

Supplementary Listing Record

NRIS Reference Number: RS100001876

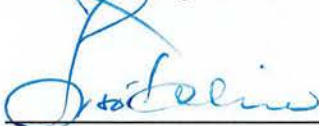
Date Listed: 11/13/2018

Property Name: St. John's Episcopal Church


County: Colbert

State: AL

This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation



Signature of the Keeper



Date of Action

Amended Items in Nomination:

This SLR is issued to justify the Criteria Consideration A on the registration form.

Section 8. Statement of Significance.

St. John's Episcopal Church meets Criteria Consideration A: Religious Properties since it is eligible and drives its primary significance under architecture as an example of a vernacular Carpenter Gothic style church.

The AL State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

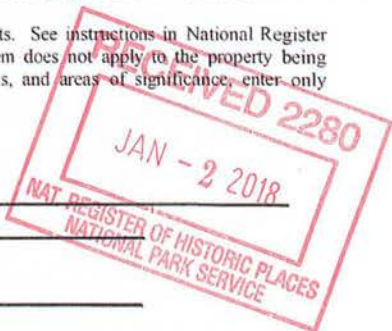
National Register property file

Nominating Authority (without nomination attachment)

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. John's Episcopal Church

Other names/site number: N/A

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: 300 North Dickson St

City or town: Tuscumbia State: AL County: Colbert

Not For Publication: Vicinity: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 nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

national statewide local

Applicable National Register Criteria:

A B C D

	<u>1/2/18</u>
Signature of certifying official/Title:	Date
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government


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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

11/13/18
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
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>0</u>	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>0</u>	_____	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION / religious facility

Current Functions

(Enter categories from instructions.)

RELIGION/ religious facility
WORK IN PROGRESS

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7. Description

Architectural Classification

(Enter categories from instructions.)

Gothic Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood

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.)

Summary Paragraph

St. John's Episcopal Church in Tuscumbia, Alabama is a wooden vernacular (carpenter) Gothic Revival style building with a rectangular form, attached bell tower, and prominent front gable façade. The walls are white painted horizontal weatherboard. The gable roof is metal, and the building sits on a brick foundation. The chimney at the rear of the building is also made of brick. Lancet windows are on all sides of the building, with a trinity window located above the entryway vestibule. Concrete buttresses on the south and north facades were added in the mid-20th century. Originally, a tower extended to seventy feet above the ground; this was damaged in 1874 and rebuilt to the height of the church (forty feet). Inside there are three aisles, with the nave walls covered in plaster except for the bottom few feet of pine wainscoting. The small chancel and the ceiling are sheathed in pine planks. The building is located on the northwest corner of Dickson and East 3rd streets, just north of downtown Tuscumbia and faces west. The building is in its original location and is in good condition, retaining its integrity in relation to location, design, materials, and feeling. Built in 1852, it is the oldest existing Carpenter Gothic style church in the state of Alabama. It is already listed on the National Register as a contributing property in the Tuscumbia Historic District, and this nomination seeks to draw attention to this oldest remaining resource.

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Narrative Description

St. John's rests on a brick foundation and is rectangular in shape: three bays wide and five bays deep. Hand-hewn beams are supported by limestone and brick piers underneath the church. The foundation walls are made of brick. The church is 61 feet in length by 27' 6" in width, the nave being 45'3" long by 27'6" wide, and the chancel being 15'9" long by 14'8" wide. The height of the church is 40'5," and the original bell tower stood nearly 70 feet in the air, while the current tower is roughly equal to the height of the church. It has a steeply-pitched front gable roof, now covered in metal and supported by notched rafters resting on a top plate. The siding is painted pine boards, lapped and oriented horizontally. A central vestibule projects from the west façade, its gable roof mimicking the pitch of the main church roof (photos 1-3, 30). A Gothic-arched double leafed door--board and batten pine on the outside, tongue and groove pine on the inside-- is centrally located in the façade of the vestibule, its original hand-forged hinges intact (photos 17 and 21). The roof of the church and the roof of the vestibule both feature a slight rake overhang, supported at the corners by simple wood corbels. A cross finial sits atop the roof on the western façade (photo 29). Directly above the peak of the vestibule roof is a trefoil window (photo 10), and a single lancet window flanks either side of the vestibule.

The tower (photo 28) is located adjacent to the front of the church on the western façade. It features a single lancet window on its west and south facades, and pointed louvered vents above these on the west, south, and east facades. The tower is capped with a pyramidal roof supported by decorative corbels. A cupola, covered in metal, sits atop the roof and is adorned with a cross finial (photo 29).

The original tower stood seventy feet in the air. It featured a trefoil design above the ground-floor lancet window similar in shape and size to the trefoil window above the vestibule. A Gothic-arched louvered vent with a cross finial appeared in the next section of the tower, capped by the belfry that featured Gothic-arched openings and topped by a pyramidal roof and a cross finial. This tower was badly damaged in a tornado in 1874, but repaired in 1876, its new height reaching only forty feet in the air.

The South façade (photos 24-27) features the protruding tower and three sets of paired lancet windows, each 2' in width and 8'6" in height, in the first four bays. The bay in the chancel area of the church (actually a storage room) features a single lancet window oriented higher on the wall plane than the others. The three pairs of lancet windows and the single lancet window on the South façade of the tower are all situated 4'8" from the ground, while the lancet window in the chancel area is situated 6'6" from the ground. Five concrete buttresses now support the church on the south façade. These buttresses were added much later, in the 1950s.

The North façade (photo 4) has five bays, the first three occupied by paired lancet windows, two feet in width and 8'6" in height. The last two bays each contain one door in Gothic fashion. A Gothic arched pine door (2'10" by 6'10") leads into the nave. Another, narrower door (two feet in width) appears to have been converted from a lancet window; indeed, the window seems to remain as the top of the door and the width corresponds to the width of all the lancet windows. This door leads to the robing room (photo 23). Six concrete buttresses, each one foot in width, support the church on the North façade (photo 22). The rafter thrust on the top plate of the building was pushing the exterior walls outward; the buttresses were added on both sides of the church along with metal tie rods in the interior to counteract these forces.

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The East façade features three lancet windows flanked by a chimney. These windows represent the Holy Trinity, with the middle window taller than its flanking companions by two feet. The three windows in the chancel commemorate Dr. William H. Newsum (photo 18), an early donor and founder of the church who gave the land upon which the church sits, and his two sons: William O., who died fighting in the Civil War, and Alexander M., a victim of yellow fever in 1878 (photo 5). Other windows are dedicated to Mr. John Curry, Mrs. Lou McFarland (photo 9), Mrs. Fannie Rather, and Mrs. Maria Hicks (photo 8), and Frederick Hodgkins and family, who perished in the tornado of 1874 (photos 19 and 20).

The interior of the church consists of the nave and chancel (photos 5-7). A small entry porch (photo 14) and a room at the base of the tower are located in the front of the church, with doors from both leading into the nave (photos 15 and 16). The nave has three aisles, the main aisle being 5'4" in width. The chancel is flanked on either side by equally sized rooms and is thus narrower than the nave. One of these rooms is for storage with a stairway that leads underneath the church; the other is the robing room with its own exterior door. The windows in these rooms are placed higher on the wall plane than the others, and the window in the robing room has been converted to a door (photo 23).

The ceiling is clad with pine planks fastened to the underside of the roof rafters (photo 13). There is a pipe organ dating to the 1890s (photo 11). The walls feature pine wainscoting around the bottom three feet or so with wide pine baseboard trim. The pews are original, as is the pine flooring (photo 12).

