton Head Island. It is also significant under Criterion C for its distinctive funerary art from the eighteenth and early nineteenth centuries. Criterion D applies because of the site's potential to yield significant information through archeological study, which the owner of the property, the Heritage Library, plans to begin in the near future. Among the important questions that archeological study could help to answer is the original location and orientation of the St. Luke's Parish Zion Chapel of Ease, which was destroyed by unknown causes some time in the 1860s. The period of significance extends from 1788, the date of construction of the chapel, to 1922, the date of the second to last known burial at the site. The end date to the period of significance also represents the importance of this cemetery as the only white cemetery on Hilton Head Island until the mid-twentieth century. The cemetery markers and the Baynard Mausoleum are now all that is left on the historic site of the St. Luke's Parish Episcopal Church Zion Chapel of Ease. The chapel was built in 1788 and was extant until at least the start of the Civil War. Its precise fate is unknown, but the chapel was destroyed sometime between 1861 and 1868. The cemetery is located adjacent to the former site of the Zion Chapel of Ease. Although the chapel itself is gone, the extant cemetery continues to convey the historic significance of this site for the early Hilton Head planter community. The Zion Chapel of Ease Cemetery is an extremely rare piece of physical above-ground evidence of the colonial and antebellum history of the island. Indeed, the Baynard Mausoleum located within the cemetery, and constructed in 1846, is the oldest intact structure on the island. The cemetery is the burial place of many members of prominent early Hilton Head families and also features grave markers crafted by prominent master stone carvers from Savannah and from Charleston, some ninety-five miles to the north. The cemetery therefore represents the history of the small but wealthy sea island community of Hilton Head between the American Revolution and the Civil War. The cemetery's markers are also significant as representative of funerary art from the late eighteenth and early nineteenth centuries. A small number of markers within the cemetery are signed by stone carvers, at least two of which were master carvers operating out of Charleston: Thomas Walker and W.T. White.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

## **SOCIAL HISTORY**

### **Zion Chapel of Ease**

St. Luke's Parish, including Hilton Head Island, was formed from St. Helena's Parish by an act of the South Carolina Colonial Assembly on May 23, 1767. A new church to service the Parish was not built until c. 1787, and it was located between Coosawhatchie and Scriven's Ferry on Eutaw Road (present day Route 170). The population on Hilton Head Island immediately following the American Revolution was made up of about twenty-five families. The planters on the island determined to build their own place of worship that would be within a reasonable distance of their homes. The chapel was constructed in the transition from the Anglican Church to the Episcopal Church, part of the post-Revolution effort to disassociate with Great Britain, and indeed was the first church constructed on the island following the war. It would remain the only church on the island before the Civil War.

In 1788, Captain John Stoney and Mr. Isaac Fripp built the Zion Chapel of Ease on Hilton Head Island for its residents, and services were alternated between the new chapel and the parish church. The building was of wood on a brick foundation, 40' x 30'. It was furnished with an altar, prayer desks, pulpit, and pews. The name Zion Chapel of Ease was chosen in part to reference the ease with which local parishioners could reach it. The main Parish church was eighteen miles away on the mainland and there was no bridge at that time. The Chapel and its immediate vicinity were a place of community gathering and the center of island activities in the first half of the nineteenth century. The Mills Atlas map of 1825 (photo #1) shows that adjacent to the church was a Militia Muster House and a Masonic Lodge. Parishioners could reach the church by carriage or by boat through Broad Creek. The necessity for a chapel of ease was indicative of the remote and isolated nature of the island, as well as the wealth and importance of the people who lived there. While the white population of the island was small, they were disproportionately wealthy, most through their association with long-staple cotton production, and were a group that the parish wanted to retain as members. Construction of the chapel of ease was one way to facilitate that goal.

The Baldwin, Barksdale, Baynard, Chaplin, Davant, Fripp, Kirk, Pope, Stoney, and Webb families worshipped at the Zion Chapel of Ease. These families were among the wealthiest in South Carolina and among the early and significant European settlers on Hilton Head Island. Isaac Baldwin, Charles Davant, James Davant, and John Stoney all fought in the Patriot militia during the Revolutionary War. The planters eventually derived their wealth from planting and harvesting Sea Island cotton on their plantations. Before the Revolutionary War, indigo was the main cash crop grown on Hilton Head Island. This crop was subsidized by the British government and the crop was shipped to England each year. It accounted for one third of the value of exports from South Carolina prior to 1776. After the Revolutionary War, the British

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removed the subsidy and stopped purchasing indigo from their former colonies. The plantation owners on Hilton Head Island had to come up with another crop and Sea Island cotton was that crop. It was first grown successfully at Myrtle Bank Plantation on Hilton Head Island in 1790. Sea Island cotton thrived in a mixture of pluff mud and crushed oyster shells. It had a very long staple fiber that would produce a fabric that felt like silk. It brought prices that were five to six times the prices paid for regular, green, or upland cotton. It was grown throughout the Sea Islands of South Carolina and Georgia and was tremendously profitable for the planters. In 1794 54,000 pounds of Sea Island cotton were exported. By 1801 that had grown to 8,300,000 pounds and by 1860 that figure had doubled to 16,000,000 pounds, which had a market value of almost \$6,000,000 in 1860 dollars. All the planters named above were growing Sea Island cotton on their plantations up until the Civil War. With the invention and improvements to spinning machines, the value of sea-Island cotton soared and clothed the European upper class in finery.

It was an era of wealth and elegance for the planter class. Sons were educated in England, daughters carefully nurtured at home. Family portraits were painted by artists of international fame; furniture and silver often came from England. Town houses, buildings of substance and beauty, were at Beaufort (30 miles away) or in Charleston. Of note was William Eddings Baynard's town house. Among Savannah's architectural gems, the Isaiah Davenport House (built in 1820) became Baynard's main home in 1840 and he lived there until he died in 1849. The house stayed in the family until 1955. Today it is the home of the Savannah Historical Foundation. Also in Savannah, on St. Julian Street, there is a house today which bears a plaque that is inscribed "The Town House of William Pope, Planter of Hilton Head Island. Built about 1810."

There were several temporary rectors of the Zion Chapel of Ease at first, but the first permanent rector was Philip Mathews, whose family became prominent landowners on the island. The Reverend Philip Mathews became the first permanent minister of the Zion Chapel of Ease in the early 1820's and would hold that position until his death in 1828. In 1833 the Rt. Rev. Nathaniel Bowen, Third Bishop of South Carolina, consecrated the Zion Chapel, it having been, the record cryptically says, "thrown out of use as to the worship for which it had been originally erected, but now happily recovered." At this time a silver communion service was ordered from the Barnard Brothers Silversmiths in London, England. The chalices bear the inscription: "Zion Chapel, Hilton Head, 1834 (photo #20)." Diocesan records show that Divine Services were regularly held in the Zion Chapel until November of 1861 when the plantation owners left Hilton Head as the Union Army began its occupation of the island.

When the Rev. Dr. James Stoney (1820-1870), a great-grandson of Captain John Stoney, builder of Zion Chapel, was able to return to his Rectorship of the Church of the Cross in Bluffton in 1867, his 1868 report says that the Zion Chapel, having been built of wood, had entirely disappeared, its Eucharistic silver and all its furnishings, altar, prayer desks, pulpit, and pews were all gone. What precisely became of the chapel is not known, but one theory that seems likely is that the materials were reappropriated by Freedpeople living on the island during the Civil War in order to construct temporary housing.

Hilton Head Island was occupied by the Union Army from November 1861 until the end of the

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war and it quickly became a destination for enslaved people who were able to escape into Union lines. Formerly enslaved people developed a town that they called Mitchelville, named for Union Army General Ormsby M. Mitchel, in the shadow of the Union Army encampment. Prior to the Emancipation Proclamation of January 1, 1863, slaves who escaped into Union lines were deemed “contraband of war,” a class of property that could be legally confiscated under accepted laws of war. The policy developed out of the exigencies of war, namely the willingness of enslaved people to vote with their feet and flee into Union lines, in the summer of 1861 and was later given legal sanction by the U.S. Congress, first by the Confiscation Act of 1861 (signed August 6, 1861) and then by the Act Prohibiting the Return of Slaves (passed March 13, 1862). The actions of the Army and Congress, along with, most importantly, enslaved people themselves, brought waves of so-called “contrabands” to Hilton Head and allowed Mitchelville to develop as something akin to a maroon colony, with semi-permanent housing, the provision of basic social services, and even a local government apparatus.

That these formerly enslaved people may have reappropriated materials from the Zion Chapel of Ease would fit with patterns seen elsewhere during the war. In South Carolina, a documented example of this type of reappropriation took place at Williams Parish (Sheldon) Church, also in Beaufort County. For decades, local memory had held that the church was burned by marauding Union troops in 1865 during General William T. Sherman’s Carolinas Campaign. A collection of correspondence from the Leverett family published by the University of South Carolina Press in 2000, however, revealed evidence that the church had, in fact, survived the war and was only dismantled after the conflict. Rev. Charles Leverett had served the small congregation at Sheldon from 1846-1858. Writing in 1868, Leverett said of the church, “Sheldon Church is not burnt down. It has been torn up inside somewhat but it could be repaired,” noting also that he saw “fragments of Sheldon Church all about” Beaufort.<sup>1</sup> The implication was that Freedpeople, and possibly also white refugees who returned to the island after the war, had been the ones to dismantle the church, not soldiers in Sherman’s army. It is possible, though perhaps unlikely, that further study may offer more clues as to what exactly became of the Zion Chapel of Ease here on Hilton Head Island.

While the fate of the chapel itself remains a mystery, the fate of the Eucharistic silver is not. On July 17, 1956, the Reverend John W. Hardy, Rector of St. Helena’s Parish sent a letter to the Right Reverend Albert Thomas, Bishop of the Diocese of South Carolina (photo #29). The letter relates how a gentleman had purchased two silver goblets in a second hand store in Philadelphia as a gift for his daughter. She refused to accept them when she saw that they were communion chalices and she was able to read the inscription. The man was traveling south and dropped the chalices off at the rectory of St. Helena’s Parish. Reverend Hardy stated that he will hold the chalices and will be glad to give them to any Episcopal mission church that is established on Hilton Head Island. He was true to his word. The chalices were used in the inaugural service at Saint Luke’s Episcopal Church on Hilton Head Island on Christmas Eve, 1964, and are still

<sup>1</sup> Jennifer Whitmer Taylor, “The Sherman Myth Strikes Back: The Leverett Family Letter and Old Sheldon Church” [blog], <https://reconstructingreconstruction.wordpress.com/2014/08/19/the-sherman-myth-strikes-back-the-leverett-family-letters-and-old-sheldon-church/>; “Milton Maxcy Leverett to His Mother,” February 3, 1866, Frances Wallace Taylor, Catherine Taylor, and J. Tracy Power, eds., *The Leverett Letters: Correspondence of a South Carolina Family, 1851-1868* (Columbia: University of South Carolina Press, 2000), 403-404.



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being used at that church to this day.

### **Cemetery**

The first burial at the Zion Chapel of Ease Cemetery was that of Lydia Davant in 1795. The cemetery is the final resting place of two Revolutionary War Patriots, James Davant and Isaac Baldwin. Charles Davant, the only Patriot casualty on the island during the Revolutionary War, was buried at his plantation, Two Oaks, in 1781, but later memorialized at the chapel cemetery. Captain John Stoney was killed in a hunting accident near Fish Haul Creek and was buried where he fell in 1821, but also has a memorial at the cemetery.

In 1846, William Eddings Baynard, a local planter, built a 20-chamber mausoleum for himself and his large family. The mausoleum gable reads, "W. E. Baynard, Integrity and Uprightness." Mr. and Mrs. Baynard were buried in cast iron caskets such as those from the Fisk and Raymond Company in Providence, Rhode Island. These coffins were like a form fitting sarcophagus, with a glass faceplate. An article that appeared in *The State* newspaper in Columbia, SC, in 1901 reports that the mausoleum had been broken into and its coffins, including the two cast iron ones, had been opened and strewn about the ground. The mausoleum would not be sealed again until the Hilton Head Historical Society had a door affixed to the mausoleum's entrance in 1986.

Among the prominent people buried at the Zion Chapel of Ease Cemetery are:

**William Eddings Baynard** (1800-1849) a wealthy plantation owner who owned 3 plantations on Hilton Head Island (Braddock's Point, Waddy Creek, and Spanish Wells) as well as others in Bluffton and Edisto Island. His fortune came from Sea Island cotton which was the major crop grown on Hilton Head Island from 1790-1861. He also owned the Davenport House in Savannah, Georgia. He had his mausoleum erected in 1846. According to the Reverend Dr. Robert E.H. Peeples, Baynard's funeral service was a monumental affair on the island in 1849. All the plantation owners shut down their operations for the day and their slaves lined the roads to pay their respects to the departed Mr. Baynard as the funeral procession passed on its way to the Zion Chapel of Ease. A black-draped wagon carrying his body led the procession, followed by the Baynard's formal black carriage and numerous other carriages which transported family and friends. His funeral was attended by all the Island plantation owners- Stoney, Kirk, Pope, Lawton, Drayton, and Seabrook. His brother, Ephraim, escorted Mrs. Baynard, who was expecting their eighth child at the time, and her seven children.

**James Kirk** (1780-1850), the Kirk family owned Callawassie Island. James was a wealthy successful Sea Island cotton planter, known throughout the lowcountry of South Carolina and by the largest British cotton mill owners for many decades. According to the 1850 census of St. Luke's Parish of Beaufort County, SC reveals that he was the second largest cotton producer in the parish. He amassed over 10,000 acres in southern Beaufort and Jasper counties. He built a large home on the banks of the May River, known as Kirk's Bluff or Kirk's settlement. It later became known as the town of Bluffton. He was also the owner of Rose Hill Plantation on the Colleton River and Bonnie Doon Plantation in Colleton County. His daughter, Caroline, married her first cousin, Dr. John Kirk, and as a wedding present received Rose Hill Plantation. The Kirk family donated the land for the Church of the Cross which was built in Bluffton in the 1850's.

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**Isaac Baldwin** (1752-1826), he was a member of the Continental Army during the Revolutionary War and rose to the rank of Lieutenant. He was the owner of the Baldwin Plantation. His daughter, Mary, married James Kirk in 1807, when she was 14 years old.

**James Davant** (1744-1803), he was born on Edisto Island and when he was 14 the family settled on Point Comfort Plantation on Hilton Head Island. James served in the local militia during the Revolutionary War and is listed as a member of the Bloody Legion which avenged the death of his younger brother, Charles, who was ambushed by Daufuskie Island Tories in 1781. James owned the following plantations on Hilton Head Island at the time of his death- Marshlands, Point Comfort, Sand Hill, Possum Point, and Folly Field.

**Thomas Barksdale** (1795-1852), owned the following plantations- Skull Creek, Calibogia, and Baldwin. He died without an heir and his estate was valued at over \$42,000. Most of his Skull Creek Plantation was sold to Squier William Pope. The balance of that plantation was sold to William Seabrook of Edisto Island. In 1836 his widow, Martha Stoney Barksdale, married her first cousin, the Reverend Joseph A. Lawton and Calibogia Plantation then became known as Lawton Plantation.

**Paulson Schwarzer** (1853-1905), his grave site and headstone are representative of the fact that the Zion Cemetery was the only cemetery for white people on the island until the middle of the 20<sup>th</sup> Century. Paulson Schwarzer was the Assistant Keeper of Hilton Head's Rear Range Lighthouse (today known as the Leamington Lighthouse) from 1889-1891 and the Head Lighthouse Keeper from 1891-1905.

**Victor Leroy Johnson** (1950-1991), outside the period of significance, but he was a descendant of the Stoneys and Kirks. He had requested to be buried with his ancestors and the Reverend Dr. Robert E.H. Peeples, the President of the Hilton Head Island Historical Society, granted his request after his death.

### ART/FUNERARY ART

Stone carvers are perhaps the oldest artists in the world. With the development of iron, carving tools were created and tempered so that the stone could be shaped and cut without damaging the tools or destroying the stone. Gravestones could be crafted from granite, limestone, marble, slate, and even metal.

The halcyon days of gravestone carving in the United States began during the 19<sup>th</sup> century and continued into the 20<sup>th</sup>. Cemetery stone carver became a well-respected profession in America. Carving grave markers gave these men a way to express their artistic talents, and earn a living. Proud of their work, carvers began to sign the grave markers that they had carved. There is actually a Stone Cutters Monument erected by the Bedford Stone Cutters Association in 1894.

Often a person's wealth and status in their community determined the size of their mausoleum, grave sculpture, or headstone. By the twentieth century, however, the art of stone carving by

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hand began vanishing from American cemeteries. Modern monuments or markers are cut with laser and disc, without the intimate feel of a hand carving. Although the Zion Cemetery is, comparatively, a small one, it is a good example of pre-Civil War American funerary art. There are no statues, but the size, design, and structure of the Baynard Mausoleum is one of significance. It is the oldest extant structure on Hilton Head Island and reveals a great deal about our history.

The question is often asked about the meaning of the carvings on the gravestones, but even professional scholars disagree sharply about the meaning of particular designs. The varying opinions stimulate interest and further study. Sometimes they are the idea of the stone cutter, but perhaps more often, they are expressing the feelings/ideas of the family and/or loved ones. Interestingly, the date of a head stone, although accurate as to the date the death occurred, may have been completed years later when the family could afford the stone. There are only four signed head stones and one signed box tomb cover in Zion.

The stones in Zion are perhaps "underwhelmed" with iconography. The stones have suffered greatly from vandalism and the weather for many years. There are incised willow trees with or without crosses; many willow trees with urns. The willow and urn design is present on nine of the grave markers in the cemetery. The "tree of life" growing out of the urn expresses a Western religious understanding of the hope of everlasting life.

The other examples of symbolism in the cemetery are found at the Baynard Mausoleum. On both sides of the entrance door to the mausoleum are large inverted torches, which symbolize a life extinguished. The mausoleum is surrounded by a cast-iron fence with concrete corner posts embossed with acanthus leaves at the top. Many of the finials, some of which depict acanthus leaves, which once graced the top of the fence, are missing. The symbolism and meaning associated with the acanthus is that of enduring life, and the plant is traditionally displayed at funerary celebrations. Acanthus symbolizes immortality in Mediterranean countries.

### **The Obelisk**

The obelisk is, to quote McDowell and Meyer in *The Revival Styles in American Memorial Art*, one of the "most pervasive of all the revival forms" of cemetery art. There is hardly a cemetery founded in the 1840's and 1850's without some form of Egyptian influence. Obelisks were also considered to be tasteful, patriotic, able to be used in relatively small spaces, and, perhaps, most importantly, obelisks were less costly than large, and elaborate sculpted monuments. In the Christian religion, the obelisk represents eternity with God.

There are two obelisks in Zion Cemetery, located in the Kirk Plot. Rollin H. Kirk's is inscribed in all capital letters as follows: TO THE MEMORY / OF / ROLLIN H. KIRK / DEPARTED THIS LIFE / THE 2ND DECEMBER 1854. / IN THE 26TH YEAR OF HIS AGE. / "IN THE MIDST OF LIFE / WE ARE IN DEATH." This was carved by Stone Carver W. T. White. The second obelisk is dedicated to Dr. James Kirk, and is inscribed: In / Memory Dr. James Kirk, / Born 10th Jany. 1825. / Died 31st July 1858. / "God be merciful unto me." The carver of this obelisk was J. Salla.

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## Stone Carvers

The incised carving for Martha Davant, who died in 1781, was done by More and Lymann, Sav. It is one of the examples of a Willow and Urn. W.T. White was a master carver, part of the successful White family who worked in Charleston during the nineteenth century. Their names are noted on many lowcountry gravestones. The Walkers were another successful family in Charleston. Thomas Walker established himself as a stonecutter in Charleston in the early 1790's, and was active until the 1830's. Several of his sons and his son-in law, John White, also entered the trade. Works by the Walkers and Whites can be seen throughout the Lowcountry. They appear in notable cemeteries throughout the state including Magnolia Cemetery in Charleston. The carver's name is usually set low, at the center or right side of the on either the front or back of the stone, and carved in plain roman or italic-script capitals.

## Burial Cases

The burial cases for at least two of the Baynards, were patented in 1848 by Almond Dunbar Fisk under U.S. Patent No. 5920 and manufactured in Providence, Rhode Island. They were publicly unveiled at the New York State Agricultural Society Fair in Syracuse, New York and the American Institute Exhibition in New York City.

The cast-iron coffins, or burial cases, were popular in the mid-1800's among wealthier families. It was thought they would deter grave robbers. But as we have discovered, when the Baynard mausoleum was vandalized, all the coffins were thrown into the cemetery grounds along with some wooden coffins and perhaps even thrown into the bonneting Broad Creek. The case was custom-formed to the body, resembling an Egyptian sarcophagus, with sculpted arts and a glass window for viewing the face of the deceased without the risk of exposure to odor or pathogens. On December 7, 1888, the *New York Times* reported that the Metallic Burial Case Company was folding.

The Heritage Library is fortunate to have a single coffin that was rescued years ago and has been kept in storage. The plan is to have it displayed correctly in the mausoleum, after the restoration of the Mausoleum takes place.

## ARCHAEOLOGY

### Archaeological Study

The Heritage Library is currently awaiting proposals from three archaeologists for a study of the cemetery grounds to determine the location of the Chapel of Ease. The church structure was reported missing in a report by Reverend John Stoney, the Rector of St. Luke's Parish when he returned to the island in 1868. In addition it should be possible to locate other gravesites and the church's outhouse which will contribute to our knowledge of the site and the period of significance.

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The research questions that can be addressed through archeological study include:

- 1) The original location of the St. Luke's Parish Chapel of Ease. At present the precise location of the chapel remains unknown. When congregants returned after the Civil War the frame building had been dismantled. It is likely that its materials were salvaged for use by Freedpeople living on the island. It is possible that the chapel was oriented towards Broad Creek on the west side of the property. Whereas the roadway (William Hilton Pkwy) that borders the property to the east is now the main thoroughfare through Hilton Head Island, 18th and 19th century inhabitants would have viewed the creek as an important conduit for travel.
- 2) The full extent and locations of burials at the site. It is believed that there are more burials at the location than there are marked graves, but the precise number and location of these burials is unknown. Further study can better reveal the full layout of the cemetery. This information would allow for the creation of a comprehensive site plan for the cemetery.
- 3) More information about the burial practices of the planter elite in the South Carolina Lowcountry in the 18th and 19th centuries. This could include preparation of bodies for burial, how bodies are positioned within graves, and what, if any, material goods accompanied the bodies.

The potential for the site to yield archeological evidence is what makes it eligible for listing in the National Register under criterion D at the local level of significance.

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**Developmental history/additional historic context information (if appropriate)**

**Hilton Head Island**

Prior to the Civil War the island featured twenty-four plantations that were growing Sea Island cotton. After the Union Army and Navy occupation of the island from 1861-1868, 99% of the island's residents were descendants of former slaves. They remained isolated on the island with no bridge, no electricity, and no telephone service until the 1950's. The Hilton Head Company began lumbering operations on the island in 1950 and the modern development of the island began in 1956 when Charles Fraser laid out his plans for Sea Pines Plantation. Subsequent development of the island has made it a premier resort destination that attracted 2.7 million visitors in 2015.

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 2.43 acres

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                          |                         |
|--------------------------|-------------------------|
| 1. Latitude: 32.201672 N | Longitude: -80.699790 W |
| 2. Latitude:             | Longitude:              |
| 3. Latitude:             | Longitude:              |
| 4. Latitude:             | Longitude:              |



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**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |          |           |
|----------|----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting: | Northing: |

**Verbal Boundary Description** (Describe the boundaries of the property.)

The property is bordered on the East by William Hilton Parkway and on the West by Broad Creek. To the South the property is adjacent to the building and land owned by the Darling Eye Center. The property line on the North, just past the parking area, is adjacent to some land owned today by the Town of Hilton Head Island. The boundary is shown as the shaded area on the accompanying Beaufort Co. Tax Map and corresponds to Beaufort County tax parcel R510-008-000-0018-0000.

**Boundary Justification** (Explain why the boundaries were selected.)

The western boundary is a body of water, Broad Creek. The eastern boundary is a road that has been in its current position at least since the 1825 Mills Atlas map was made. The other boundaries were determined when the adjacent land was sold in the 19<sup>th</sup> century.

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**11. Form Prepared By**

name/title: Iva Roberts Welton, Board of Directors  
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street & number: 852 William Hilton Parkway  
city or town: Hilton Head Island state: SC zip code: 29926  
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date: September 18, 2016

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name/title: Ludwig Benfante, President of the Board of Directors  
organization: Heritage Library Foundation  
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e-mail loubenfante@yahoo.com  
telephone: 843 689-2069  
date: September 18, 2016

### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, THO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Cemetery of Zion Chapel of Ease

City or Vicinity: Hilton Head Island

County: Beaufort

State: SC

St. Luke's Parish Zion Chapel of Ease Cemetery  
Name of Property

Beaufort, S.C.  
County and State

Photographer: Alberta Norton, E.W. Alstaetter, Ludwig Benfante

Date Photographed: 2011, 2012, 2015, 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1: Exterior view of Baynard Mausoleum

Photo 2: Interior view of the Baynard Mausoleum showing some of the burial chambers

Photo 3: View of cemetery grounds from Southeast corner

Photo 4: View of cemetery grounds looking towards the North

Photo 5: Headstones of James Davant and Lydia Page Davant (she was the first burial in the cemetery in 1795)

Photo 6: A view of the Kirk Family plot looking towards the Southwest

Photo 7: A view of the Kirk Family plot looking from the Northeast corner of the property

Photo 8: Headstone of Mary Evans (1762-1821) now partially obscured by a live oak tree

Photo 9: Memorial and headstone of Isaac Baldwin (1752-1826) a member of the South Carolina Militia in the Revolutionary War

Photo 10: Memorial for Captain John Storey a Revolutionary War soldier and owner of 5,400 acres on Hilton Head Island before his death in 1821

Photo 11: Memorial for Charles Davant who was ambushed and killed by a Tory Militia unit from Daufuskie Island in 1781

Photo 12: Memorial for James Davant (1742-1803) who served in the South Carolina Militia during the Revolutionary War

Photo 13: The new Outdoor Learning Center looking Northeast from the Baynard Mausoleum

Photo 14: Looking Northwestward at the Baynard Mausoleum and Learning Center

Photo 15: An aerial view of the property-cemetery is obscured by a live oak tree cover

Photo 16: Zion Chapel of Ease silver communion service purchased from Barnard Brothers Silversmiths in London in 1834

Photo 17: The cemetery driveway entrance looking towards the Southwest

Photo 18: The South Carolina historical marker for the Zion Chapel of Ease and cemetery that was erected in 1979

Photo 19: An informational sign about the history of the Zion Chapel of Ease

Photo 20: The landmark sign for the Cemetery and Mausoleum at the entrance to the parking area

Photo 21: A panoramic view of the cemetery looking towards the Southwest showing Broad Creek on the right

Photo 22: A longer angle panoramic view of the cemetery looking towards the Southwest

Photo 23: A cast iron coffin from the Baynard Mausoleum

Photo 24: Headstones, camera facing east towards William Hilton Parkway

Photo 25: Post detail, camera facing west

Photo 26: Rear of Baynard Mausoleum, camera facing east

Photo 27: Tympanum detail, Baynard Mausoleum, camera facing west

St. Luke's Parish Zion Chapel of Ease Cemetery

Beaufort, S.C.

Name of Property

County and State

Photo 28: Baynard Mausoleum detail, camera facing west

Photo 29: Tombstone detail, willow and urn design

Photo 30: Kirk family plot fence detail

Photo 31: Site detail, camera facing west toward Broad Creek

Photo 32: Site detail, camera facing southwest toward Broad Creek

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

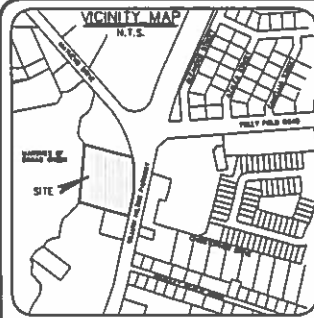
Returned

# St. Luke's Parish Zion Chapel of Ease Cemetery

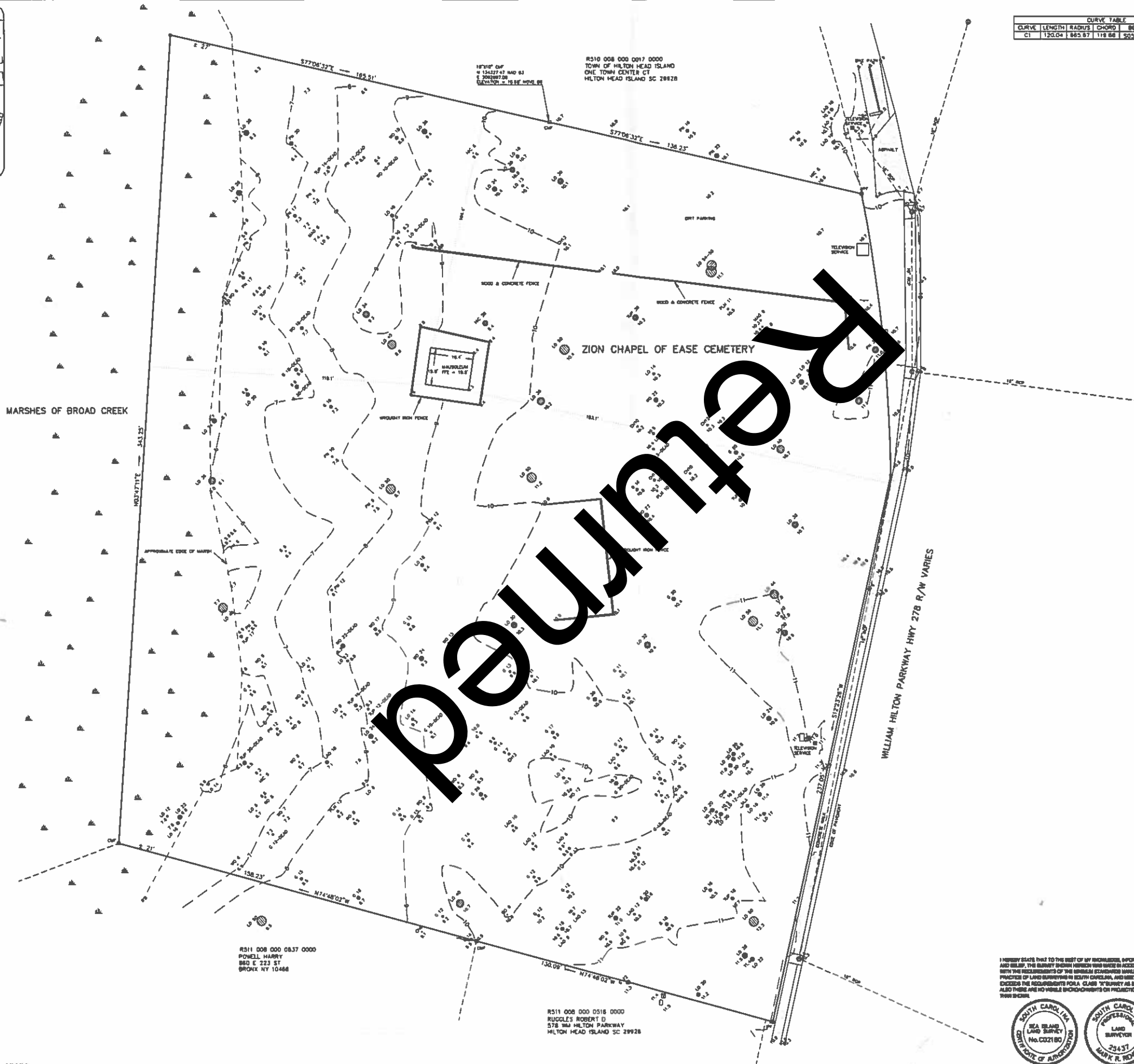
Hilton Head, Beaufort Co.



Copyright 2011 Esri. All rights reserved. Mon Jan 23 2017 10:55:26 AM.



CURVE TABLE				
CURVE	LENGTH	RADIUS	CHORD	DELTA
C1	120.04	885.87	118.88	1078.36°



Returned

- LEGEND & SYMBOLS:**
- ▲ TREE SIZES ARE INCHES IN DIAMETER
  - SPOT ELEVATION
  - CONTOUR
  - 3" CONCRETE MONUMENT FOUND
  - 1/2" IRON PIN FOUND
  - REINFORCED CONCRETE PIPE
  - LIVE OAK
  - LAUREL OAK
  - MAGNOLIA
  - PINE
  - PALM
  - WATER OAK
  - HICKORY
  - GUM
  - WILD CHERRY
  - TUPLO
  - TELEVISION SERVICE
  - WATER METER
  - VALVE BOX
  - STORM MANHOLE
  - SIGN

**REFERENCE PLAT**

1) A PLAT OF THE ZION CHAPEL OF EASE, HILTON HEAD ISLAND, BEAUFORT COUNTY, S.C. DRAWN: APRIL 1979. RECORDED IN BOOK 23, PAGE 128. ROD. BEAUFORT COUNTY, SC. BY: COASTAL SURVEYING COMPANY, INC.