The church lacks unnecessary ornamentation and is simple in design. In keeping with directions from the New York Ecclesiological Society, the church presents almost no ornamentation and demonstrates a simplicity in form championed by the Ecclesiologists and the Episcopal bishops. The breadth of the chancel is less than the breadth of the nave, there is a high lofty roof, and three lancet windows symbolizing the Holy Trinity. Other proportions are out of line with earlier Cambridge Camden Society suggestions, such as the length of the chancel being considerably less than their recommendation of "no less than a third, no more than half" the length of the entire church. The New York Ecclesiological Society's statements regarding size differ in that they recommend the chancel be at least half as long as the nave, though St. John's does not meet this requirement. St. John's is thus an excellent example of vernacular Gothic Revival, where local interpretation and variation of design is expected. Most likely influenced in some way by architect Richard Upjohn, the property retains its integrity in terms of location, design, materials, and feeling. The church stands in the same location as when it was built, and thus maintains integrity in this category. The design of the church, in the Gothic revival style, maintains its original intent as a simple, vernacular structure with a focus on truthfulness as expressed by its high, steep roof and lancet windows. Although the design has been altered with the addition of concrete buttresses and the tower is shorter than its original height, the building maintains its integrity of design through its expression of Gothic revival features. The alterations are furthermore in the Gothic revival style, and do not detract from the intent of the church's design. The building has maintained integrity in the category of materials because it retains most of its original construction. The wood cladding, interior woodwork, rafters, chimney, brick and limestone foundation, and most of the original windows are intact. The church further retains its feeling as a simple, vernacular, Gothic revival church.

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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.)

Architecture

Period of Significance
1852-1879

Significant Dates
1852
1862
1874
1879

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
John Curry, builder

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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.)

St. John's Episcopal Church in Tuscumbia is a terrific early example of vernacular (carpenter) Gothic Revival architecture in the state of Alabama, and is important to understanding later architectural developments at the state level. Contextually, St. John's represents a period of transition in Southern United States churches from Greek Revival to Gothic Revival architecture. It represents a broader shift in church architecture throughout the country, starting with the Ecclesiological movements in the England in the early 1800s and continuing to America and the American frontier through a revival in interest of the medieval church and Gothic architecture. Furthermore, St. John's is an early example of carpenter Gothic architecture popularized in Alabama by architect Richard Upjohn, whose designs for wooden churches inspired at least three churches in the state. St. John's Episcopal Church is significant because it is an early version of a form that would become extremely popular in Episcopal church architecture for the next one hundred years. Built in 1852, altered in 1876, and consecrated in 1879, St. John's likely represents the first appearance of this form in the state of Alabama. The period of significance is 1852-1879 because the church was constructed in 1852 but not consecrated until 1879. The church meets National Register Criterion C at the state level as the oldest remaining example of a carpenter Gothic church in the state.

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

In Alabama, St. John's Episcopal Church in Tuscumbia represents the oldest existing carpenter Gothic church in a state with many surviving examples. Between 1850 and 1860, eighteen Episcopal congregations built churches, only two of which were built of brick (Whitaker 71). Some of these churches were inspired by "Methodist houses of worship," being rectangular in form, a front façade with two doors, rectangular windows, and flat ceilings (Whitaker 72). These churches were built in the still popular but waning Greek Revival style. Daphne United Methodist Church (1858) in Daphne, AL (Figure C) and Mt. Sterling Methodist Church (1859) in Mt. Sterling, AL (Figure D) are great existing examples of this type of church architecture that appear on the National Register of Historic Places.

The Protestant Episcopal churches built in antebellum Alabama in the carpenter Gothic style during this period were: St Andrew's, Prairieville, 1853; St. Luke's, Cahaba, 1854; St. Luke's, Jacksonville, 1856; St. Paul's, Lownesboro, 1857; St. John's, Forkland, 1859. The three Gothic Revival churches in Alabama attributed to Frank Wills, architect of the New York Ecclesiological Society, were all constructed after St. John's, as well: St. John's, Montgomery,

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1855; Trinity Episcopal, Mobile, 1857; and Trinity Episcopal, Huntsville, 1859. Clearly embracing the ideals of the New York Ecclesiological Society, Gothic Revival architecture in the Episcopal Diocese of Alabama caught on quickly and spread throughout the state.

Predating both the three Gothic Revival and the five carpenter Gothic churches, St. John's Episcopal church represents a bellwether of change in antebellum church architecture in Alabama. A clear break from the aforementioned Greek Revival buildings, St. John's has many features in common with the later-built carpenter Gothic churches. A steep gabled roof, narrow lancet window, three lancet windows representing the Holy Trinity in the chancel area, a central aisle in the nave, an entry vestibule, and a trefoil window above the entry door are features of both St. John's and the later carpenter Gothic churches built in the state. The steep roof, accomplished through the use of the newly developed style of balloon framing, clearly delineates St. John's as a purposefully designed carpenter Gothic church. Furthermore, there are many similarities between St. John's and those Alabama churches attributed to the foremost architect of carpenter Gothic churches, Richard Upjohn.

Richard Upjohn's designs appear to have directly influenced three churches built in Alabama: St. Luke's, Jacksonville (Figure B); St. Luke's, Cahaba; and St. Andrew's, Prairieville (Figure A). St. Paul's Lowndesboro, and St. John's Forkland, exhibit Upjohnian features as well. All were constructed after St. John's Tuscumbia, signifying that Upjohn's ideas may have reached the state before his detailed building plans did. As Upjohn would provide plans for rural parish churches, the Rev. George Cushing of St. James in Eufaula wrote to Upjohn in 1850 inquiring about obtaining plans for a church (Gamble and Mellow). While we do not know what happened with this inquiry, this type of transaction was typical of rural Episcopal churches in the United States at this time. So many churches were writing Upjohn that he decided to publish his church designs in a book, *Upjohn's Rural Architecture: Designs, Working Drawings, and Specifications for a Wooden Church, and Other Rural Structures* (1852).

Upjohn's designs are clearly seen in the three aforementioned examples, and the similarities between these and St. John's, Tuscumbia are significant. For instance, the dimensions of St. Andrew's, believed to be best example of an Upjohn designed church in the state, are strikingly similar (Gamble). St. John's measures to 61 feet in length, while St. Andrew's is 62 feet; the nave in St. John's measures 45 feet x 27 feet, while St. Andrew's measures 42 feet x 24 feet. The paired lancet windows and entry vestibules of St. Lukes, Cahaba, and St. Andrew's, Prairieville are also found in the design of St. John's. The uneven trinity windows and southwestern tower placement found at St. Luke's, Jacksonville both appear at St. John's as well. These features are unique to carpenter Gothic churches and represent a clear break from Greek Revival style architecture common throughout the state. The design and features of St. John's are a deliberate attempt to translate the ideas of the ecclesiological movement to a physical edifice inspired by the New York Ecclesiological Society and Richard Upjohn. St John's meets National Register Criteria C in the area of architecture as the oldest existing example of the carpenter Gothic style in the state of Alabama.

Historic Context

Gothic Revival architecture as reflected in the Episcopal Church in America was inspired by movements taking place in the Anglican Church in England in the early 19th century. Believing that the Gothic churches of Medieval Europe represented the ideal Christian age, English ecclesiologists sought to utilize Gothic elements when designing new churches and restoring

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existing ones (Scott). Influenced by the late 18th century Romantic movement, the ecclesiologists also rejected the popular "Georgian" and Greek Revival styles for church architecture, which to them represented rationality, lack of emotion, and the "over-secularization" of church worship (Lane). This movement would cross the Atlantic and broaden to include patterns and designs for building wooden churches in a Gothic Revival style, giving rise to what would become the extremely popular "carpenter Gothic" style of church architecture.