PROPERTY AREA = 2.43 AC. 108,083 S.F.  
 ADDRESS: WILLIAM HILTON PARKWAY  
 DISTRICT: 510, MAP: 8, PARCEL: 18  
 THIS PROPERTY LIES IN F.E.M.A. ZONE A7  
 BASE FLOOD ELEVATION = 14.0'  
 COMMUNITY NO. 460250, PANEL 0014D, DATED: 9/28/86

R511 008 000 0837 0000  
 POMELL HARRY  
 880 E 223 ST  
 BROOKLYN NY 10466

R511 008 000 0316 0000  
 RUGLES ROBERT D  
 578 18A HILTON PARKWAY  
 HILTON HEAD ISLAND SC 29928

- NOTES:**
- 1) UNDERGROUND UTILITIES NOT LOCATED EXCEPT AS SHOWN.
  - 2) SUBJECT PROPERTY DOES NOT APPEAR TO BE AFFECTED BY THE BEACHFRONT SETBACK REQUIREMENTS OF THE S.C. BEACH PROTECTION ACT OF JULY 1, 1988.
  - 3) HORIZONTAL DATUM S.C. STATE PLANE NAD 83.
  - 4) VERTICAL DATUM IS NAVD88.
  - 5) THIS SURVEY HAS BEEN PREPARED WITHOUT BENEFIT OF A COMPLETE TITLE SEARCH AND IS SUBJECT TO EASEMENTS AND RESTRICTIONS OF RECORD.
  - 6) IF IDENTIFICATION OF TREES IS CRITICAL TO DEVELOPMENT, AN ARBORIST SHOULD BE CONSULTED TO VERIFY SUCH TREE IDENTIFICATION.

ASBUILT, TREE AND TOPOGRAPHIC SURVEY OF:  
 ZION CHAPEL OF EASE CEMETERY,  
 WILLIAM HILTON PARKWAY, HILTON HEAD ISLAND,  
 BEAUFORT COUNTY, SOUTH CAROLINA  
 PREPARED FOR:  
 HERITAGE LIBRARY FOUNDATION, INC.

DATE: 11/10/14 SCALE: 1" = 20'  
 REVISED: 11/18/14

GRAPHIC SCALE  
**SIS** Sea Island Land Survey, LLC.  
 40 Mathews Court, Hilton Head Island, SC 29928  
 Tel: (843) 681-3240 Fax: (843) 689-3871  
 E-mail: sis@sprynet.com  
 FILE No.: 101082 DWG No.: 5-1580

I HEREBY STATE THIS TO THE BEST OF MY KNOWLEDGE, INFORMATION AND BELIEF, THE SURVEY IS CORRECT AND MADE IN ACCORDANCE WITH THE REQUIREMENTS OF THE GRAPHIC STANDARD MANUAL FOR THE PRACTICE OF LAND SURVEYING IN SOUTH CAROLINA, AND SUBJECTS OR CHECKS THE REQUIREMENTS FOR A CLASS "C" SURVEY AS SPECIFIED THEREIN; ALSO THERE ARE NO VISIBLE ENCUMBRANCES OR PREJECTIONS ON THIS SURVEY.



NOT VALID UNLESS ENCLOSED

**St. Luke's Parish Zion  
Chapel of Ease Cemetery**

Hilton Head, Beaufort Co.

Returned



**St. Luke's Parish Zion  
Chapel of Ease Cemetery**

Hilton Head, Beaufort Co.

Zion Chapel of Ease Cemetery

Google earth

Image ©2016 TerraMetrics  
Data SIO, NOAA, U.S. Navy, NSA, GEBCO



1 mi



# St. Luke's Parish Zion Chapel of Ease Cemetery

Hilton Head, Beaufort Co.



Chapel of Ease Cemetery

Google earth

Image ©2016 TerraMetrics  
Data S.O, NOAA, U.S. Navy, NSA, GEBCO

Earth Point

1 mi



WM. E. BAYNARD.

IN MEMORY AND UPRIGHTNESS.







SACRED

to the memory of  
JAMES DAVANT.

who was born

September 9<sup>th</sup> 1744.

& died January 13<sup>th</sup> 1805.

aged 59 years

4 months & 4 days.



JAMES DAVANT  
REVOLUTIONARY VETERAN  
PVT S.C. MILITIA. 1779-1782  
1744 - 1805

SACRED

to the memory of  
Mrs. LYDIA DAVANT.

wife of Jas. Davant Sen.

who departed this life

April 20<sup>th</sup> 1795.

aged 40 years

& 4 months.









SACRIFIED  
IN THE  
ARMY  
OF THE  
UNITED STATES  
OF AMERICA  
DIED  
MAY 19 1918  
AT THE AGE OF 28  
YEARS  
SERVED IN THE  
3888 CENTRAL Postal Directory  
Company  
A. J. [Name]



ISAAC BALDWIN  
PVT SC MILITIA  
REVOLUTIONARY WAR  
1752                      +                      1823



IN MEMORIAM

CAPTAIN JOHN STONEY 1749-1821, NATIVE OF IRELAND, SOLDIER IN THE REVOLUTION, PLANTER ON THIS ISLAND, A FOUNDER OF THE EPISCOPAL CHURCH ON HILTON HEAD, THE ANCESTOR OF THE STONEYS OF SOUTH CAROLINA. ALSO OF HIS GRANDSON, JOHN SAFFORD STONEY, ELDEST SON OF JOHN AND ELIZABETH GAILLARD STONEY, WHO DIED IN 1832 IN HIS TWENTY FIFTH YEAR. THEIR EARTHLY REMAINS WITH THOSE OF JAMES STONEY, SON OF CAPTAIN JOHN STONEY, WHO IS COMMEMORATED BY THIS TOMB, REST WHERE THEY WERE INTERRED, IN UNMARKED GRAVES AT THE NORTHEASTERN EXTREMITY OF THIS ISLAND. THE TOMB WAS REMOVED TO THIS PLACE FOR SAFEKEEPING MAY 14, 1959.

REVOLUTIONARY  
SOLDIER  
CHARLES DAVANT  
1750 1781

PLACED BY  
CAPTAIN WILLIAM BRAYTON  
GRAYED WAD

CHARLES DAVANT

1750 — 1781

aged 59 years

4 months & 4 days



**JAMES DAVANT**

**REVOLUTIONARY VETERAN**

**PVT S.C. MILITIA 1779 - 1782**

**1744 - 1803**





W. E. BAYNARD

ESSAY AND UPRIGHT IDEAS







ENTRANCE

THE HERITAGE LIBRARY'S  
HISTORIC ZION  
CEMETERY  
BAYNARD  
MAUSOLEUM

ZION CEMETERY  
HISTORIC ZION CEMETERY  
BAYNARD MAUSOLEUM



SOUTH

CAROLINA

## ZION CHAPEL OF EASE AND CEMETERY

A Chapel of St. Luke's Parish, established May 23, 1767, built of wood shortly after 1786 under the direction of Captain John Stoney and Isaac Fripp, was consecrated in 1833. Members of the Barksdale, Baynard, Chaplin, Davant, Fripp, Kirk, Mathews, Pope, Stoney, and Webb families worshipped here. By 1868 the chapel was destroyed.

ERECTED BY  
REYNOLDS HEAD ISLAND HISTORICAL SOCIETY  
1978

## The Site

# Historic Zion Cemetery & Baynard Mausoleum

Home of the Patriots and Planters

## The History



The Zion Chapel of Ease was built in 1788 under the direction of Captain John Stoney and Isaac Fripp. The Colonial Assembly of South Carolina had created St. Luke's Parish in 1767, but the Revolutionary War delayed attempts at church construction until the 1780s. This was the first formal church on Hilton Head Island, a wooden structure on a brick foundation, approximately 30' X 40'. It served as the planter's church and it was located at the center of island activities in the vicinity of a muster house and a Masonic lodge.

Initially, Sunday church services were alternated between the Zion Chapel of Ease on Hilton Head Island and the main parish church, Saint Luke's, on present day Route 170 in Okatie. A chapel of ease provided for the ease and comfort of its parishioners who lived some distance from the main parish church. A preacher would visit the chapel, probably monthly, spend the night with one of his parishioners, and then conduct service that Sunday.

The first permanent minister was the Reverend Philip Mathews in the 1820's. After his death in 1828, the church fell out of use. The church was consecrated in 1833 by the Rt. Rev. Nathaniel Bowen, an Episcopal Bishop, and services were then held regularly until the Civil war.

The church is no longer standing, but its cemetery contains the graves and memorials of four Revolutionary War Patriots: Captain John Stoney, Charles Davant, James Davant, and Isaac Baldwin. In 1846 William Eddings Baynard built his mausoleum, which is the oldest structure still standing on Hilton Head Island.



Site Owned By The Heritage Library 852 William Hilton Parkway, Hilton Head Island, SC 29928 (843) 686-6560 • [www.HeritageLib.org](http://www.HeritageLib.org)

THE HERITAGE LIBRARY'S

HISTORIC ZION  
CEMETERY

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BAYNARD  
MAUSOLEUM

SOUTH  
ZION CHAPEL  
AND CEM  
A Chapel of the  
established May 23  
ward church of the  
struction of Capital  
and later from  
in 1953. Members of  
Edward, Charles  
Kirk, Melburn, Pop  
Wills families were  
by 1968 the chapel







*Cast-iron coffin from the Baynard mausoleum in the Zion Cemetery.*











WM E. BAYNARD.

INTEGRITY AND UPRIGHTNESS.













UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: St. Luke's Parish Zion Chapel of Ease Cemetery

Multiple Name: \_\_\_\_\_

State & County: SOUTH CAROLINA, Beaufort

Date Received: 1/27/2017      Date of Pending List: \_\_\_\_\_      Date of 16th Day: \_\_\_\_\_      Date of 45th Day: 3/13/2017      Date of Weekly List: \_\_\_\_\_

Reference number: SG100000727

Nominator: State

Reason For Review:

Accept       Return       Reject      3/13/2017 Date

Abstract/Summary  
Comments: \_\_\_\_\_

Recommendation/  
Criteria \_\_\_\_\_

Reviewer Lisa Deline      Discipline Historian

Telephone (202)354-2239      Date 3/13/17

DOCUMENTATION:    see attached comments : No    see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

**United States Department of the Interior  
National Park Service  
National Register of Historic Places**

**Comments  
Evaluation/Return Sheet**

**Property Name:** St. Luke's Parish Zion Chapel of Ease Cemetery  
**Property Location:** Hilton Head, Beaufort Co., South Carolina  
**Reference Number:** SG 100000727  
**Date of Return:** 03-14-2017

**Reason for Return**

St. Luke's Parish Zion Chapel of Ease Cemetery is being returned for substantive and technical corrections. It is being nominated at the local level under Criteria A, C, and D for the areas of Social History, Art, and Archeology and for a period of significance of 1788 – 1922.

**Substantive Issues**

In Section 7, the property description should illustrate how the present condition retains historic integrity and reflects the period of significance. Discuss the arrangement of the cemetery's natural and hardscape elements. Are there surviving hardscape elements such as fences, paths, or other circulation routes and, if so, are they contributing or noncontributing resources and why? Since the original location of the Zion Chapel is unknown, is it presumed to be located within the current 2.43-acre site? In other words, does the current boundary represent the historic boundary of the holding? A sketch map would be useful to understand the layout of the cemetery with known contributing and noncontributing resources marked. The new "Outdoor Learning Center" should be counted as noncontributing.

Page 5 references a cast-iron fence surrounding much of the Kirk Family Plot. Why aren't these elements included in the resource counts?

Small redundant items can be counted as one contributing object. Please refer to *National Register Bulletin 41: Guidelines for Evaluating and Registering Cemeteries and Burial Places*, pp. 20-25 for additional guidance. This document is available online at <https://www.nps.gov/nr/publications/index.htm>.

In Section 8, the case for significance under Criteria A, C, and D has either not been addressed or not been adequately addressed. Additional contextual information is needed to understand the significance of this cemetery during the period of significance and for the areas of significance. Justification of the cemetery under Criterion Consideration D is needed to demonstrate how the cemetery possesses important associations for a community's early period of settlement, or reflects important aspects of the community.

For clarification, significance under Social History is used when a property demonstrates how it has promoted the welfare of society or the life ways of its social group. The fact that the extant cemetery contains graves of members of the early Hilton Head planter community is not sufficient and should be dropped. For the property to demonstrate Criterion A, under Exploration/Settlement, information is

Evaluation/Return Sheet

Property Name: St. Luke's Parish Zion Chapel of Ease Cemetery

Property Location: Hilton Head Island, Beaufort Co., South Carolina

Reference Number: SG 100000727

Date of Return: 03-14-17

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needed as to how and why this cemetery is significant for the establishment and development of the white community on Hilton Head Island.

Additional context is needed to understand if this cemetery is the only remaining historic resource from the white planter community that remains on the Island. If so, please explain what happened to the former plantations or if other properties are extant, why is this cemetery the most significant resource to demonstrate early exploration/settlement of the Island? The summary statement of significance also notes that it represents the history of the "wealthy sea island community of Hilton Head between the American Revolution and the Civil War." If this is the focus, then the period of significance should be adjusted.

Under Criterion C, additional context is needed to understand the significance of the funerary art, the contributions of the stone carvers, and the contributing landscape elements. How is this cemetery a good representative example of its stylistic type or period and methods of construction? Why is this particular funerary art significant?

Information is provided about Charleston carvers, Thomas Walker and W.T. White, but what more can be said about carvers, More and Lyman of Savannah?

The word "memorial" in the last line of the first paragraph in Section 8, p. 15 would be more accurate if replaced by the term "cenotaph"—which specifically refers to a marker for a deceased individual whose remains are not present.

The discussion following the heading of ART/FUNERARY ART on Section 8, p. 16 should be edited to begin with the statement that: "Stone carving is perhaps among the oldest art forms in the world." The following paragraph should likewise be edited to begin with: "They halcyon days of gravestone carving in the United States began during the nineteenth century and continued into the twentieth century. Cemetery stone carving became . . .". The rest of that sentence is a bit confusing. Is the Stone Cutters Monument erected in the St. Luke's Parish Zion Chapel of Ease Cemetery? If so, words should be added to make that clear. If that is not the case, then the aside should profitably be deleted.

The sentence on Section 8, p. 17 that reads: "There are not statues, but the size, design, and structure of the Baynard Mausoleum is one of significance" should be edited to clarify one *what*?

What does it mean to have stones "underwhelmed" with iconography, as is stated on Section 8, p. 17? If they are modestly ornamented or contain little iconography, just say that.

For additional guidance, please refer to the above-referenced *National Register Bulletin 41*, pp. 9-19.

As relates to Criterion D, the suggestion that archeology be used to "locate other gravesites and the church's outhouse which will contribute to our knowledge of the site and period of significance" warrants some revision. For instance, it might be more appropriate to specify use of non-invasive remote sensing to assist in the identification of unmarked graves, so as to gather a fuller reckoning of the use and arrangement of the cemetery. Likewise, what exactly is it that the church's outhouse is expected to reveal about the site and its past use?

It would be helpful if the words "further study" employed in the archeological research questions discussion were elaborated on. Specifically, what sort of study? Is the cemetery fully mapped? Has a pedestrian survey and associated surface collection been undertaken? What sort of prospection has been undertaken on the site? Metal detection? Ground-penetrating radar? It certainly does not present

**Evaluation/Return Sheet**

**Property Name:** St. Luke's Parish Zion Chapel of Ease Cemetery

**Property Location:** Hilton Head Island, Beaufort Co., South Carolina

**Reference Number:** SG 100000727

**Date of Return:** 03-14-17

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archeology in its best light to suggest that sub-surface excavation be used to further an understanding of eighteenth- and nineteenth-century burial practices. Likewise, are there living descendants of individuals known to have been buried in the Cemetery but whose burial locations are no longer known? It might be wise to consider how they feel (or might be expected to feel) about the exhumation of their family members so as to learn more about period burial practices? In short, what important information do you expect to gather that is not obtainable in some other fashion?

To what extent did any ground-disturbing activity associated with installation of the benches and speaker's platform negatively affect buried cultural resources? We would repeat this same question in relation to the installation of what appears in the photographs to be a clearly modern paved walkway leading to the Baynard Mausoleum? Were these activities preceded by any sort of archeological survey or, at a minimum, accompanied by archeological monitoring? If so, what did that work reveal—both about intact surface and/or sub-surface materials in that area and elsewhere on the site?

Have the 34 known graves been inventoried? If so, please append a list of the known burials and any birth/death information contained on their grave markers. Is there evidence of historic plantings associated with the marked graves and/or suggestive of locations of unmarked burial locations?

In discussing the potential for recovery of significant archeological information at the site, the nomination contradicts itself a bit. For instance, it suggests, "Among the important questions that archeological study could help to answer is the original location and orientation of the St. Luke's Parish Zion Chapel of Ease, which was destroyed by unknown causes some time in the 1860s" (Section 8, p. 11). This statement is somewhat undermined by the subsequent discussion of the likelihood that Zion Chapel of Ease materials were likely salvaged and reused elsewhere. That same discussion, in Section 8, p. 14, even notes that: "It is possible, though perhaps unlikely, that further study may offer more clues as to what exactly became of the Zion Chapel of Ease here on Hilton Head Island."

### **Technical Issues**

In Section 5, the property should be classified as a district with contributing and noncontributing resources. Please refer to p. 24 of the above-referenced *National Register Bulletin* for guidance on classification and contributing features.

In Section 7, the photo references do not correspond to the photo log list beginning in Section 9, p. 45. Please correct this. The photos also need to be keyed to the sketch map.