The Oxford Movement was one of the first important movements for Gothic Revival ecclesiology. This movement was begun in 1833 on the eve of reforms that were perceived to take state power away from the Anglican Church by including Protestant Dissenters and Roman Catholics in Parliament, expanding the electorate, and treating the Anglican Church as "one sect among many" (Altholtz). The Reform Act of 1832 had greatly expanded the English electorate, many of whom were "hostile to the Church" (Altholtz). The adherents to the Oxford Movement, consisting mostly of scholars, sought a "remedievalizing of the Church of England" as a way to revitalize church members and "rouse the clergy," thus combating the recent reforms (Pearson). The early meetings of the Oxford Movement solidified their aims: to protest the perceived separation of church and state and to make the church more popular. The adherents to the Oxford Movement, referred to as "Tractarians," published 90 "tracts" or essays over a period from 1833 until 1841 where they argued for a revival in medieval church worship and custom, attempting to revitalize their church members and clergy (Pearson).

Drawing on the momentum created by the Oxford Movement, the Cambridge Camden Society also aimed to instill order in the adherents to the Anglican church through a revival of ritualized worship. There still existed within the Church the idea that its adherents were lacking in spiritual and moral standards, and the remedy to this was more ritualized worship. The physical manifestation of this ritualized worship was Gothic architecture, whose designs were seen to suit the purpose of the movement (Banerjee). According to A.W. N. Pugin, one of the leading architects of Gothic Revival, "the very plan of the (Gothic) edifice is the emblem of human redemption—each portion is destined for the performance of some solemn rite of the Christian church" (Banerjee).

From its outset, the Cambridge Camden Society sought to incorporate Gothic architecture into this Anglican revival. Embracing the designs of such Gothic Revival architects as Augustus Pugin and George Gilbert Scott, the Cambridge Camden Society recognized and championed the importance of Gothic Revival architecture for the church and felt that architecture was largely ignored by the Oxford Movement. The Cambridge Camden Society, which began at Cambridge University in 1839 (informally the previous year), sought to develop a set of rules for determining proper ecclesiological architecture. They published many essays on ecclesiologic matters in their journal, *The Ecclesiologist*, that instructed congregations on proper church design and restoration. Descriptions and critiques of church architecture appeared in the journal for the purpose of informing potential church builders of proper style. They also commissioned the restoration of the Round Church in Cambridge and declared it to be "a perfect example of the principles of church building" (Banerjee). Their writings had a great impact on both the clergy of the Anglican church and architects, who were inspired by the revival of interest in church building.

Many of the principles espoused by the Society included the use of high ceilings, lancet windows (single or grouped in twos or three to represent the Holy Trinity), and towers or bell

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gables (Cambridge Camden Society). The chancel and nave were defined as the essential sections of the church, and rules governing the separation of the two and the comparative dimensions were likewise set forth (Cambridge Camden Society). The aim was to capture the feeling of the Gothic churches, remnants of a period of deeply ritualized worship.

In America, the Protestant Episcopal Church benefited from a revival of interest in the 1830s that helped the religion to spread as settlers pushed into the frontier regions of the young nation (Patrick). After 1846 an effort to combine the writings and suggestions of the ecclesiologists in England can be distinctly viewed in the architecture of the Episcopal church in America (Patrick). This movement towards Gothic revival in America was influenced by the bishops and missionaries of the church, who were familiar with the writings and designs in the *Ecclesiologist*. The Cambridge Camden Society began publishing suggestions in its journal for building churches made of wood in 1848. Both affordable and abundant in British colonies and in America, the Cambridge Camden Society was attempting to steer congregations who were already constructing wood churches (previously prohibited by the CCS) toward proper Gothic construction of wooden structures (Turner). The Cambridge Camden Society felt this was especially important for rural congregations in America, who did not have the resources to construct churches of stone. The guidelines espoused by the ecclesiologists for building proper churches of wood emphasized verticality (board and batten siding), steep roofs, bell towers, lancet windows, central aisles orienting the nave towards the altar, and overall simplicity of design. Structurally different from stone churches, the ecclesiologists attempted to capture the most important aspects of Gothic Revival architecture and incorporate these into their wooden church designs.

Many American bishops and missionaries were familiar with the Cambridge Camden Society and the articles and designs found in *The Ecclesiologist*, and they were eager to apply these principles and designs to churches in the United States. Trinity Church in New York City (designed by Richard Upjohn) and St. James the Less in Philadelphia (America's first example of a replica English parish church) were two Gothic Revival churches built in the 1840s that had a profound impact on church design in America. By 1848 the New York Ecclesiological Society had been established in America to provide architectural assistance to Episcopal congregations throughout the nation. Articles and designs could now be disseminated more easily via the society's journal, *The New York Ecclesiologist*. This was vital for church builders in America, who had no medieval Gothic Revival churches to imitate. Many of the suggestions and descriptions are quite pedantic and aimed toward proper Gothic Revival churches built of stone, but some are devoted to rural church parishes. Writing in 1849, Frank Wills, the official architect for the society and an influential figure in spreading Gothic Revival architecture throughout America, wrote an essay clarifying the differences between a cathedral and a parish (Ecclesiologist). Wills declared that the parish church consisted of two parts (the nave and chancel) and an east-west orientation, with the entrance doors found at the western façade, never on the east (Ecclesiologist). Wills designed three Episcopal churches in Alabama: St. John's, Montgomery; Trinity Episcopal, Mobile; and the Church of the Nativity, Huntsville. All three of these churches were built in the Gothic Revival style and are made of brick or stone.

Better instruction for wooden churches was provided by an article titled "Cheap Churches" that appeared in *The New York Ecclesiologist* in 1848 (Cheap Churches). Advocating for economy and truthfulness, the article expressed the viewpoint that "pride and vanity" are the

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“most expensive of all vices” (Cheap Churches). This was meant to enforce the conception that simplicity, truthfulness, and economy were the principles that should be incorporated into the design of the church. The article advised against attempting to build an inexpensive church that looked “more valuable than it really is” (Cheap Churches). The principle of truthfulness of design was first espoused by the Cambridge Camden Society, and it is one of the strongest links between the two societies.

Journals such as the *Ecclesiologist* and the *New York Ecclesiologist* were not the only sources of information available for churches looking to build in the Gothic Revival style. Pattern books such as those published by Alexander Jackson Downing helped to popularize the vernacular Gothic Revival style. His “Cottage Residences,” published in 1842, helped to bring elements of Gothic Revival to American architecture, specifically the idea of vertical emphasis through steep roofs and board and batten siding. Perhaps the most influential church architect of the vernacular Gothic Revival style was Richard Upjohn, an English-born cabinet-maker who had emigrated to America and had designed several Gothic Revival churches in the Eastern United States. Upjohn successfully translated stone Gothic Revival patterns to wood, a major boon to American church builders looking to build in the Gothic Revival style, yet burdened with limited resources. Upjohn provided plans for wooden churches to “needy parishes,” usually at least one per year, which helped to spread both the popularity of his designs and the vernacular Gothic Revival style (Stanton 269). His designs became very popular and were in high demand by Episcopal congregations, so he published some of them in a book, *Upjohn's Rural Architecture: Designs, Working Drawings and Specifications for a Wooden Church, and other Rural Structures*, in 1852 (Upjohn, 117). Indeed, the three Upjohn-inspired churches in the state of Alabama were built shortly after the publication of *Rural Architecture*.

Upjohn's designs were deliberately accessible so that carpenters could easily build his models. Many rural parishes could not afford to hire an architect to design and oversee the construction of the building. Upjohn's book bypassed the need for a parish to hire an architect, as a carpenter could easily follow the plans. At this time in rural America architects were uncommon. The building of a church could be undertaken by a carpenter and a crew of workmen. The skill and knowledge of carpenters in rural America was varied, and because of this, much modification was seen of Upjohn's carpenter Gothic churches (Lane). This helps to explain the variability of carpenter Gothic churches throughout the nation.