On page 11, the statement is made that "...the Baynard Mausoleum located within the cemetery, and constructed in 1836, is the oldest intact structure on the island." In the bibliography, please cite the historic resource survey that supports this conclusion. If there is no documentation for this claim, perhaps it might be more accurate to edit it to read "...the Baynard Mausoleum located within the cemetery and constructed in 1836, is thought to be the oldest intact structure on the island."

At the end of Section 8, under the Hilton Head Island heading, it would be helpful to provide a short parenthetical explanation of the Heritage Library organization and its role in management of the Cemetery.

There is a vast published literature on graveyard iconography. It could profitably be referenced in the nomination and cited in the Bibliography.

**United States Department of the Interior**

**NPS/NRHP**

**Evaluation/Return Sheet**

**Property Name:** St. Luke's Parish Zion Chapel of Ease Cemetery

**Property Location:** Hilton Head Island, Beaufort Co., South Carolina

**Reference Number:** SG 100000727

**Date of Return:** 03-14-17

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Please make every effort to remove personal pronouns from the nomination. For instance, statements such as "But as we have discovered . . ." on Section 8, p. 18 can profitably be edited to read "But as has been discovered..."

The bibliographic entry for the Association for Gravestone Studies website should (a) be relocated to the A part of the bibliography and (b) should provide the URL for the organization's website.

Each of the bibliographic entries requires terminal punctuation (i.e., a period at the end).

In closing, we appreciate the opportunity to review this nomination and hope that you find these comments useful. Please feel free to contact us if you have any questions.

Lisa Deline  
Historian, National Register of Historic Places  
[Lisa\\_Deline@nps.gov](mailto:Lisa_Deline@nps.gov)

and

Julie H. Ernstein, Ph.D., RPA  
Supervisory Archeologist, National Register of Historic Places  
[Julie\\_Ernstein@nps.gov](mailto:Julie_Ernstein@nps.gov)



SOUTH CAROLINA DEPARTMENT OF  
**ARCHIVES • HISTORY**



July 5, 2017

Edson Beall  
National Register of Historic Places  
1849 C Street NW, Mail Stop 7228  
Washington, DC 20240

Dear Mr. Beall:

Enclosed is the National Register nomination for the St. Luke's Parish Zion Chapel of Ease Cemetery, in Hilton Head, Beaufort Co., South Carolina. The nomination was approved by the South Carolina State Board of Review as eligible for the National Register of Historic Places under Criteria A, C, and D at the local level of significance. The first draft of the nomination that was submitted was returned for technical and substantive revisions. We are now submitting a revised version of the nomination for formal review by the National Register staff. The enclosed disk contains the true and correct copy of the nomination for the St. Luke's Parish Zion Chapel of Ease Cemetery to the National Register of Historic Places.

If I may be of further assistance, please do not hesitate to contact me at the address below, call me at (803) 896-6182, fax me at (803) 896-6167, or e-mail me at [efoley@scdah.sc.gov](mailto:efoley@scdah.sc.gov).

Sincerely,

Ehren Foley  
Historian and National Register Coordinator  
State Historic Preservation Office  
8301 Parklane Rd.  
Columbia, S.C. 29223

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



### 1. Name of Property

Historic name: St. Luke's Parish Zion Chapel of Ease Cemetery

Other names/site number: Zion Chapel of Ease Cemetery and Baynard Mausoleum, 38BU1158

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)



### 2. Location

Street & number: 574 William Hilton Parkway

City or town: Hilton Head Island State: South Carolina County: Beaufort

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination    request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets    does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

   national    statewide    local  
Applicable National Register Criteria

X A    C X D

Returned

<p><u>Elizabeth M. Johnson</u>  <b>Elizabeth M. Johnson, Deputy State Historic Preservation Officer:</b></p>	<p><u>7/5/2017</u>  <b>Date</b></p>
<p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>	



St. Luke's Parish Zion Chapel of Ease Cemetery  
Name of Property

Beaufort, S.C.  
County and State

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau  
or Tribal Government

#### 4. National Park Service Certification

I hereby certify that this property is:

- \_\_\_ entered in the National Register
- \_\_\_ determined eligible for the National Register
- \_\_\_ determined not eligible for the National Register
- \_\_\_ removed from the National Register
- \_\_\_ other (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply)

Private:

Public – Local

Public – State

Public – Federal

##### Category of Property

(Check only **one** box.)

Building(s)

District

Site

Returned

St. Luke's Parish Zion Chapel of Ease Cemetery  
Name of Property

Beaufort, S.C.  
County and State

Structure

Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>1</u>	<u>1</u>	sites
<u>30</u>	<u>20</u>	structures
<u>32</u>	<u>21</u>	objects
		Total

Number of contributing resources previously listed in the National Register N/A

**6. Function or Use**  
**Historic Functions**

(Enter categories from instructions.)

Religion: Religious Facility  
Funerary: Cemetery

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

Funerary: Cemetery

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Returned

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Mid 19<sup>th</sup> Century – Classical Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

Walls: BRICK, with Sandstone veneer

Roof: STONE, Limestone

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The 2.43-acre site of the Zion Chapel of Ease Cemetery is located at the corner of Mathews Drive and the heavily travelled William Hilton Parkway on Hilton Head Island, South Carolina. The island is the second largest barrier island on the East Coast of the United States at 69.2 square miles. The site faces in an easterly direction and sits parallel to the headwaters of Broad Creek directly behind the Baynard Mausoleum. The property is well-shaded by a number of large live oak trees. A packed-dirt parking lot provides parking for visitors at the northern end of the site and is separated from the cemetery by a concrete rail fence. An Outdoor Learning Center and paver footpath were constructed in 2016 between the parking lot and the mausoleum. The majority of the cemetery's thirty-four markers are located on the western section of the property. A significant grouping of markers is found within the Kirk Family Plot. The cemetery contains thirty-four markers, including the Baynard Mausoleum, and two cast-iron fences. Many of the markers are marble tympanum headstones with a willow and urn design and some of these gravesites also include a footstone.

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## **Narrative Description**

### **Site**

The entrance to the Zion Chapel of Ease Cemetery is just past the corner of Mathews Drive and William Hilton Parkway, on the northern edge of the cemetery property. There is an entrance sign on the right side of the driveway. Opposite the entrance sign is a landmark sign and behind it is the historic marker for the former site of the Zion Chapel of Ease that was unveiled on April 1, 1973 by the Hilton Head Historical Society. There is one magnolia tree located near the entry drive. A 200-foot white concrete rail fence covers part of the northern boundary along William Hilton Parkway and also runs the length of the dirt parking lot, except for a five foot opening which is the entrance to the cemetery property. The fence is thirty-eight inches high and has a post every ten feet. There is an informational sign on the other side of the fence inside the cemetery property. The cemetery property is populated with numerous live oak trees. The Baynard Mausoleum is located just to the left of the fence past the opening, and the waters of Broad Creek flow behind the property. A stone paved walkway, installed in 2016, leads up to the entrance gateway of the Baynard Mausoleum. To the right of the walkway and arranged in a semicircle are eight wooden benches and a speaker's platform installed in 2016 and used for educational programs. The western edge of the cemetery is bordered by Broad Creek.

### **Cemetery**

Entering the cemetery grounds from the north, the Baynard Mausoleum is located to the west of the driveway. To the south of the Baynard Mausoleum are four distinct groupings of grave markers. To the southeast of the Baynard Mausoleum is a grouping of six gravestones dating from between 1798 and 1836, for members of the Irvine, Flinn, and Webb families. Mary Irvine's tombstone is now partially obscured by a live oak tree which has grown around it. Due south of the mausoleum is a grouping of four grave markers. The northernmost of these was erected in 1991 and is non-contributing. The other three markers were erected between 1821 and 1832 for members of the Stoney and Barksdale families. Just south of the Stoney and Barksdale grouping are three grave markers erected between 1781 and 1803 for the Davant family. South of the Davant markers are three later grave markers dating from 1890 to 1922, for Schwarzer, Roberts, and Wagner.

At the south end of the cemetery, east of the Davant markers, is the Kirk Family Plot. The Kirk Family Plot is partially surrounded by a cast iron fence. The fence around the family plot has rusted and been vandalized as the fence at the front of the plot is missing. Many of the finials are missing and the gate is broken and lying on the ground. This plot is composed of eleven gravestones, two obelisks, and a memorial monument for members of the Kirk and Baldwin families, with dates ranging from 1806 to 1858. The Kirk family plot contains the headstones for six Kirk children who did not live past the age of six. The grave of James Sealy, buried in 1819, is located just outside the fenced perimeter of the Kirk Family Plot at the far northern end of the east side of the fence. The eastern side of the cemetery has a smaller number of grave markers.

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Martha Davant's 1818 gravestone is located due east of James Sealy's grave, with three additional early nineteenth-century Davant family graves to the north.

The materials used for the grave markers in the cemetery were limestone, marble, and granite. Four late 19<sup>th</sup> and early 20<sup>th</sup> century headstones within the cemetery postdate the period of significance and are non-contributing. Of the remaining historic gravestones on the site, the condition of many of them is poor. The incised lettering on some of the stones is partially illegible due to weathering and organic material.

### **Contributing Resources:**

1. **Mary Davant (1788-1818):** A marble tablet headstone, just over four feet in height and two feet in width, oriented east-southeast. The headstone has a tall, narrow tympanum that slopes down to rounded finials. The tympanum features a carved willow and urn design. The epitaph reads: "Mary/ Peace to thy soul thy God thy portion be/ And in his presence may I rest with thee." An accompanying footstone is carved with the initials M.D.
2. **Samuel E. Davant (1808) and John J. Davant (1818):** A marble tablet just over two feet in height and about one foot wide, located immediately to the south of the headstone of Mary Davant (described below). This small headstone is oriented east-southeast and bears the inscription for two Davant brothers, both of whom died in infancy. The headstone has a tall, narrow tympanum that slopes down to rounded finials. The tympanum features a willow and urn design, though the carving is now badly eroded. The epitaph reads: "Of such is the Kingdom of Heaven." An accompanying footstone is carved with the initials S.D.
3. **Martha Davant (1781-1818):** A marble tablet headstone, just over four feet in height and two feet in width, oriented east-southeast. The headstone has a tall, narrow tympanum that slopes down to rounded finials. The tympanum features a carved willow and urn design. The marker has significant lichen/moss coverage, but it still legible. An accompanying footstone is carved with the initials M.D. This stone is signed "More and Lymann Sav."
4. **James S. Sealy (1818-1819):** A small headstone, two feet and eight inches tall, slightly more than one foot in width. The tympanum has eroded, altering its original shape. The stone directly abuts the wrought iron fence of the Kirk Family Plot, but is located outside the fenced area. The epitaph reads: "Happy Infant early bless'd/ Rest in peaceful slumber/ rest;/ Early rescu'd from the cares,/ Which increase with growing/ years."

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5. **W.I.:** A small marble footstone, oriented east. There is no accompanying headstone. Carved with the initials W.I. It is probable that this is the footstone for the grave of William Irvine, as the headstones of other members of the Irvine family, including his wife, Mary, are adjacent to it.
6. **Mary Irvine (c.1762-1821):** A marble tablet headstone, just under three-and-a-half feet in height and almost two feet in width, oriented southwest. The headstone has been partially engulfed in a live oak tree. The headstone has a tall, narrow tympanum that slopes down to rounded finials. The tympanum features a carved willow and urn design. The epitaph is only partly visible due to the growth of the tree around the headstone, but it consists of four lines of rhyming verse. An accompanying footstone is carved with the initials M.I.
7. **James B. Flinn (1784-1812):** A marble tablet headstone, just under four feet in height and just under one foot in width, oriented west. The headstone has a tall, narrow tympanum that slopes down to rounded finials, though the curve of the tympanum is less pronounced in this grave marker than in those of the Davants and Irvines described above. The tympanum features a carved willow and urn design. The epitaph reads: "You all the golden dawn of life are fled/ buried with thee among the dead/ O' may thy soul in Abraham's bosom know/ The peace enjoy the world cannot bestow."
8. **William Irvine (1796-1798) and Mary Ann Irvine (1798):** A marble tablet headstone, just under three-and-a-half feet in height and one-foot-nine-inches in width, oriented west. The headstone has a narrow tympanum that slopes down to rounded finials. The tympanum on this marker is considerably shorter than those of similar design described above, such as Mary Ann's headstone. The tympanum features a carved willow and urn design, though the face of the headstone is badly eroded. The epitaph reads: "With Heavenly innocence and beauty blest/ Go then sweet babes to Heavens [illegible]/ For Christ has said that such as these shall shine/ The realms of bliss and dwell forever thine."
9. **Samuel B. Webb (c.1799-1836):** A marble tablet, three feet tall and one-foot-ten-inches wide, oriented west. The tablet has a simple shape, with a gently curved tympanum that runs the full width of the headstone and has no accompanying finials or iconography. The epitaph reads: "His amiable and pious character/ was manifest in the warm/ affection of husband, the tender/ love of parent, the sincerity and/ kindness of friend, and humanity/ of master./ Death's terror is the mountain/ faith removed/ 'tis faith disarms destruction/ believe, and look with triumph on the tomb."

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10. **T.S. [Webb] (c.1828-1831):** A marble tablet, slightly over two-feet-eight-inches in height and one-foot-three-inches in width. As with the headstone for Samuel B. Webb (described above), this headstone features only the suggestion of a tympanum, which extends the full width of the marker, which, apart from the inscription, is unadorned. The marble is significantly discolored, such that it has a rust-like appearance. The inscription notes that the deceased is the son of W.B.S. and C.M. Webb.
11. **James Stoney (1772-1827):** The marble top of this box tomb was relocated to the cemetery in 1959 from James Stoney's now unmarked burial site, somewhere in the northeastern section of Hilton Head Island. The brick base of the box tomb likely dates from the relocation in 1959. The carved marble slab is signed "T. Walker." The epitaph reads: "It can with truth be asserted/ that the deceased was the friend of the/ widow, a father to the fatherless/ and the undeviating advocate of the poor./ With such honourable traits of character/ he lived & died beloved & respected/ by the good and the just/ As the waters jailed from the sea, and the flood/ decayeth and drieth up so man lieth down/ and riseth not till the Heavens be no more/ they shall not awake/ not be raised out of/ their sleep – 14 C. JOB 11 & 12 verses/ Blessed are the dead who die in the Lord./ Dedicated by his afflicted widow." Although relocated to the cemetery, the marble slab contributes to the district as an example of a 19<sup>th</sup> century box tomb incised by master carver Thomas Walker.
12. **Thomas Henry Barksdale (1795-1832):** This marker is the rectangular marble top of a box tomb that has been reoriented to an upright tombstone. This change occurred in the 20<sup>th</sup> century and was carried out by Reverend Peebles. The marker now stands just under four feet in height and three-feet-four-inches wide. It is oriented to the east. The epitaph reads: "IN MEMORY/ OF/ THOMAS BARKSDALE/ Son of/ George & Ann A. Barksdale/ who was born on Hiltonhead So. Ca./ 9<sup>th</sup> November 1795/ and died there 22<sup>nd</sup> August/ 1832/ aged 36 years/ 9 months & 13 days."
13. **James Davant (1744-1803):** A marble tablet headstone, just over four feet in height and two feet in width, oriented west. The headstone has a tall, narrow tympanum that slopes down to rounded finials. The tympanum features a carved willow and urn design. The epitaph reads: "SACRED/to the memory of/ JAMES DAVANT/ who was born/ September 9<sup>th</sup> 1744/ & died January 13<sup>th</sup> 1803/ aged 59 years/ 4 months & 4 days." A metal plaque set in a tabby base was attached to the base of the marker in the late 20<sup>th</sup> century and in honor of Davant's service in the American Revolution.
14. **Lydia Davant (1755-1795):** A marble tablet headstone, four feet in height and two feet in width, oriented west. The headstone has a tall, narrow tympanum that slopes down to

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rounded finials. The tympanum features a carved willow and urn design. The epitaph reads: "SACRED/ to the memory of/ Mrs. LYDIA DAVANT wife of Ja<sup>s</sup> Davant Se<sup>r</sup>/ Who departed this life/ April 20<sup>th</sup> 1795/ Aged 40 years/ & 4 months." An accompanying footstone is carved with the initials L.D.