Two other factors that helped carpenters follow and improvise on wooden designs were the rise of balloon framing and cut nails as two major engineering advancements of the mid-19th century. Balloon framing allowed for designs such as St. John's to be completed without the use of support posts in the body of the church. Carpenter Gothic designs with high, lofty ceilings could now be achieved without a bulky vertical support in the nave or chancel of the church. Breaking away from the traditional timber frame construction of the first half of the 19th century, balloon framing allowed a carpenter to omit the cumbersome system of beams supported by posts. The rise of cut nails (nails cut from a sheet of metal) allowed for different methods of connecting structural members within the body of a building. Nails could be substituted for mortise and tenon joints and dovetails joints that required a skilled carpenter to complete. Wall studs could be fastened on either end by nails to plates that held the wall together. This could be done more quickly and more cheaply than framing a timber framed wall and could be completed without the use of skilled laborers. Affordable and aesthetically pleasing, carpenter Gothic designs were easy enough for any local builder to follow because the designs drew heavily on

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principles enabled by balloon framing and cut nails. Affordability and accessibility of design made carpenter Gothic structures especially popular in rural areas.

Church History

Tuscumbia was incorporated in 1820 as Occocopoosa, situated on Andrew Jackson's Military Road near where it crossed the Tennessee River. Many of the original settlers came to Tuscumbia from the Carolinas and Virginia, part of a national migration westward. The city of Tuscumbia became an early trade center for the Tennessee Valley region upon the completion of a railroad around the Muscle Shoals in 1832.

The Episcopal congregation in Tuscumbia started meeting in the 1820s in various early buildings: a "Methodist meeting house," a log cabin, and the Godley house on West 3rd Street (Mullen). The early congregation struggled to find and keep members, in part because Tuscumbia was a small, frontier settlement. The Episcopal Diocese of Alabama was formed in 1830, but substantial growth of the church in Alabama was not immediately observed. By the late 1830s, enough settlers had joined the Episcopal congregation in Tuscumbia that missionary William Augustus Harris was sent by the Diocese to serve the congregation (Mullen). Articles of association were drawn up in 1839 and the congregation was admitted into the Episcopal Diocese of Alabama in 1840 (Mullen).

During the early years of the congregation, itinerant missionaries would travel to small rural churches to preach, often operating on a circuit and splitting time between Tuscumbia and Florence. Because of the small size of the congregation, building a church and finding a permanent minister were major obstacles. Pastors D. Brown, James Young, and Jonathon B.T. Smith were missionaries during this time, and Nicholas Hamner Cobbs became the bishop of the Episcopal Diocese of Alabama in 1844. Cobbs did much to promote the church within the state of Alabama, largely by encouraging church building in every parish he visited. Cobbs remarked that in Tuscumbia there would be "good hope of establishing a flourishing church, if the services of a resident minister could be obtained." (Journal, 1845). The congregation grew slowly, but by May of 1852, construction of "a plain church edifice" in Tuscumbia was underway (Journal, 1852).

The church was built on a lot donated by Dr. William H. Newsum on the corner of Dickson and Third Streets, north of downtown and in a residential area. The builder was a local carpenter named John Curry (McDaniel). The church was first used on the first Sunday of October, 1852 and could seat "upwards of two hundred persons" (Journal, 1853). The first Rite of Confirmation was held in November of 1852 and the congregation was composed of 17 members at this time (Mullen). Reverend Robert Addison Cobbs, son of Bishop Cobbs became the first rector at St. John's.

The congregation of St. John's remained small in the following decade. The population of Tuscumbia slowly started to decline as settlers sought fertile land further west. The Civil War brought much destruction and hardship to the city of Tuscumbia and to St. John's Church. The church was occupied by Union soldiers, beginning in 1862, and many of the records were destroyed. Reports of troops using the church as both a stable for their horses and a common necessity have remained in the local lore surrounding the church. The church remained in a state of disrepair for several years after the war, as Tuscumbia tried to rebuild much of the damaged infrastructure of the city.

St. John's Episcopal Church

Colbert Co. AL

Name of Property

County and State

As the city of Tuscumbia struggled to rebuild after the war, so did the congregation of St. John's. In November of 1874, a tornado damaged the roof and tower of the church and many buildings throughout Tuscumbia. Memorial windows commemorate the family of Mr. F.D. Hodgkins, a church member who was killed along with his family in the storm. Damage to the church was bad enough that the building was considered unsafe to use.

Fortunately, the church was repaired the following year, with metal tie-rods added to stabilize the structure. By 1876 all that remained for the completion of the repairs was to add a flue and have the building painted (Journal, 1876). The church was finally consecrated by Bishop Wilmer in April of 1879, who commented that he was impressed with the progress the church had made in repairing the building (Journal, 1879).

After the events prior to 1874, the years that followed must have seemed quite peaceful to the congregation, although they still remained small and often struggled to raise money for repairs. In 1955, the congregation of St. John's met for the last time in the church building that had been home to the congregation for over one hundred years. The members merged with Grace Episcopal Church in Sheffield. Money was raised for the addition of concrete buttresses along with metal tie-rods to counteract the thrust from the fatigued roof rafters installed by local architect Allen Northington, who did not charge for his labor.

After the congregation stopped meeting at St. John's with regularity, a Lutheran congregation used the church briefly until they could construct their own church. In 1973, St. John's was listed on the National Register of Historic Places as one of 22 structures located in the Colbert County Courthouse Square District. Later that decade, a student at the University of North Alabama named Robert Elser undertook a project to restore some of the stained glass windows that had been broken by vandals. The original pump organ, dating to 1896, was also successfully restored in 1985.

In 1995 a historical marker was placed outside the front entrance of the church by the Alabama Historical Association. Robert Gamble, senior architectural historian for the Alabama Historical Commission, wrote the text for the marker, and the funds to complete the project were raised by Eleanor Holder (trustee of the church), members of local historic preservation groups, the Tennessee Valley Historical Society, and then-mayor Ray Cahoon. The marker was dedicated on December 10th, 1995. The church has been maintained through local efforts for over 60 years and is currently exploring options for adaptive reuse.

St. John's Episcopal Church
Name of Property

Colbert Co. AL
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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St. John's Episcopal Church

Colbert Co. AL

Name of Property

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St. John's Episcopal Church
Name of Property

Colbert Co. AL
County and State

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 less than one acre

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: 34.734504 Longitude: -87.702071

St. John's Episcopal Church
Name of Property

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- | | |
|--------------|------------|
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 435756 | Northing: 3843828 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The boundary of St. John's Episcopal church is depicted in Figure 2, which is derived from Colbert County Tax Map # 20-13-02-04-3, and located on parcel 029.001. The lot is 75 feet on its northern and southern boundaries, 95 feet on its eastern and western boundaries.

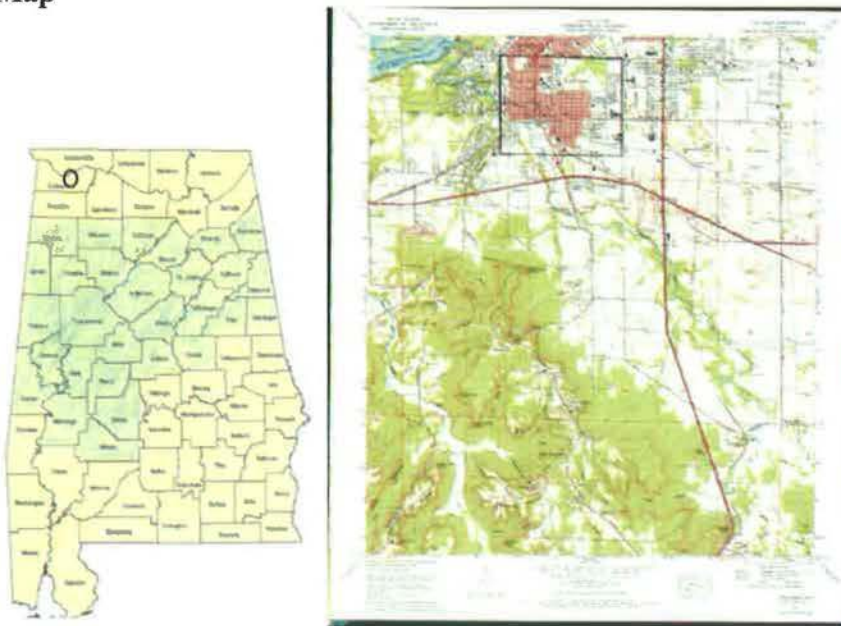
Boundary Justification (Explain why the boundaries were selected.)

The delineated boundaries include the building and lot historically associated with St. John's Episcopal Church, located at 300 N Dickson St., Tuscumbia, Alabama.

St. John's Episcopal Church
Name of Property

Colbert Co. AL
County and State

Topo Map



Tuscumbia, AL N3437.5-W8737.5/7.5 1971

St. John's Episcopal Church

Colbert Co. AL
County and State

Name of Property

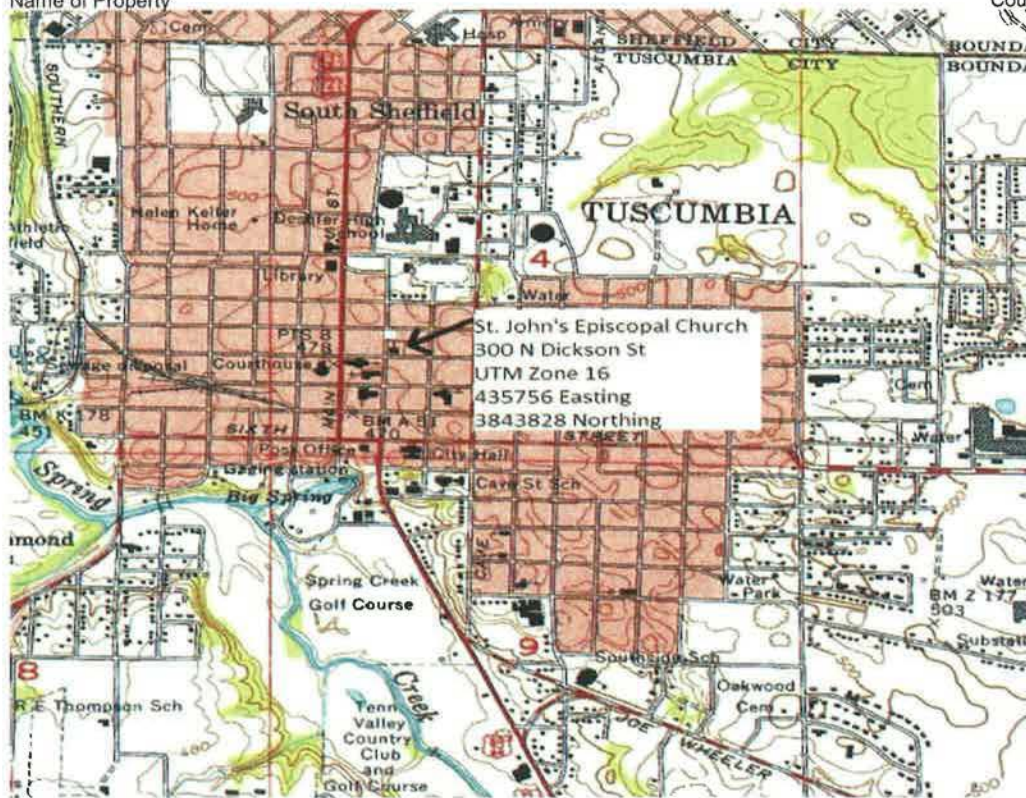


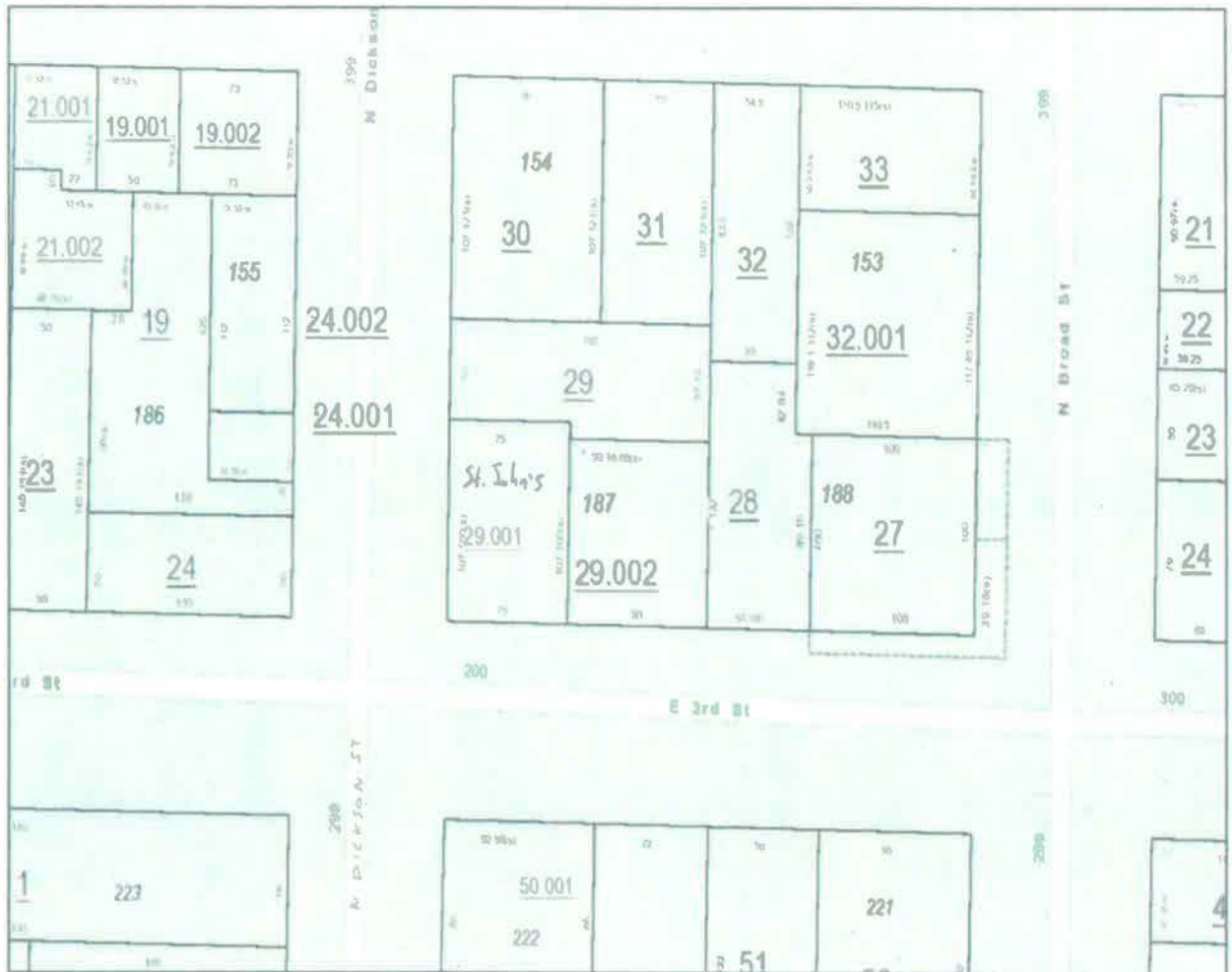
Figure 2

St. John's Episcopal Church
 Name of Property

Colbert Co. AL
 County and State

Viewer Map

Figure 2



September 27, 2016

- | | | | | |
|----------------------|------------------|---------------|---------------|-------------------|
| City Limit Line | Landhook Line | Lot Line | Leader Line | TVA Boundary Line |
| City Limits Boundary | Dashed Land Hook | Misc Line | Miscellaneous | |
| | Solid Land Hook | Conflict Area | Railroad Spur | |