### **Kirk Family Plot**

15. **Cast Iron Fence (c.1840):** The Kirk Family Plot is bordered by a cast iron fence. The exact date of construction of this fence is not known, however, given its position relative to the 1819 grave of James M. Sealy, it likely post-dates that burial. The fence once formed a rectangle, with longer sides on the west and east, and a small gate on the south side. The west portion of the fence has been lost and only the foundation remains on that side of the plot. The fence is set into a foundation composed of long, narrow segments of stone, with concrete posts at each corner, in the center of the eastern side, and flanking the gate on the south side. Each side of the square column post narrows to a peak at the top. A simple incised border follows this same pattern on each side of the post. The vast majority of the finials on the iron balusters are not intact, but those that remain (primarily on the east side) are of a floral design that appears to be a variant of the fleur-de-lis.
16. **W. & M.A.I.:** Small marble footstone just over a foot tall. It is not fixed in the ground and presently leans against a tree stump. It is carved with the initials "W. & M.A.I." It is probable that this is the missing footstone from the grave of the young Irvine children, William Irvine and Mary Anne Irvine.
17. **Elizabeth Octavia Kirk (1830-1845):** A marble tablet, standing two-and-a-half-feet tall, with a gently curved tympanum. The marker is set in a sandstone base. The name and dates of birth and death are incised within a shield carved in relief. The stone was incised by well-known stone carver, W.T. White, of Charleston.
18. **Infant (1827):** A small, marble tablet, two feet high and less than one foot wide, oriented west. This simple headstone features a pointed tympanum with a simple carved outline. The inscription says only: "Infant/ 1827."
19. **James Lycurgus Kirk (1817-c.1823):** A marble tablet, just over two feet tall and about one-and-a-half feet wide, oriented west. The tympanum is pointed, with a simple carved outline. The inscription provides only the name, date of birth, and approximate age at death.
20. **Octavia Kirk (1815- c.1821):** A marble tablet, just under two feet tall and about one-and-a-half feet wide, oriented west. The tympanum is pointed, with a simple carved



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outline. The inscription provides only the name, date of birth, and approximate age at death.

21. **Benjamin Franklin Kirk (1811-c.1815):** A marble tablet, one-foot-eight-inches tall and just over a foot wide, oriented west. The tympanum is pointed, with a simple carved outline. The inscription provides only the name, date of birth, and approximate age at death.
22. **William Isaac Kirk (1810-c.1812):** A marble tablet, one-foot-ten-inches tall and just under a foot wide, oriented west. The tympanum is pointed, with a simple carved outline. The inscription provides only the name, date of birth, and approximate age at death.
23. **Infant (1812):** A small, marble tablet, two feet high and less than one foot wide, oriented west. This simple headstone features a pointed tympanum with a simple carved outline. The inscription says only: "Infant/ 1812."
24. **James Kirk (1780-1850) and Mary E. Kirk (1795-1854):** Large marble obelisk monument on a stepped base, standing about seven-and-a-half feet tall. The monument is set into a three-tiered square base constructed of brick and marble. The obelisk itself is somewhat squat in its proportions, being perhaps twice as tall as it is wide. The north and west sides of the monument are dedicated to James Kirk, and include a lengthy epitaph, which reads: "The highest eulogium that can be/ pronounced on man is his/ he was emphatically an honest man/ which is the noblest work of God/ making this cardinal virtual/ the guide of his life,/ and aided by superior judgement,/ he attained a great degree/ of worldly prosperity/ and maintained through a long life/a position in society of the utmost respect and influence/ but not satisfied with these temporal advantages/ he earnestly sought the repentance,/ and faith in the Lord Jesus Christ/ that inheritance incorruptible/ and undefiled/ and that fadeth not away, reserved/ in Heaven for all who obey God/ he was for many years previous to his death a member/ of the Redeemer's Church on Earth. Let not the wiseman glory in his/ wisdom, neither let not the mighty/ man glory in his might/ or in his riches/ but let him that glorieth glory/ in this, that he understandath/ and knoweth me,/ that I am the Lord."

The south side of the obelisk is devoted to James Kirk's wife, Mary E. Kirk. Her epitaph reads: "Just twelve months after the death/ of her husband/ with whom she had lived, in uninterrupted/ happiness/ for 43 years,/ as the mistress of a large household,/ and the mother of many children,/ guided by the precepts of the Bible,/ she discharged the various duties,/ connected with her position, with eminent discretion and success./ "The voice of the instructed scene/ may every heart obey;/ nor be the faithful warning vain/

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which calls to watch and pray.”/ The deceased was a daughter of Isaac and Martha Baldwin.”

The east side of the marker denotes the patrons of the marker, and reads: “Their children/ have caused this monument/ to be erected to the memory/ of their parents/ as an evidence of their sense/ of the great debt of gratitude/ they owe them.”

25. **Isaac Baldwin (1752-1826):** A marble tablet, standing three feet tall, with a gently curved tympanum. The marker is set in a sandstone base. The name and dates of birth and death are incised within a shield carved in relief. The back of the marker is also carved with the name of the deceased. The marker has a large horizontal crack through the middle, and a chunk of the shield has been crudely replaced. A metal plaque on a tabby base was added to the base of the original marker, commemorating Isaac Baldwin's service as a private in the South Carolina militia during the Revolutionary War. The precise date of the plaque is unknown, but it was put in place sometime in the second-half of the 20<sup>th</sup> century.
26. **Sarah Baldwin (1789-1806):** A marble tablet standing three feet tall, with a gently curved tympanum. The marker is set in a sandstone base. Sarah Baldwin's name, as well as her dates of birth and death, are incised within a shield carved in relief. The marker is heavily weathered and discolored.
27. **Florence W. Kirk (1852-1853):** The gravestone of Florence W. Kirk is unique within the Zion Chapel of Ease Cemetery. The marble marker stands just over three feet in height and is about a foot wide. The sides of the marker step out a few inches from the tympanum, such that the base of the marker is narrower than its top. The tympanum consists of two curved scrolls, recalling the volutes of an Ionic column's capital. A small acanthus leaf is carved at the center of the tympanum where the scrolls meet. The incised marker notes that Florence was the daughter of James and Gabriella Kirk in addition to her dates of birth and death.
28. **Dr. James Kirk: (1825-1858),** a marble obelisk, similar to his brother's, which is signed by J. Salla, a prolific Savannah gravestone carver, who incised “God be merciful unto me” on the obelisk.
29. **Rollin H. Kirk: (1828-1854),** a marble obelisk. The obelisk is, to quote McDowell and Meyer in *The Revival Styles in American Memorial Art*, one of the “most pervasive of all the revival forms” of cemetery art. In the Christian religion, the obelisk represents eternity with God. This obelisk was signed by W.T. White.

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**30. The Baynard Mausoleum (1846):** The Baynard Mausoleum was erected in 1846. The rectangular plan Classical Revival style 20-chamber mausoleum is constructed of brick with a red sandstone veneer formed to resemble ashlar masonry. The structure features quoins, a wide, unadorned cornice line, and triangular pediments on the two gable ends. The front gable roof is made up of multiple slabs of limestone. Within the pediment on the gable end at the front of the mausoleum is a raised letter inscription which reads: "Wm. E. Baynard- Integrity and Uprightness." On both sides of the entrance door to the mausoleum are large inverted torches, which symbolize a life extinguished. The mausoleum is surrounded by a cast iron fence with concrete corner posts embossed with acanthus leaves at the top. Many of the finials, some of which depict acanthus leaves, are missing. The symbolism and meaning associated with the acanthus is that of enduring life, and the plant is traditionally displayed at funerary celebrations. Acanthus symbolizes immortality in Mediterranean countries. An article that appeared in The State newspaper in Columbia, SC in 1901 reported that the mausoleum had been broken into and its coffins, including the two cast iron ones, had been opened and strewn about the ground. The mausoleum would not be sealed again until the Hilton Head Historical Society affixed a door to the mausoleum's entrance in 1986. In 1930, Chlotilde Martin was hired by the Charleston News and Courier to produce a "series of illustrated stories about the estates in coastal South Carolina purchased and improved by wealthy men." During her visit to Hilton Head Island, Ms. Martin visited the cemetery of the Zion Chapel of Ease and wrote the following:

This is an old graveyard, entered by a tall, brown stone vault whose heavy doors hang open and the skeletons of whose rotted coffins lie exposed in a curious world. At the top of the vault is the inscription: 'Wm. E. Baynard- Integrity and Uprightness.'

There is no date. The vault is a handsome affair with room for many coffins. Two of the coffins are form fitting and made of metal. These, however, have rusted and fallen to pieces at the bottom. Other coffins have been desecrated; the tops pried open, and contain only a gruesome dust. The outer doors of the vault are massive affairs made of two thicknesses of heavy wood. The inner doors are of marble, one of which is broken...It is said that the vault, which had been sealed, was burst open by Yankee soldiers who believed it contained valuables.

One of the cast iron coffins mentioned by Ms. Martin is currently being kept in storage by the Heritage Library.

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The mausoleum's current condition shows visible signs of damage ranging from loss in stone to failure in the roofing system due to the decay of the original wood rafters, leaving the limestone slabs to slip down increasing the risk of total destruction. A study done by Savannah College of Art and Design (SCAD) in 2013 identified a number of issues with the mausoleum's structure. Dr. Thomas Taylor and his Historic Preservation class spent two days on the site surveying the markers and assessing the condition of the mausoleum. Because of the exceedingly high moisture content of the mausoleum's walls, the SCAD study resulted in several recommendations. In response, a modern removable nylon roof covering has been added to keep moisture out of the structure and wooden support beams were previously added to the interior to support the weight of the roof. These structural supports are also removable. The support beams were added in 2005 and the nylon roof covering was added to the structure in 2014. Other suggestions that have been implemented include the thinning of the trees above the mausoleum in order to allow more sunlight to hit the structure, and the opening of the wooden door at the mausoleum's entrance. No other additions or repairs have been made to the mausoleum, maintaining the integrity of the structure.

Dr. Taylor returned to the site in 2015 with another class and they found the moisture content of the walls to be in an acceptable range to allow restoration efforts to begin. Consequently, the Heritage Library began a capital campaign in October of 2015 to raise the funds needed for the restoration. The restoration process will involve removing the limestone roof and rebuilding the support beams for the roof. The cast iron fence that surrounds the mausoleum has been vandalized, and some of the finials and the gate are missing. Also missing are the white marble doors that were located at the entrance into the tomb. The Winton Head Historical Society affixed a new door to the mausoleum's entrance in 1986. Within the fence surrounding the mausoleum and three inches below the surface is a red sandstone tile floor. The walls of the twenty burial chambers within the mausoleum still show evidence of a white stucco material applied over the brick.

31. **Mausoleum Fence (1846):** The Baynard Mausoleum is surrounded by a cast iron fence that is believed to be contemporary with the construction of the structure. The foundation of the fence is composed of brick covered with concrete. Square concrete posts with arched tops are positioned at each corner and also flank the entry gate at the center of the east side of the fence. The arch that tops each side of each post is carved with a stylized variant of an acanthus leaf. The iron balusters are in the shape of a cross and are thought to be cast as one piece, including the finial. Many of the finials are now lost, but of those that remain there are two varieties. The more prevalent design is a spear-shaped finial with a leaf-like base, reminiscent of a flower that has not yet bloomed. The second finial

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type is a large, acanthus leaf finial, used at intervals as an accent. The north, south, and west sides of the fence are each supported with two diagonal braces.

### Non-Contributing Resources

- A. **Charles Wagner (1840-1992):** A granite marker on a rectangular base. The marker is just over two feet tall and one-foot-eight-inches wide. The design of the marker is simple, with the shallow tympanum gently rising to a peak at its center. The inscription includes only the name and the years of birth and death. This marker postdates the period of significance and is therefore non-contributing.
- B. **B.S. Roberts (1819-1890):** A thick granite marker with a rusticated top and sides, standing two-feet-nine-inches in height with a width of just under two feet. The incised inscription on the smooth face the marker is badly eroded. In addition to birth and death dates, the inscription notes that Roberts was born in Andover, Maine, and died at Hilton Head. This marker postdates the period of significance and is therefore non-contributing.
- C. **Paul Schwarzer (1853-1905):** Schwarzer was the Assistant Keeper of Hilton Head's Rear Range Lighthouse (today known as the Leanington Lighthouse) from 1889-1891 and the Head Lighthouse Keeper from 1891-1905. His grave marker is made of marble and set on a rectangular marble base. The marker is one-and-a-half feet wide with a depth of just under six inches. The shape of the marker is trapezoidal, such that the face of it is tilted. The name and dates of birth and death are carved in relief in simple block lettering. This marker postdates the period of significance and is therefore non-contributing.
- D. **Charles Davant Cenotaph (Late 20<sup>th</sup> Century):** Charles Davant was killed in the American Revolution in 1781, but was not buried at Zion Chapel of Ease Cemetery. A cenotaph was erected in his honor in the late 20<sup>th</sup> century. The cenotaph consists of a simple, rectangular granite marker with Davant's name and the years of his birth and death, with an attached metal plaque set in concrete detailing the story of Davant's death during an enemy ambush. This cenotaph postdates the period of significance and is therefore non-contributing.
- E. **Captain John Stoney Cenotaph (1959):** Located near the base of the box tomb marker of James Stoney, this cenotaph marker consists of a metal plaque set in a trapezoidal concrete base. John Stoney was the father of James Stoney. Both are buried elsewhere on Hilton Head Island, as noted in the text of the plaque. John Stoney was born in 1749 and died in 1821. He served in the American Revolution.

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- F. **Victor Leroy Johnson III (1950-1991):** Johnson was a descendant of the Stoney and Kirks. He requested to be buried with his ancestors, and the Reverend Dr. Robert E.H. Peebles, the President of the Hilton Head Island Historical Society, granted his request after his death. The rectangular granite marker has rusticated sides and is incised with Johnson's name, as well as dates of birth and death. His epitaph reads: "A DESCENDANT OF THE STONEYS AND KIRKS AT REST NEARBY."
- G. **Stone Paver Walkway (2016):** The paved walkway is a non-contributing structure within the cemetery. It was constructed in 2016, well outside the period of significance. The walkway is built of contemporary stone pavers and extends from the dirt parking lot, around the Outdoor Learning Center, and then splits into two paths. One path leads to the gate of the Baynard Mausoleum, while the other continues south towards the rest of the cemetery, but the path does not extend beyond the southern edge of the Mausoleum's fence.
- H. **Outdoor Learning Center (2016):** The Outdoor Learning Center was constructed in 2016 and consists of a small wood platform and eight wood benches. The Outdoor Learning Center is located northeast of the Baynard Mausoleum, between the cemetery and the parking lot. It is not in close proximity to any known burials. [8 objects, 1 structure]
- I. **Interpretive Sign:** A large interpretive sign, angled toward the parking lot and set atop a metal post so that it is positioned at a reasonable reading height for pedestrians. The sign was erected by the Heritage Library and offers a brief history of the Zion Chapel of Ease, along with a graphic of a historic map and photographs of the graves and cenotaphs of the cemetery's four Revolutionary War veterans.
- J. **Concrete Rail Fence:** A simple, late 20<sup>th</sup> century rail fence made of concrete. The fence has two rails with posts spaced at about ten foot intervals. The fence runs along the north edge of the cemetery, between the cemetery and the dirt parking lot, with a gap at the entrance where the paved path into the cemetery begins. The fence curves at its east end and extends a short distance to the south before it ends.
- K. **South Carolina State Historical Marker (1973):** A metal "country" size (42" x 32") South Carolina state historical marker erected in 1973. The marker has been refurbished, as it was originally blue with silver lettering and is now white with black lettering. The marker is positioned atop a metal post. The marker reads: "ZION CHAPEL OF EASE AND CEMETERY/ A Chapel of St. Luke's Parish, established May 23, 1767, built of wood shortly after 1786 under the direction of Captain John Stoney and Isaac Fripp, was

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consecrated in 1833. Members of the Barksdale, Baynard, Chaplin, Davant, Fripp, Kirk, Mathews, Pope, Stoney, and Webb families worshipped here. By 1868 the chapel was destroyed.

- L. **Landmark Sign:** A late 20<sup>th</sup> century landmark sign located to the south of the driveway onto the property. The sign hangs from a large but simple cantilevered wood bracket set into a pebble-dashed concrete block. A small plaque attached to the front of block displays the street number. The sign reads: "The Heritage Library's/ Historic Zion Cemetery/ Baynard Mausoleum."
- M. **Entrance Sign:** A late 20<sup>th</sup> century small wood sign, supported on two short unfinished wood supports, on the north side on the entrance drive. The sign is painted green with white lettering and reads: "ENTRANCE."

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years



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**Areas of Significance**

(Enter categories from instructions.)

SOCIAL HISTORY

ART/Funerary Art

ARCHEOLOGY/Historic—Non-Aboriginal

**Period of Significance**

1788-1861

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1788

1795

1833

1846

**Significant Persons**

(Complete only if Criterion B is marked above)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

William T. White

Thomas Walker

J. Salla

More and Lymann Sav.

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Zion Chapel of Ease Cemetery is significant at the local level under Criterion A in the area of Social History for its association with the early European settlement and development of Hilton Head Island. It is also significant under Criterion C for its distinctive funerary art from the late eighteenth and early nineteenth centuries. Criterion D applies because of the site's potential to yield significant information about the Hilton Head planter elite through the study of their mortuary practices, and for the potential to locate and study the remains of St. Luke's Parish Zion Chapel of Ease, which was destroyed in the 1860s. Mortuary studies of the socioeconomic indicators of funerary monuments – symbolism, material, construction methods, etc. - as well as spatial organization of the cemetery itself offer the potential to provide information about social and economic dynamics within the planter class. Investigation of the chapel's remains could also yield information regarding its use as a communal space and the site may contain significant information about the social interactions of the Hilton Head planter class. The period of significance extends from 1788, the date of construction of the chapel to the start of the Civil War in 1861. The cemetery markers and the Baynard Mausoleum are now all that is left above-ground on the historic site of the St. Luke's Parish Episcopal Church Zion Chapel of Ease. The chapel was built in 1788 and was extant until at least the start of the Civil War. Its precise fate is unknown, but the chapel was destroyed sometime between 1861 and 1868. The cemetery is located adjacent to the former site of the Zion Chapel of Ease. Although the chapel itself is gone, the extant cemetery continues to convey the historic significance of this site for the early Hilton Head planter community. The Zion Chapel of Ease Cemetery is an extremely rare piece of physical above-ground evidence of the colonial and antebellum history of the island. Indeed, the Baynard Mausoleum located within the cemetery, and constructed in 1846, is believed to be the oldest intact structure on the island. The cemetery is the burial place of many members of prominent early Hilton Head families and also features grave markers crafted by prominent master stone carvers from Charleston, some ninety-five miles to the north. The cemetery therefore represents the history of the small but wealthy sea island community of Hilton Head between the American Revolution and the Civil War. The cemetery's markers are also significant as representative examples of funerary art from the late eighteenth and early nineteenth centuries. A small number of markers within the cemetery are signed by stone carvers, at least two of which were master carvers operating out of Charleston: Thomas Walker and W.T. White.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

## **SOCIAL HISTORY**

### **Planter Elite on Hilton Head Island**

Hilton Head Island's plantation era began in the early 18<sup>th</sup> century. Before the Revolutionary War, indigo was the main cash crop grown on Hilton Head Island. This crop was subsidized by the British government and the crop was shipped to England each year. It accounted for one third of the value of exports from South Carolina prior to 1776. After the Revolutionary War, the British removed the subsidy and stopped purchasing indigo from their former colonies. The plantation owners on Hilton Head Island had to come up with another crop and Sea Island cotton was that crop. It was first grown successfully at Myrtle Bank Plantation on Hilton Head Island in 1790. Sea Island cotton thrived in a mixture of pluff mud and crushed oyster shells. It had a very long staple fiber that would produce a fabric that felt like silk. It brought prices that were five to six times the prices paid for regular, green, or upland cotton. It was grown throughout the Sea Islands of South Carolina and Georgia and was tremendously profitable for the planters. In 1794 54,000 pounds of Sea Island cotton were exported. By 1801 that had grown to 8,300,000 pounds and by 1860 that figure had doubled to 14,000,000 pounds, which had a market value of almost \$6,000,000 in 1860 dollars.

The planters on Hilton Head grew Sea Island cotton on their plantations up until the Civil War. With the invention and improvements to spinning machines, the value of sea-Island cotton soared. It was an era of wealth and elegance for the planter class. Sons were educated in England, daughters carefully nurtured at home. Family portraits were painted by artists of international fame; furniture and silver often came from England. Town houses, buildings of substance and beauty were in Beaufort (35 miles away), Charleston, or Savannah.

Few physical reminders of the antebellum period remain extant on Hilton Head. The occupation by the United States Army during the Civil War provided the initial disruption to the antebellum landscape and brought about the destruction of many of the island's plantations. Change on the island accelerated rapidly beginning in the 1950s, when Hilton Head emerged as a vacation destination. By 1976 over seventy percent of Hilton Head's acreage was developed, and development has continued at a rapid pace over the last forty years.<sup>1</sup> Resorts and golf courses are now pervasive throughout the island, leaving only a small number of places that retain any semblance of pre-Civil War character.

The ruins of one Hilton Head plantation, the Stoney/Baynard Plantation, were listed on the National Register in 1994, primarily for the archaeological potential of the site. The nomination notes that "Of at least 20 plantations known to have existed on Hilton Head Island, at least six

<sup>1</sup> Michael Trinkley, "Archaeological Survey of Hilton Head Island, Beaufort County, South Carolina" (Columbia, SC: Chicora Foundation, Inc., 1987), 54.

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had been totally destroyed by 1987 and the others exhibited highly variable integrity.” The nomination goes on to describe the ruined remnant of the Stoney/Baynard Plantation as “relatively well preserved” when compared to the other plantations on the island. The main house of Honey Horn Plantation is extant, but it was begun in 1859 and not finished due to the onset of the Civil War. It was substantially altered and expanded by subsequent owners and does not retain integrity from the antebellum period. The house now serves as the Discovery House of the Coastal Discovery Museum. Along with these two plantations, one in ruins and the other substantially altered, Zion Chapel of Ease Cemetery is one of only a handful of sites that retain physical fabric from the period of Hilton Head’s history between the American Revolution and the Civil War.

### **Zion Chapel of Ease**

St. Luke’s Parish, including Hilton Head Island, was formed from St. Helena’s Parish by an act of the South Carolina Colonial Assembly on May 23, 1767. A new church to service the Parish was not built until c. 1787, and it was located between Coosawhatchie and Scriven’s Ferry on Eutaw Road (present day Route 170). The white population of Hilton Head Island immediately following the American Revolution was made up of about twenty-five families. The planters on the island determined to build their own place of worship that would be within a reasonable distance of their homes. The chapel was constructed in the transition from the Anglican Church to the Episcopal Church, part of the post-Revolution effort to disassociate with Great Britain, and indeed was the first church constructed on the island following the war. It would remain the only church on the island before the Civil War.

In 1788, Captain John Stoney and Mr. Isaac Fripp built the Zion Chapel of Ease on Hilton Head Island for its residents, and services were alternated between the new chapel and the parish church. The building was of wood on a brick foundation, 40’ x 30’. It was furnished with an altar, prayer desks, pulpit, and pews. The name Zion Chapel of Ease was chosen in part to reference the ease with which local parishioners could reach it. The main Parish church was eighteen miles away on the mainland and there was no bridge at that time. The Chapel and its immediate vicinity were a place of community gathering and the center of island activities in the first half of the nineteenth century. The Mills Atlas of 1825 shows that adjacent to the church was a Militia Muster House and a Masonic Lodge. Parishioners could reach the church by carriage or by boat through Broad Creek. The necessity for a chapel of ease was indicative of the remote and isolated nature of the island, as well as the wealth and importance of the people who lived there. The Baldwin, Barksdale, Baynard, Chaplin, Davant, Fripp, Kirk, Pope, Stoney, and Webb families worshipped at the Zion Chapel of Ease. These families were among the wealthiest in South Carolina and among the early and significant European settlers on Hilton Head Island. While the white population of the island was small, they were disproportionately wealthy, most through their association with long-staple cotton production, and were a group that the parish wanted to retain as members. Construction of the chapel of ease was one way to facilitate that goal.

There were several temporary rectors of the Zion Chapel of Ease at first, but the first permanent rector was Philip Mathews, whose family became prominent landowners on the island. The Reverend Philip Mathews became the first permanent minister of the Zion Chapel of Ease in the

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early 1820's and would hold that position until his death in 1828. In 1833 the Rt. Rev. Nathaniel Bowen, Third Bishop of South Carolina, consecrated the Zion Chapel, it having been, the record cryptically says, "thrown out of use as to the worship for which it had been originally erected, but now happily recovered." At this time a silver communion service was ordered from the Barnard Brothers Silversmiths in London, England. The chalices bear the inscription: "Zion Chapel, Hilton Head, 1834." Diocesan records show that Divine Services were regularly held in the Zion Chapel until November of 1861 when the plantation owners left Hilton Head as the Union Army began its occupation of the island.

When the Rev. Dr. James Stoney (1820-1870), a great-grandson of Captain John Stoney, builder of Zion Chapel, was able to return to his Rectorship of the Church of the Cross in Bluffton in 1867, his 1868 report says that the Zion Chapel, having been built of wood, had entirely disappeared, its Eucharistic silver and all its furnishings, altar, prayer desks, pulpit, and pews were all gone. What precisely became of the chapel is not known, but one theory that seems likely is that the materials were appropriated by Freedpeople living on the island during the Civil War in order to construct temporary housing.

Hilton Head Island was occupied by the Union Army from November 1861 until the end of the war and it quickly became a destination for enslaved people who were able to escape into Union lines. Formerly enslaved people developed a town that they called Mitchelville, named for Union Army General Ormsby M. Mitchel, in the shadow of the Union Army encampment. Prior to the Emancipation Proclamation of January 1, 1863, slaves who escaped into Union lines were deemed "contraband of war," a class of property that could be legally confiscated under accepted laws of war. The policy developed out of the exigencies of war, namely the willingness of enslaved people to vote with their feet and flee into Union lines, in the summer of 1861 and was later given legal sanction by the U.S. Congress, first by the Confiscation Act of 1861 (signed August 6, 1861) and then by the Act Prohibiting the Return of Slaves (passed March 13, 1862). The actions of the Army and Congress, along with, most importantly, enslaved people themselves, brought slaves, so-called "contrabands" to Hilton Head and allowed Mitchelville to develop as something akin to a maroon colony, with semi-permanent housing, the provision of basic social services, and even a local government apparatus.

That these formerly enslaved people may have appropriated materials from the Zion Chapel of Ease would fit with patterns seen elsewhere during the war. In South Carolina, a documented example of this type of appropriation took place at Williams Parish (Sheldon) Church, also in Beaufort County. For decades, local memory had held that the church was burned by marauding Union troops in 1865 during General William T. Sherman's Carolinas Campaign. A collection of correspondence from the Leverett family published by the University of South Carolina Press in 2000, however, revealed evidence that the church had, in fact, survived the war and was only dismantled after the conflict. Rev. Charles Leverett had served the small congregation at Sheldon from 1846-1858. Writing in 1868, Leverett said of the church, "Sheldon Church is not burnt down. It has been torn up inside somewhat but it could be repaired," noting also that he saw

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“fragments of Sheldon Church all about” Beaufort.<sup>2</sup> The implication was that Freedpeople, and possibly also white refugees who returned to the island after the war, had been the ones to dismantle the church, not soldiers in Sherman’s army.

While the fate of the chapel itself remains a mystery, the fate of the Eucharistic silver is not. On July 17, 1956, the Reverend John W. Hardy, Rector of St. Helena’s Parish sent a letter to the Right Reverend Albert Thomas, Bishop of the Diocese of South Carolina. The letter relates how a gentleman had purchased two silver goblets in a second hand store in Philadelphia as a gift for his daughter. She refused to accept them when she saw that they were communion chalices and she was able to read the inscription. The man was traveling south and dropped the chalices off at the rectory of St. Helena’s Parish. Reverend Hardy stated that he will hold the chalices and will be glad to give them to any Episcopal mission church that is established on Hilton Head Island. He was true to his word. The chalices were used in the inaugural service at Saint Luke’s Episcopal Church on Hilton Head Island on Christmas Eve, 1964, and are still being used at that church to this day.

## Cemetery

The Zion Chapel of Ease Cemetery is one of the few extant pre-Civil War resources on Hilton Head Island and is representative of the social history of the planter elite on the island. The cemetery provides insight into the planter’s burial practices, wealth, social dynamics, and life expectancy.

The burial of many members of Hilton Head’s planter elite at Zion Chapel of Ease was, much like the existence of the chapel itself, the result of the isolation of the community from the mainland. Practicality demanded a burial place that was easily accessible, and the Zion Chapel of Ease Cemetery provided a churchyard option in lieu of burial in a family cemetery on plantation land. The cemetery illustrates the ways in which the island’s planter elite were both isolated from, and connected to their Lowcountry peers. While the location of the cemetery is indicative of the geographic separation of Hilton Head from society at large, the grave markers reflect a group of people very much in tune with the wider culture of South Carolina’s planter elite. The wealthy white inhabitants of the island had the means to order grave markers from Charleston and Savannah, in effect importing evidence of their connection to a more cosmopolitan life beyond the island.

It is likely that Hilton Head’s planter elite were buried in family cemeteries on their plantations prior to the establishment of the Zion Chapel of Ease Cemetery. For example, Charles Davant, killed in 1781 during the American Revolution, was buried at his plantation, Two Oaks. Indeed, burials for the planter elite continued to happen elsewhere on the island even after the cemetery was established. Captain John Stoney was killed in a hunting accident near Fish Haul Creek and

<sup>2</sup> Jennifer Whitmer Taylor, “The Sherman Myth Strikes Back: The Leverett Family Letter and Old Sheldon Church” [blog], <https://reconstructingreconstruction.wordpress.com/2014/08/19/the-sherman-myth-strikes-back-the-leverett-family-letters-and-old-sheldon-church/>; “Milton Maxcy Leverett to His Mother,” February 3, 1866, Frances Wallace Taylor, Catherine Taylor, and J. Tracy Power, eds., *The Leverett Letters: Correspondence of a South Carolina Family, 1851-1868* (Columbia: University of South Carolina Press, 2000), 403-404.

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was buried where he fell in 1821. Likewise, James Stoney, who died in 1827, was buried "at the northeastern extremity of this island," though the lid of his box tomb was relocated to the cemetery in 1959.<sup>3</sup> However, all known extant antebellum plantation cemeteries on Hilton Head Island are African-American, such as Talbert Cemetery, Braddock's Point Cemetery, and Jenkin's Island Cemetery.<sup>4</sup> This indicates a general pattern of burial practices in which enslaved people were buried on the plantation, while the white planter elite were buried at Zion Chapel of Ease.

Preference, or perhaps necessity, prevented the cemetery from becoming the burial place of all members of the island's planter class, but the cemetery is nevertheless illustrative of the importance planter society placed on wealth and status, as well as the public display of both, even after death. An examination of the stylistic changes to grave markers from the earliest burials at the end of the 18<sup>th</sup> century to those from the mid-19<sup>th</sup> century also illuminates the growing wealth of the sea island planters during the same period. The first known burial at the Zion Chapel of Ease Cemetery was that of Lydia Davant in 1795. Lydia was the wife of James Davant, Sr., the owner of five plantations on Hilton Head. Her marble headstone featured the willow and urn design that is ubiquitous throughout the cemetery and a relatively brief and simple inscription that reads: "Sacred/ to the memory of/ Mrs. LYDIA DAVANT wife of Jas Davant Sr./ who departed this life/ April 20<sup>th</sup> 1795/ aged 46 years/ & 4 months." Though the Davant family was no doubt in possession of great wealth, Lydia Davant's tombstone lacks a description of her personal character, an addition to inscriptions that was beginning to become common on headstones by the mid-18<sup>th</sup> century.<sup>5</sup> Many of the cemetery's headstones from the 1810s and 1820s, however, do bear longer inscriptions, often written in verse, that go beyond biographical details to offer commendations of character, well-wishes for the afterlife, or selections of scripture. Longer inscriptions increased the cost of the stone, a luxury that it appears was not necessarily available to Hilton Head residents in the waning years of the 18<sup>th</sup> century, but became the standard a few decades later.

As the century progressed, the success of the Hilton Head plantations only grew, as evidenced by the most impressive symbol of wealth and status in the cemetery, the Baynard Mausoleum. In 1846, William Eddings Baynard, a local planter, built a 20-chamber mausoleum for himself and his large family. The mausoleum gable reads, "W. E. Baynard, Integrity and Uprightness." Mr. and Mrs. Baynard were buried in cast iron caskets such as those from the Fisk and Raymond Company in Providence, Rhode Island. These coffins were like a form fitting sarcophagus, with a glass faceplate. According to the Reverend Dr. Robert E.H. Peeples, Baynard's funeral service was a monumental affair on the island in 1849. All the plantation owners shut down their operations for the day and lined up their slaves along the roads to pay their respects to the departed Mr. Baynard as the funeral procession passed on its way to the Zion Chapel of Ease. A black-draped wagon carrying his body led the procession, followed by the Baynard's formal black carriage and numerous other carriages which transported family and friends. His funeral

<sup>3</sup> According to In Memoriam metal plaque erected in the cemetery in 1959.

<sup>4</sup> Trinkley, "Archaeological Survey of Hilton Head Island, Beaufort County, South Carolina," 51-52.

<sup>5</sup> Louis P. Nelson, *The Beauty of Holiness: Anglicanism & Architecture in Colonial South Carolina* (Chapel Hill: The University of North Carolina Press, 2008), 240.

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was attended by all the Island plantation owners- Stoney, Kirk, Pope, Lawton, Drayton, and Seabrook. The pomp and circumstance of Baynard's funeral procession is matched by his burial, with the large mausoleum looming large over the less ostentatious gravestones of his neighbors. Even in death, the wealth and importance of William Baynard was made manifest to all who visited the cemetery or attended services at the chapel. The Baynard Mausoleum stands as a symbol of the zenith of South Carolina's plantation society on Hilton Head. Other details of the lives of the Hilton Head planters are revealed in the cemetery, such as the high child mortality rate, illustrated by the large number of graves for infants and young children. The Kirk Family Plot contains the graves of seven children, ranging from infants, presumably newborn, to a fifteen-year-old girl. Given their dates of birth, it is probable that these are all children of James and Mary E. Kirk, who are buried adjacent to the seven children. Despite this incredible loss, several of James and Mary's children survived to adulthood, as evidenced by their patronage of their parents' marker. Likewise, the dangers of childbirth are also written in the cemetery markers. For example, Mary Davant's date of death is recorded on her marker as May 15, 1818, the same as the birthdate of her son, John, as inscribed on his adjacent marker (the child died less than two months after his mother). From such inscriptions, a substantial amount of information can be gleaned regarding life and death among the small population of Hilton Head's planter elite.