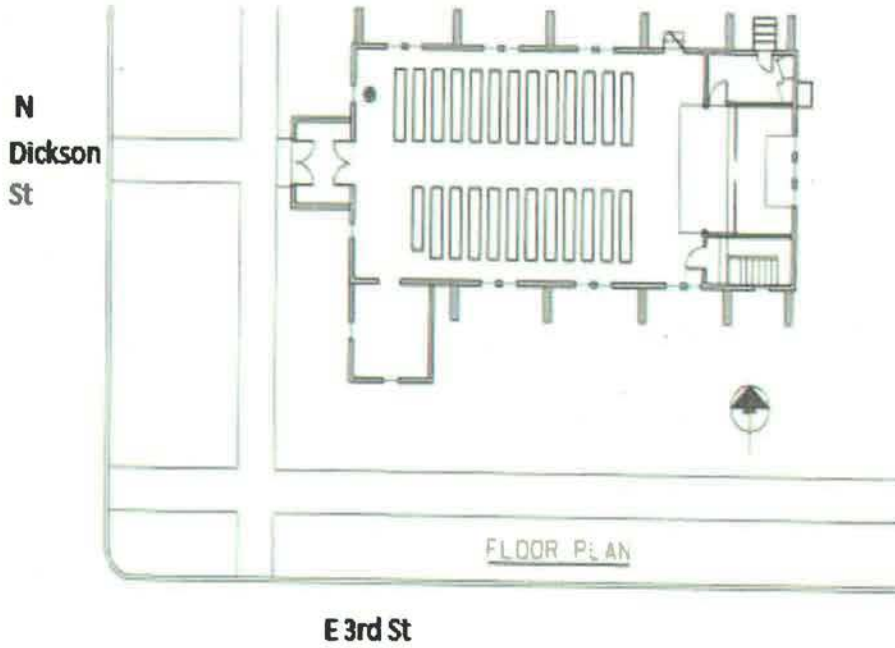


Source: Esri, HERE, DeLorme, USGS, Intermap, iunament P Corp, HRCAN, Esri Japan, METI, Esri China (Hong Kong), Esri (Thailand).

Copyright 2016

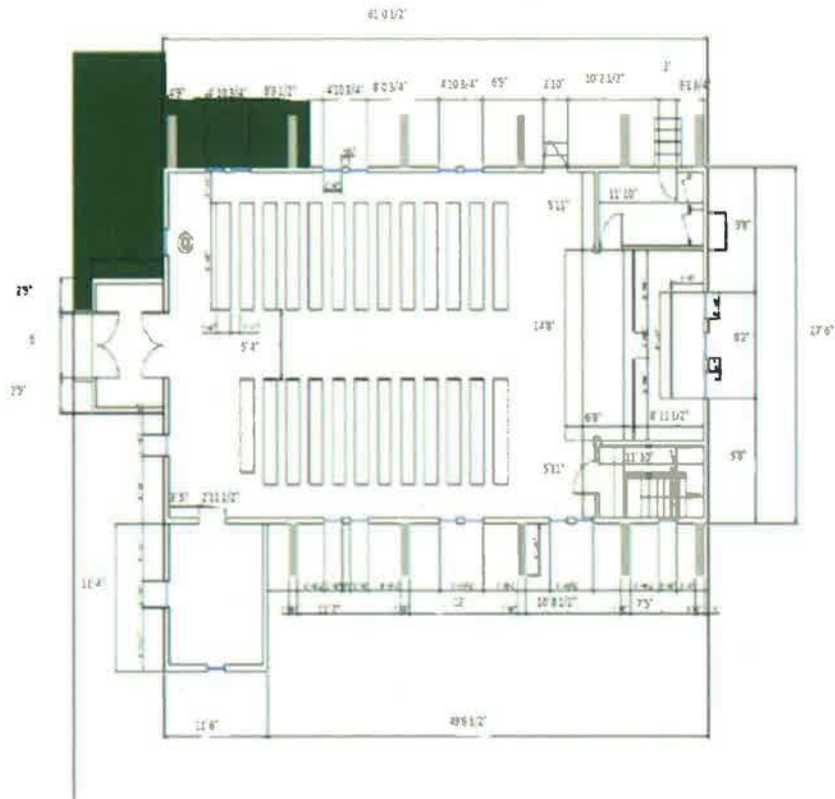
St. John's Episcopal Church
Name of Property

Colbert Co. AL
County and State



St. John's Episcopal Church
Name of Property

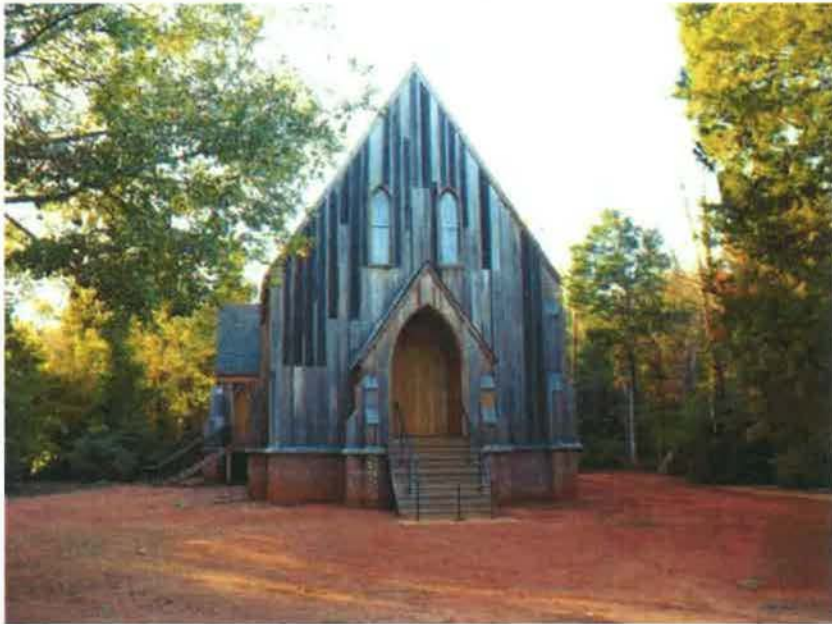
Colbert Co. AL
County and State



St. John's Episcopal Church
Name of Property

Colbert Co. AL
County and State

Figure A



St. Luke's, Cahaba

<https://www.britannica.com/place/Cahaba/images-videos/St-Lukes-Episcopal-Church-at-Old-Cahawba-Archaeological-Park-Cahaba/160369>



St. Andrews, Prairieville [https://en.wikipedia.org/wiki/St._Andrew%27s_Episcopal_Church_\(Prairieville,_Alabama\)](https://en.wikipedia.org/wiki/St._Andrew%27s_Episcopal_Church_(Prairieville,_Alabama))