Among the prominent people buried at the Zion Chapel of Ease Cemetery are:

**William Eddings Baynard** (1800-1849), a wealthy plantation owner who owned 3 plantations on Hilton Head Island (Braddock's Point, Muddy Creek, and Spanish Wells) as well as others in Bluffton and Edisto Island. His fortune came from Sea Island cotton which was the major crop grown on Hilton Head Island from 1790-1861. He also owned the Davenport House in Savannah, Georgia. He had his mausoleum erected in 1846.

**James Kirk** (1780-1859), the Kirk family owned Callawassie Island. James was a wealthy and successful Sea Island cotton planter, known throughout the Lowcountry of South Carolina and by the largest British cotton mill owners for many decades. According to the 1850 census of St. Luke's Parish of Beaufort County, SC reveals that he was the second largest cotton producer in the parish. He amassed over 10,000 acres in southern Beaufort and Jasper counties. He built a large home on the banks of the May River, known as Kirk's Bluff or Kirk's settlement. It later became known as the town of Bluffton. He was also the owner of Rose Hill Plantation on the Colleton River and Bonnie Doon Plantation in Colleton County. His daughter, Caroline, married her first cousin, Dr. John Kirk, and as a wedding present received Rose Hill Plantation. The Kirk family donated the land for the Church of the Cross which was built in Bluffton in the 1850's.

**Isaac Baldwin** (1752-1826), he was a member of the Continental Army during the Revolutionary War and rose to the rank of Lieutenant. He was the owner of the Baldwin Plantation. His daughter, Mary, married James Kirk in 1807, when she was 14 years old.

**James Davant** (1744-1803), he was born on Edisto Island and when he was 14 the family settled on Point Comfort Plantation on Hilton Head Island. James served in the local militia during the Revolutionary War and is listed as a member of the Bloody Legion which avenged the death of



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his younger brother, Charles, who was ambushed by Daufuskie Island Tories in 1781. James owned the following plantations on Hilton Head Island at the time of his death- Marshlands, Point Comfort, Sand Hill, Possum Point, and Folly Field.

**Thomas Barksdale** (1795-1832), owned the following plantations- Skull Creek, Calibogia, and Baldwin. He died without an heir and his estate was valued at over \$42,000. Most of his Skull Creek Plantation was sold to Squire William Pope. The balance of that plantation was sold to William Seabrook of Edisto Island. In 1836 his widow, Martha Stoney Barksdale, married her first cousin, the Reverend Joseph A. Lawton and Calibogia Plantation then became known as Lawton Plantation.

### ART/FUNERARY ART

The grave markers of the Zion Chapel of Ease Cemetery represent American funerary art of the planter elite from the late 18<sup>th</sup> century and the mid-19<sup>th</sup> century. With grave markers dating from just after the American Revolution to just prior to the Civil War, it illustrates the shifts in funerary art over the same period. It was also the only non-family-owned white cemetery on Hilton Head until the mid-20<sup>th</sup> century, and therefore offers a collection of grave markers erected by different families throughout the antebellum period, creating a snapshot of the stylistic preferences of the local planter elite.

There is a certain amount of uniformity and simplicity among the earlier markers within the Zion Chapel of Ease Cemetery. Nine marble tablets for deaths between 1798 and 1821 feature a narrow tympanum with two small shells carved with a willow and urn design. The pairing of the willow and urn was very common in funerary art during this period. The weeping willow is associated with everlasting life in the Christian tradition, "because it will flourish and remain whole no matter how many branches are cut off."<sup>6</sup> The combination of the willow and urn was among the first gravestone carvings to replace the soul's head commonly found in the tympanum of markers from the second half of the 18<sup>th</sup> century.<sup>7</sup> This change was part of a continuation of a shift away from explicit death motifs that began with the change from the skull of the death's head to the winged soul's head in the mid-18<sup>th</sup> century.<sup>8</sup> Likewise, the seven markers of the Kirk children, buried between 1810 and 1827, are all very similar in design, with a pediment-shaped tympanum very much in keeping with the Classical Revival that largely defined American art and architecture during the same period.

Into the 1830s and up to the Civil War, however, there is a definitive change in the cemetery's funerary art as the markers become not only larger, but also more individuated. The graves of Rollin H. Kirk, who died 1854, and Dr. James Kirk, who died 1858, are both marked with substantial marble obelisks, a break from more the older and more traditional markers not only in shape, but also in size. The marker for Florence W. Kirk, buried in 1853, is not particularly large,

<sup>6</sup> Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* (Salt Lake City: Gibbs Smith, Publisher, 2004), 67.

<sup>7</sup> *Ibid.*, 137-138.

<sup>8</sup> Nelson, *The Beauty of Holiness*, 242.

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but it is topped with an elaborate scrollwork tympanum, the only one of its kind in the cemetery. The largest marker, apart from the Mausoleum, is the 1850-1851 obelisk of James and Mary E. Kirk, which is raised on a three-tier base and inscribed on all four sides, two of which are devoted to the epitaph of James Kirk.

The use of obelisks in the cemetery is in keeping with the rise of revival styles, in this case the Egyptian revival. Although less prevalent in architecture than their Roman and Greek counterparts, Egyptian motifs enjoyed greater popularity in the commemorative arts. The most common Egyptian motif in 19<sup>th</sup> century funerary art is the obelisk. Obelisks conveyed a sense of grandeur within a relatively small footprint and were less costly than elaborate sculpted monuments.<sup>9</sup>

The changes in the preferences for funerary art before and after about 1830 reflects not just a simple change in aesthetic preference, but also a broader social change occurring throughout America in the early 19<sup>th</sup> century, as American culture placed increased emphasis on materialism and individuality:

This materialism would become especially evident in funerary panoply and rituals, where, amongst its several manifestations, it fostered the desire on the part of many people to build ever more impressive mausoleums, tombs, and cemetery monuments rather than continue to be content with erecting the simpler and more traditional tombstone or slab. This latter phenomenon – that is, the appearance of a numerous variety of rather ostentatious private monuments to ordinary individuals – was further prompted by a political and philosophical climate that emphasized the innate worth of the individual, a climate, one might argue, that was actively encouraged by new democratic governments in Europe as well as in America and by attitudes born out of late eighteenth and early nineteenth century concepts associated with Romanticism.”<sup>10</sup>

Despite their relative isolation, it is clear that the planters on Hilton Head were caught up in the same societal shifts affecting the country at large, and these changes are very much reflected in how the planter elite chose to memorialize their dead in the three decades prior to the Civil War.

The influence of the Classical Revival within the Zion Chapel of Ease cemetery are most apparent in the design of the Baynard Mausoleum. By far the largest marker within the cemetery, the mausoleum features a front-gabled roof with a full-pediment, and quoining reminiscent of heavy masonry. On both sides of the entrance door to the mausoleum are large inverted torches, which symbolize a life extinguished. The mausoleum is surrounded by a cast iron fence with concrete corner posts embossed with leaves at the top. Many of the finials, some of which depict acanthus leaves, which once graced the top of the fence, are missing. Acanthus leaves are the primary decorative feature of the capitals of Corinthian columns, part of a Roman architectural

<sup>9</sup> Peggy McDowell and Richard E. Meyer, *The Revival Style in American Memorial Art* (Bowling Green, Ohio: Bowling Green State University Popular Press, 1994), 133.

<sup>10</sup> *Ibid.*, 5.

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order commonly used in Classical Revival architecture, and have been used in funerary architecture since the days of ancient Greece. The leaves, which have a spikey appearance, "have often been used as a symbol of the prickly journey of life to death, and, ultimately, the final triumph of eternal life."<sup>11</sup>

## Burial Cases

The burial cases for at least two of the Baynards, were patented in 1848 by Almond Dunbar Fisk under U.S. Patent No. 5920 and manufactured in Providence, Rhode Island. They were publicly unveiled at the New York State Agricultural Society Fair in Syracuse, New York and the American Institute Exhibition in New York City.

Cast-iron coffins, or burial cases, were popular in the mid-1800's among wealthier families. It was thought they would deter grave robbers, but sadly this has not proved to be the case. When the Baynard mausoleum was vandalized, all the coffins were thrown onto the cemetery grounds along with some wooden coffins, and perhaps even thrown into the bordering Broad Creek. Each case was custom-formed to the body, resembling an Egyptian sarcophagus, with sculpted arts and a glass window for viewing the face of the deceased without the risk of exposure to odor or pathogens. On December 7, 1888, the *New York Times* reported that the Metallic Burial Case Company was folding.

The Heritage Library is fortunate to have a single coffin that was rescued years ago and has been kept in storage. The plan is to have it displayed in the mausoleum, after the restoration of the Mausoleum takes place.

## Stone Carvers

Five of the gravestones within the cemetery are marked by the carver's name or initials. The carver's name is usually set low, at the center or right side of the on either the front or back of the stone, and carved in plain roman or italic-script capitals. Three of these stones were carved by members of the White and Walker families, who were prevalent stone carvers in Charleston from the 1790s to the 1870s.<sup>12</sup> The names of carvers J. Salla and More and Lymann also appear. The carver's mark for More and Lymann indicates that their business was based in Savannah, Georgia. The Bonaventure Historical Society in Savannah was contacted in an effort to find additional information, but they had no record of More and Lyman. No further information could be discovered about these carvers. Likewise, efforts to find information on J. Salla proved fruitless.

**Thomas Walker:** Thomas Walker was a master stonecutter based in Charleston. He came to South Carolina from Edinburgh, Scotland in the 1790s and established himself as the premiere stone carver in the city. Prior to Walker's arrival, wealthy South Carolinians often looks to New

<sup>11</sup> Keister, *Stories in Stone*, 41-42.

<sup>12</sup> Frank Karpel, *Images of America: Charleston's Historic Cemeteries* (Charleston, SC: Arcadia Publishing, 2013), 39.

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England carvers to produce gravestones, but Walker provided them with a local option of exceptional quality. Walker also had architectural training and this additional artistic background carried over into his stone carving work. His work continued to be influential well into the 19<sup>th</sup> century and the business was carried on by Walker's sons and son-in-law.<sup>13</sup>

**W.T. White:** William T. White was the grandson of Thomas Walker and represents the third generation of Charleston stonecutters in the Walker and White family. The carving business established by Thomas Walker in the 18<sup>th</sup> century was continued by his four sons, David A. Walker, James E. Walker, Robert D. Walker, and William S. Walker, as well as by his son-in-law, John White. John White's sons, including William T. White and his brother Robert D. White and Edwin R. White, followed their father into the family business. William T. White was active in the stone carving business from c.1850-c.1870 and stones carved by him can be found throughout South Carolina.<sup>14</sup>

### ARCHAEOLOGY

The Zion Chapel of Ease Cemetery was originally recorded as an archaeological resource by Robert L. Stephenson in 1973. It was revisited in 1986 by Michael Trinkley and Homes Wilson, and was determined to be potentially eligible for listing in the National Register at that time.<sup>15</sup> In 1991, the site was determined eligible for the National Register as part of an archaeological survey prior to the undertaking of improvements at the U.S. 278 intersection. The report emphasizes the unique importance of the site:

“Although the exact location of the church is not known, the cemetery is well cared for and contains the burials of a number of Hilton Head's prestigious planters. The stones, which are in good to fair condition, represent a significant source of demographic and community data. The skeletal population represents the wealthy elite on the island and has considerable time depth. The information which could be obtained through bio-archaeological and osteological studies can be obtained from no other source.”<sup>16</sup>

As previously discussed, the Zion Chapel of Ease Cemetery is the only known pre-Civil War cemetery for whites on Hilton Head Island, and one of a very limited number of antebellum archaeological sites that remains intact on the island. The cemetery has encountered relatively minimal disturbance over the years. There have only been four burials outside the period of significance, and while archaeological monitoring was not conducted during the installation of

<sup>13</sup> David R. Mould and Missy Loewe, *Historic Gravestone Art of Charleston, South Carolina, 1695-1802* (Jefferson, NC and London: McFarland & Company, Inc., Publishers, 2006), 227-228.

<sup>14</sup> Tracy J. Power, Jenny Hagan Kelly, and Susan C. Hagen, “Upper Long Cane Cemetery,” National Register of Historic Places Inventory/Nomination Form, South Carolina Department of Archives and History, Columbia, December 17, 2010.

<sup>15</sup> Trinkley, “Archaeological Survey of Hilton Head Island, Beaufort County, South Carolina,” 10.

<sup>16</sup> Wayne D. Roberts, “Archaeological Survey of the U.S. 278 Intersection Improvements on Hilton Head, Beaufort County, South Carolina” (Columbia, SC: South Carolina Department of Highways and Public Transportation, 1991), 64.

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the pavers and Outdoor Learning Center in 2016, ground-penetrating radar (GPR) did not indicate any unmarked burials in this area.

In January 2017, Dr. Matthew Sanger, David Gordon, and Katie Seeber, of the Anthropology Department at Binghamton University, conducted a ground-penetrating radar (GPR) survey at the site. Their findings, cited here with permission from Dr. Sanger, included the discovery of what is believed to be a family plot near the center of the cemetery, as well as several potential unmarked graves. The survey also located multiple linear features which may mark the remnant of walls. A shell midden was also discovered, it is likely a pre-historic feature. The survey did not identify the original location of the Zion Chapel of Ease, though a linear feature in the southwest section of the property was identified as possibly relating to the chapel and the chapel is believed to be located within the boundaries of the current nomination. The survey recommended that additional GPR survey of adjacent areas was warranted to continue the search for the chapel, and that "small excavations" would be useful for documenting fallen headstones. However, given the sensitivity of such a site, SHPO has recommended to the property owner that no excavation occur on the property without an effort to identify and consult with the descendant community.

Dr. Sanger and his crew intend to return to Zion Chapel of Ease Cemetery in July 2017 to continue their survey work. One of their goals will be to locate the site of the chapel. It is possible that the chapel was oriented towards Broad Creek on the west side of the property. Whereas the roadway (William Hilton Parkway) that borders the property to the east is now the main thoroughfare through Hilton Head Island, 18th and 19th century inhabitants would have viewed the creek as an important conduit for travel.

The research questions that can be addressed through archeological study include:

- 1) The original location of the St. Luke's Parish Chapel of Ease. At present the precise location of the chapel remains unknown. When congregants returned after the Civil War the frame building was gone. Regardless of the way in which the chapel was destroyed, if the chapel can be re-created it could yield important information about the planter elite community on Hilton Head. This information might include, for example, the range of activities the chapel may have been used for, its layout, and construction techniques from the time of its erection. Other sites of communal gathering, such as the Muster House and the Mason Lodge identified on the 1825 Mills Atlas, have long been lost and the land on which they stood developed. Archaeological study at the various plantation sites on the island may yield information about individual families, but only at Zion Chapel of Ease is there the potential to understand how the island's planter class used a communal, social space.
- 2) The full extent and locations of burials at the site. It is believed that there are more burials at the location than there are marked graves, but the precise number and location of these

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burials is unknown. Ground-penetrating radar surveys can better reveal the full layout of the cemetery. This information would allow for the creation of a comprehensive site plan for the cemetery.

- 3) Social and economic phenomena among the planter class as expressed through mortuary behavior. Investigating the material and stylistic differentiation of funerary monuments, as well as the spatial patterning of the graves themselves, can provide information about social stratification, economic differentiation, and relationships among the island's elite. The family plot discovered during GPR survey, as well as the ostentatious nature of the Baynard Mausoleum are good examples of such information. This type of investigation would not require excavation.

The potential for the site to yield archeological evidence makes it eligible for listing in the National Register under criterion D at the local level of significance.

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**Developmental history/additional historic context information (if appropriate)**

**Hilton Head Island**

Prior to the Civil War the island featured twenty-four plantations that were growing Sea Island cotton. After the Union Army and Navy occupation of the island from 1861-1868, 99% of the island's residents were descendants of former slaves. They remained isolated on the island with no bridge, no electricity, and no telephone service until the 1950's. The Hilton Head Company began lumbering operations on the island in 1950 and the modern development of the island began in 1956 when Charles Fraser laid out his plans for Sea Pines Plantation. Subsequent development of the island has made it a premier resort destination that attracted 2.7 million visitors in 2015.