St. John's Episcopal Church
Name of Property

Colbert Co. AL
County and State

Figure B



St. Luke's, Jacksonville <http://database.organsociety.org/SingleOrganDetails.php?OrganID=27251>

St. John's Episcopal Church
Name of Property

Colbert Co. AL
County and State

Figure C



Old Methodist Church, Daphne AL

[https://en.wikipedia.org/wiki/Methodist_Episcopal_Church,_South_\(Daphne,_Alabama\)#/media/File:Old_Methodist_Church_Daphne_Sept_2012_02.jpg](https://en.wikipedia.org/wiki/Methodist_Episcopal_Church,_South_(Daphne,_Alabama)#/media/File:Old_Methodist_Church_Daphne_Sept_2012_02.jpg)

Figure D



Mount Sterling Methodist Church, Mount Sterling AL

https://en.wikipedia.org/wiki/Mount_Sterling_Methodist_Church#/media/File:Mount_Sterling_Methodist_Church_at_Mt._Sterling,_AL.jpg

St. John's Episcopal Church
Name of Property

Colbert Co. AL
County and State

11. Form Prepared By

name/title: Brian Murphy
organization: Muscle Shoals National Heritage Area
street & number: 468 N Court St
city or town: Florence state: AL zip code: 35630
e-mail Bmurphy3@una.edu
telephone: (256) 765 5028
date: 9-29-16

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.)

Photo Log

St. John's Episcopal Church

Tuscumbia

Colbert County, AL

Photographer: Brian Murphy

Date Photographed: October 7, 2016

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

- 1 of 30: Church, west façade, camera facing northeast
- 2 of 30: Church, west façade, camera facing east
- 3 of 30: Church, west façade, camera facing southeast

St. John's Episcopal Church

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County and State

Name of Property

- 4 of 30: Church, north façade, camera facing south
- 5 of 30: Chancel area, altar, camera facing east
- 6 of 30: Chancel area, camera facing northeast
- 7 of 30: Chancel, camera facing east
- 8 of 30: Nave, memorial windows on north facade, camera facing northeast
- 9 of 30: Nave, memorial windows on south facade, camera facing southeast
- 10 of 30: Nave, trefoil window, west facade, camera facing west
- 11 of 30: Nave, pump organ, camera facing west
- 12 of 30: Nave, pews, camera facing west
- 13 of 30: Nave, ceiling, camera facing west
- 14 of 30: Vestibule, entry door, west façade, camera facing west
- 15 of 30: Nave, door from nave to tower, camera facing south
- 16 of 30: Tower, door from nave to tower, camera facing north
- 17 of 30: Vestibule, hinge on entry door, camera facing west
- 18 of 30: Chancel, trinity window, camera facing east
- 19 of 30: Nave, memorial windows on south façade, camera facing south
- 20 of 30: Nave, memorial windows on south façade, camera facing south
- 21 of 30: Vestibule, hinge on entry door, camera facing west
- 22 of 30: Church, concrete buttresses on north façade, camera facing southwest
- 23 of 30: Church, door to robing room on north façade, camera facing southwest
- 24 of 30: Church, south façade, camera facing north
- 25 of 30: Church, south façade, camera facing north
- 26 of 30: Church, south façade, camera facing northwest
- 27 of 30: Church, south façade, camera facing northwest
- 28 of 30: Church, tower, camera facing northwest
- 29 of 30: Church, cross finials, camera facing northeast
- 30 of 30: Church, vestibule, west façade, camera facing east

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.



ST. JOHN'S
EPISCOPAL
CHURCH





ST. JOHN'S
EPISCOPAL
CHURCH

19



ST. JOHN'S
EPISCOPAL
CHURCH

















THE HYMNAL

Fort Wayne Organ Co.

Hackard

Fort Wayne, Ind. U.S.A.





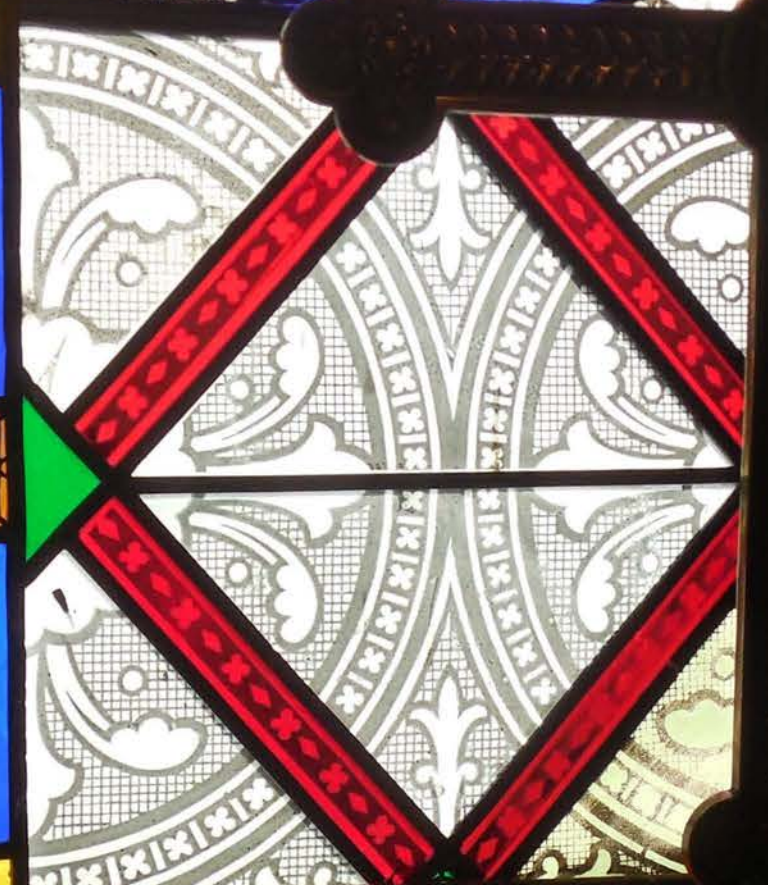












Dr. William H. Newsom
Died Feb. 5th 1862
aged 56 years



Alexander
Died a victim
Aug. 28th





In memory of

Frederick D. Hodgkins,
aged 52 years
Mary K. Hodgkins,
aged 28 years
Who with their children
were killed in the tornado
that passed over Guseumbia
Nov. 22nd 1874.

In the midst of life
we are all in death.

In memory of

Frederick W. Hodgkins,
aged 5 years.
Nettie E. Hodgkins,
aged 4 years.
Emma H. Hodgkins,
aged 3 years.
Mary L. Hodgkins,
aged 1 year.

Suffer the little children to come unto me,
for such is the Kingdom of Heaven.



In memory of

Frederick D. Hodgkins,
aged 32 years.
Mary K. Hodgkins,
aged 28 years.
Who with their children
were killed in the tornado
that passed over Guseumbia
Nov. 22nd 1874.

In the midst of life
we are in death.



In memory of

Frederick W. Hodgkins,
aged 5 years.
Nettie A. Hodgkins,
aged 4 years.
Emma H. Hodgkins,
aged 3 years.
Mary J. Hodgkins,
aged 1 year.

Suffer the little children to come unto me,
for such is the Kingdom of Heaven.









ST. JOHN'S EPISCOPAL CHURCH
This congregation was organized in 1840, and the church was dedicated in 1841. The first service was held in October 1841, and the church was completed in 1842. The church was destroyed by fire in 1862, and the present building was completed in 1863. The church is a fine example of the Gothic Revival style, and is a landmark of the community.