**Heritage Library Hilton Head Island**

The Heritage Library is an all-volunteer, non-profit organization focused on local history, historic preservation, and family history. The Heritage Library was originally founded in 1997 as a genealogy research center. In 2005, the Hilton Head Historical Society, which was founded in 1961 by Dr. Robert Peeples, became part of the Heritage Library. The Heritage Library offers classes on genealogy research, as well as lectures on local history, tours of Fort Mitchel and Zion Cemetery, and a wide variety of classes on the history of Hilton Head and the Lowcountry. There are currently about sixty-five volunteers at the Hilton Head location, ten of whom work in the History Department. There are also six volunteers at the Beaufort branch which is located in the Santa Elena History Center. The Heritage Library owns and maintains two historic sites: the Civil War coastal defense battery known as Fort Mitchel and the cemetery of the Zion Chapel of Ease. The Heritage Library has begun a capital campaign with a goal of raising the funds necessary to restore the Baynard Mausoleum at the Zion Cemetery. The Department of Historic Preservation at the Savannah College of Art and Design (SCAD) has conducted several studies

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of the structure and the Heritage Library is following their recommendations for its restoration. Professor Thomas Taylor of SCAD refers to the mausoleum as an architectural gem. In 2016 the Heritage library erected an Outdoor Learning Center at the cemetery to conduct history lectures, a walking ghost tour, and host field trips for local schoolchildren and their teachers.

**Returned**

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 2.43 acres

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                          |                         |
|--------------------------|-------------------------|
| 1. Latitude: 32.201672 N | Longitude: -80.699790 W |
| 2. Latitude:             | Longitude:              |
| 3. Latitude:             | Longitude:              |
| 4. Latitude:             | Longitude:              |

St. Luke's Parish Zion Chapel of Ease Cemetery  
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**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

**Verbal Boundary Description** (Describe the boundaries of the property.)

The property is bordered on the East by William Hilton Parkway and on the West by Broad Creek. To the South the property is adjacent to the building and land owned by the Darling Eye Center. The property line on the North, just past the parking area, is adjacent to some land owned today by the Town of Hilton Head Island. The boundary is shown as the shaded area on the accompanying Beaufort Co. Tax Map and corresponds to Beaufort County tax parcel R510-008-003-0003-0000.

**Boundary Justification** (Explain why the boundaries were selected.)

The western boundary is a body of water, Broad Creek. The eastern boundary is a road that has been in its current position at least since the 1825 Mills Atlas map was made. The other boundaries were determined when the adjacent land was sold in the 19<sup>th</sup> century.

---

**11. Form Prepared By**

name/title: Iva Roberts Welton, Heritage Library Board of Directors & Ludwig Benfante,  
President of the Heritage Library Board of Directors, with assistance of SHPO staff  
organization: Heritage Library Foundation  
street & number: 852 William Hilton Parkway  
city or town: Hilton Head Island state: SC zip code: 29926  
e-mail ivasouth@aol.com loubenfante@yahoo.com  
telephone: 843 671-4865, 843-689-2069  
date: June 30, 2017

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: St. Luke's Parish Zion Chapel of Ease Cemetery

City or Vicinity: Hilton Head Island

County: Beaufort

State: SC

Photographer: Alberta Norton, E.W. Alstaetter, Ludwig Benfante, Ehren Foley, Virginia Harness

Date Photographed: 2011, 2012, 2015, 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo 1: A panoramic view of the cemetery from the parking lot looking southwest  
Photo 2: A panoramic view of the cemetery Broad Creek on the right, view southwest  
Photo 3: The cemetery driveway entrance looking towards the southwest  
Photo 4: South Carolina historical marker for the Zion Chapel of Ease and Cemetery  
Photo 5: An informational sign about the history of the Zion Chapel of Ease

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- Photo 6: Exterior view of front of Baynard Mausoleum, view west  
Photo 7: Rear of Baynard Mausoleum, view southeast  
Photo 8: Pediment detail, front elevation of Baynard Mausoleum, view west  
Photo 9: Baynard Mausoleum detail of inverted torch to left of doorway, view west  
Photo 10: Detail of northeast post of Mausoleum Fence, view west  
Photo 11: Detail of finials on north side of Mausoleum Fence, view south  
Photo 12: Interior view of the Baynard Mausoleum burial chambers, view southwest  
Photo 13: Baynard Mausoleum and Outdoor Learning Center, view northwest  
Photo 14: View of site to the east from rear of Baynard Mausoleum  
Photo 15: View of cemetery looking southeast from Baynard Mausoleum  
Photo 16: Headstones, camera facing east towards William Hilton Parkway  
Photo 17: Headstone of Mary Irvine now partially obscured by a live oak tree  
Photo 18: Headstones of Mary Davant and Samuel & John Davant, view west  
Photo 19: Headstone and footstone of Martha Davant, view west  
Photo 20: Kirk Family Plot, view east  
Photo 21: Kirk Family Plot, view southwest  
Photo 22: View of cemetery grounds from southeast corner  
Photo 23: View of cemetery grounds looking north from site of Kirk Family Plot  
Photo 24: Headstones of Kirk children in the Kirk Family Plot, view east  
Photo 25: Detail of Kirk Family Plot headstone, view south  
Photo 26: Plaque and headstone of Isaac Bakewell, view east  
Photo 27: Kirk Family Plot fence detail, view south  
Photo 28: Headstones of James Davant and Lydia Davant, view east  
Photo 29: Tombstone detail, willow and urn design on Lydia Davant's marker, view east  
Photo 30: Box tomb tops of Thomas Parksale (left) and James Stoney (center), view west  
Photo 31: Cenotaph for Captain John Stoney in front of James Stoney's box tomb, view west  
Photo 32: Site detail, view west toward Broad Creek  
Photo 33: Site detail, view southwest toward Broad Creek  
Photo 34: An aerial view of the property (cemetery is obscured under tree cover)  
Photo 35: A cast iron coffin from the Baynard Mausoleum  
Photo 36: Zion Chapel of Ease 1834 silver communion service

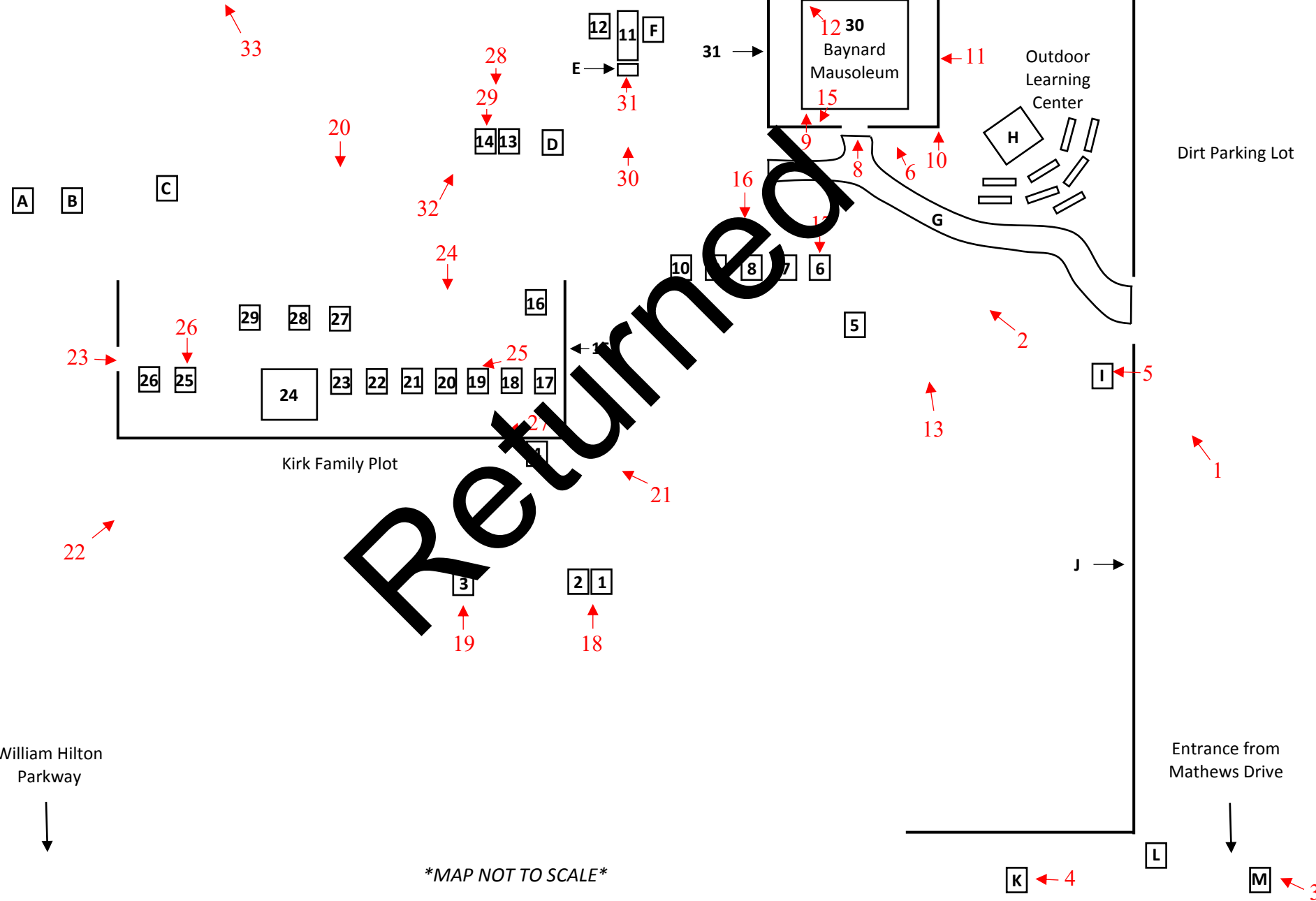
**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

**PHOTO KEY**

Broad Creek  
↑

N →



\*MAP NOT TO SCALE\*

# St. Luke's Parish Zion Chapel of Ease Cemetery

Hilton Head, Beaufort Co.



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Returned



**St. Luke's Parish Zion  
Chapel of Ease Cemetery**

Hilton Head, Beaufort Co.

Returned



**St. Luke's Parish Zion  
Chapel of Ease Cemetery**

Hilton Head, Beaufort Co.

Zion Chapel of Ease Cemetery

Returned

Google earth

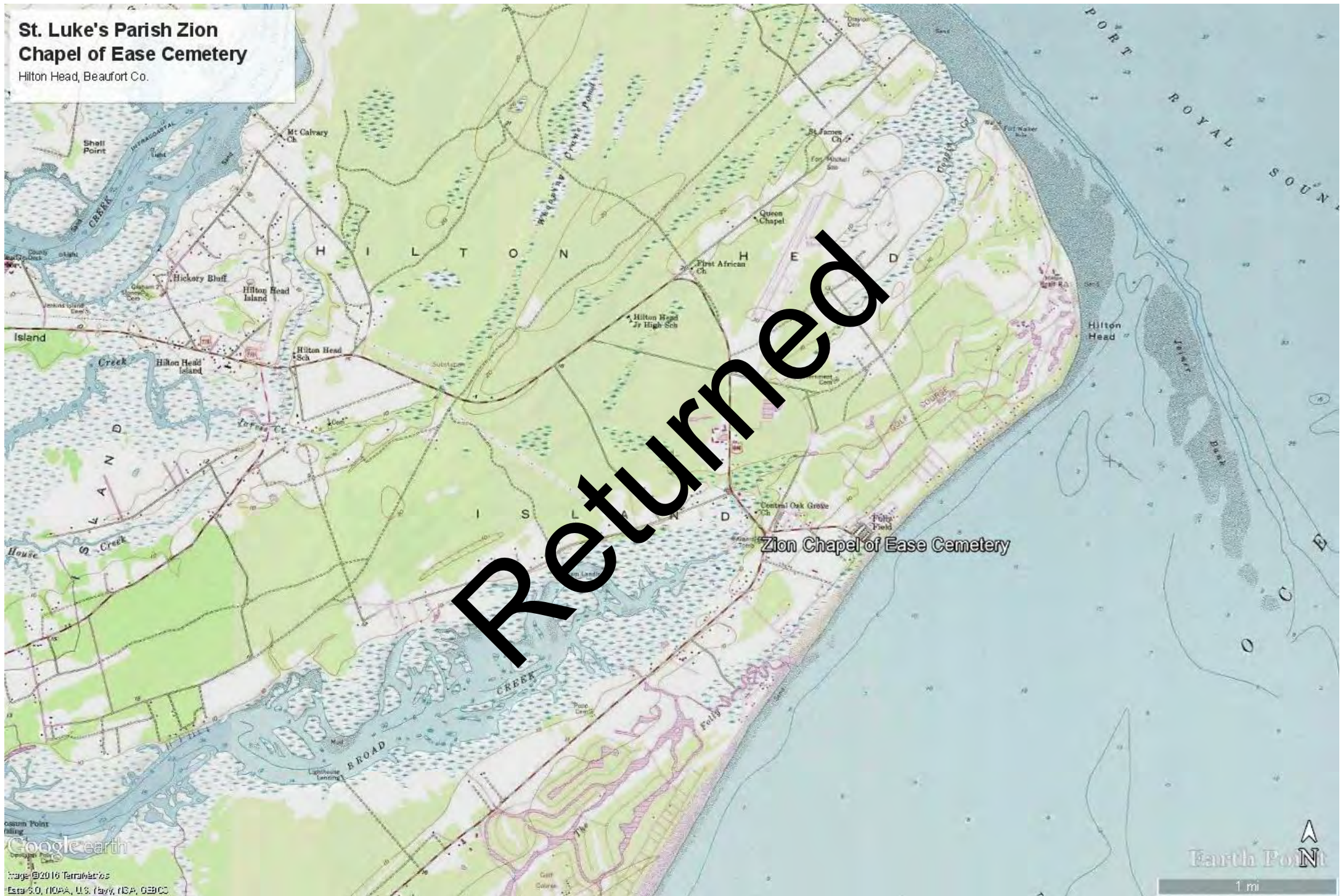
Image ©2016 TerraMetrics  
Data SIO, NOAA, U.S. Navy, NSA, GEBCO



1 mi

# St. Luke's Parish Zion Chapel of Ease Cemetery

Hilton Head, Beaufort Co.



Zion Chapel of Ease Cemetery

Google earth

Image ©2016 TerraMetrics  
Data S.O, NOAA, U.S. Navy, NSA, GEBCO

Earth Point

1 mi

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 7/7/2017      Date of Pending List:      Date of 16th Day:      Date of 45th Day: 8/21/2017      Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept       Return       Reject      8/21/2017 Date

Abstract/Summary  
Comments:

Recommendation/  
Criteria

Reviewer Lisa Deline

Discipline Historian

Telephone (202)354-2239

Date 8/21/17

DOCUMENTATION: see attached comments: yes ~~No~~ see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

**United States Department of the Interior  
National Park Service  
National Register of Historic Places**

**Comments  
Evaluation/Return Sheet**

**Property Name:** St. Luke's Parish Zion Chapel of Ease Cemetery  
**Property Location:** Hilton Head, Beaufort Co., South Carolina  
**Reference Number:** SG 100000727  
**Date of Return:** 08/22/17 (2<sup>nd</sup> Return)

**Reason for Return**

St. Luke's Parish Zion Chapel of Ease Cemetery is being returned for substantive corrections. The resubmission does an adequate job in justifying significance under Criteria C (Art) and D (Archeology). However, the case has not been made under Criterion A for Social History and should be dropped.

For clarification, significance under Social History is used when a property demonstrates how it has promoted the welfare of society or the life ways of its social group. The fact that the extant cemetery contains graves of members of the early Hilton Head planter elite is not sufficient.

Please update the Section 8 summary paragraph dropping Criterion A. In the narrative statement of significance, move the information from under the heading "Planter Elite on Hilton Head Island" (page 20 - to the first full paragraph on page 23) to the Additional History section on page 31. Information contained on pages 23 - 25, under the heading "Cemetery," can be incorporated under the narrative statement for Criterion C, Art, since it supports the significance of the stylistic changes of the grave markers. On pages 25 - 26, the paragraphs on "the prominent people buried..." should be moved under the Additional History heading.

Please feel free to contact me if you have any questions.

Lisa Deline  
Historian, National Register of Historic Places  
[Lisa\\_Deline@nps.gov](mailto:Lisa_Deline@nps.gov)



SOUTH CAROLINA DEPARTMENT OF  
**ARCHIVES • HISTORY**



August 25, 2017

Edson Beall  
National Register of Historic Places  
1849 C Street NW, Mail Stop 7228  
Washington, DC 20240

Dear Mr. Beall:

Enclosed is the National Register nomination for the St. Luke's Parish Zion Chapel of Ease Cemetery, in Hilton Head, Beaufort Co., South Carolina. The nomination was approved by the South Carolina State Board of Review as eligible for the National Register of Historic Places under Criteria A, C, and D at the local level of significance. The first draft of the nomination that was submitted was returned for technical and substantive revisions. We are now submitting a revised version of the nomination, under Criteria C and D only, for formal review by the National Register staff. The enclosed disk contains the true and correct copy of the nomination for the St. Luke's Parish Zion Chapel of Ease Cemetery to the National Register of Historic Places.

If I may be of further assistance, please do not hesitate to contact me at the address below, call me at (803) 896-6182, fax me at (803) 896-6167, or e-mail me at [efoley@scdah.sc.gov](mailto:efoley@scdah.sc.gov).

Sincerely,

Ehren Foley  
Historian and National Register Coordinator  
State Historic Preservation Office  
8301 Parklane Rd.  
Columbia, S.C. 29223