ST. JOHNS
EPISCOPAL
CHURCH

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: Resubmission

Property Name: St. John's Episcopal Church

Multiple Name:

State & County: ALABAMA, Colbert

Date Received: 10/12/2018 Date of Pending List: Date of 16th Day: Date of 45th Day: 11/26/2018 Date of Weekly List:

Reference number: RS100001876

Nominator: State

Reason For Review:

Accept Return Reject 11/13/2018 Date

Abstract/Summary Comments: Individual property nomination for St. John's Episcopal Church. The property is already listed as a contributing property within the Colbert County Courthouse Square District (1973). The church is significant under architecture, POS: 1852-1879; LOS: State.

Recommendation/ Criteria NR Criterion C.

Reviewer Lisa Deline Discipline Historian

Telephone (202)354-2239 Date 11/13/18

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.



ALABAMA HISTORICAL COMMISSION

468 South Perry Street
Montgomery, Alabama 36130-0900
334-242-3184 / Fax: 334-240-3477

Lisa D. Jones
Executive Director
State Historic Preservation Officer

October 23, 2017



Mr. J. Paul Loether
Keeper of the National Register
U. S. Department of the Interior, NPS
National Register of Historic Places
1849 C Street NW, Mail Stop 7228
Washington, D. C. 20240

Dear Mr. Loether:

Enclosed please find the nomination and supporting documentation to be considered for listing the following Alabama resource in the National Register of Historic Places:

St. John's Episcopal Church
Tuscumbia, Colbert County, Alabama

Your consideration of the enclosed National Register of Historic Places nomination is appreciated.

Sincerely,

A handwritten signature in blue ink that reads "Lee Anne Wofford".

Lee Anne Wofford
Deputy State Historic Preservation Officer

LAW/nw

Enclosures

United States Department of the Interior
National Park Service

56-1876

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. John's Episcopal Church

Other names/site number: N/A

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: 300 North Dickson Street

City or town: Tuscumbia State: AL County: Colbert

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

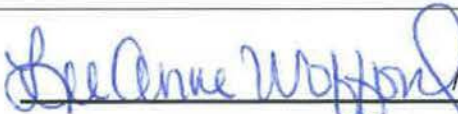
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

 national statewide local
Applicable National Register Criteria:

 A B C D

Returned

	Deputy State Historic Preservation Officer	10/23/2017
Signature of certifying official/Title:		Date
<u>Alabama Historical Commission</u>		
State or Federal agency/bureau or Tribal Government		

In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

Name of Property _____

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

Returned

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

Name of Property _____

County and State _____

Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Returned

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION / religious facility

Current Functions

(Enter categories from instructions.)

RELIGION/ religious facility
WORK IN PROGRESS

Name of Property

County and State

Returned

Name of Property

County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

Gothic Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood

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.)

Summary Paragraph

St. John's Episcopal Church in Tuscumbia, Alabama is a wooden vernacular (carpenter) Gothic Revival style building with a rectangular form, attached bell tower, and prominent front gable façade. The walls are white painted horizontal weatherboard. The gable roof is metal and the building sits on a brick foundation. Lancet windows appear on all sides of the building, with a trinity window located above the entryway vestibule. Louvered vents in the bell tower have corresponding Gothic arches. Concrete buttresses on the south and north facades were added in the mid-20th century to counteract rafter thrust. A red brick chimney is located at the rear of the building on the east facade. Inside there are three aisles, with the nave walls covered in plaster except for the bottom few feet clad with pine wainscoting. The small chancel is sheathed in pine planks, and the ceiling appears to be pine as well. The building is located on the northwest corner of Dickson and East 3rd streets, just north of downtown Tuscumbia and faces west. The building is in its original location and is in good condition, retaining its integrity in relation to location, materials, workmanship, and feeling. The building represents an early vernacular Gothic Revival style church, the oldest existing Carpenter Gothic style church in the state of Alabama. The site also has potential to yield archaeological artifacts dating to the Civil War because of its known occupation by the Union Army.

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Narrative Description

The church rests on a brick foundation and is rectangular in shape: three bays wide and five bays deep. Hand-hewn beams are supported by limestone and brick piers underneath the church. The foundation walls are made of brick. The church is 61 feet in length by 27' 6" in width, the nave being 45'3" long by 27'6" wide, and the chancel being 15'9" long by 14'8" wide. The height of the church is 40'5," and the original bell tower stood nearly 70 feet in the air, while the current tower is roughly equal to the height of the church. It has a steeply-pitched front gable roof, now covered in metal and supported by notched rafters resting on a top plate. The siding is painted pine boards, lapped and oriented horizontally. A central vestibule projects from the west façade, its gable roof mimicking the pitch of the main church roof. A Gothic-arched double leafed door--board and batten pine on the outside, tongue and groove pine on the inside-- is centrally located in the façade of the vestibule, its original hand-forged hinges intact. The roof of the church and the roof of the vestibule both feature a slight rake overhang, supported at the corners by simple wood corbels. A cross finial sits atop the roof on the western facade. Directly above the peak of the vestibule roof is a trefoil window, and a single lancet window flanks either side of the vestibule.

The tower is located adjacent to the front of the church on the western façade. It features a single lancet window on its west and south facades, and pointed louvered vents above these on the west, south, and east facades. The tower is capped with a pyramidal roof supported by decorative corbels. A cupola, covered in metal, sits atop the roof and is adorned with a cross finial. The original church featured an attached belfry. A tower was added later that featured a trefoil design above the ground-floor lancet window similar in shape and size to the trefoil window above the vestibule. A Gothic-arched louvered vent with a cross finial appeared in the next section of the tower, capped by the belfry that featured Gothic-arched openings and topped by a pyramidal roof and a cross finial. This tower was badly damaged in a tornado in 1874.

The South façade features the protruding tower and three sets of paired lancet windows, each 2' in width and 8'6" in height, in the first four bays. The bay in the chancel area of the church (actually a storage room) features a single lancet window oriented higher on the wall plane than the others. The three pairs of lancet windows and the single lancet window on the South façade of the bell tower are all situated 4'8" from the ground, while the lancet window in the chancel area is situated 6'6" from the ground. Five concrete buttresses now support the church on the south façade. These buttresses were added much later, in the 1950s.

The North façade has five bays, the first three occupied by paired lancet windows, two feet in width and 8'6" in height. The last two bays each contain one door in Gothic fashion. A Gothic arched pine door (2'10" by 6'10") leads into the nave. Another, narrower door (two feet in width) appears to have been converted from a lancet window; indeed, the window seems to remain as the top of the door and the width corresponds to the width of all the lancet windows. This door leads to the robing room. Six concrete buttresses, each one foot in width, support the church on the North façade. The rafter thrust on the top plate of the building was pushing the exterior walls outward; the buttresses were added on both sides of the church along with metal tie rods in the interior to counteract these forces.

The East façade features three lancet windows flanked by a chimney. These windows represent the Holy Trinity, with the middle window taller than its flanking companions by two

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feet. The three windows in the chancel commemorate Dr. William H. Newsum, an early donor and founder of the church who gave the land upon which the church sits, and his two sons: William O., who died fighting in the Civil War, and Alexander M., a victim of yellow fever in 1878. Other windows are dedicated to Mr. John Curry, Mrs. Lou McFarland, Mrs. Fannie Rather, and Mrs. Maria Hicks.

The interior of the church consists of the nave and chancel. A small entry porch and a room at the base of the bell tower are located in the front of the church, with doors from both leading into the nave. The nave has three aisles, the main aisle being 5'4" in width. The chancel is flanked on either side by equally sized rooms and is thus narrower than the nave. One of these rooms is for storage with a stairway that leads underneath the church; the other is the robing room with its own exterior door. The windows in these rooms are placed higher on the wall plane than the others, and the window in the robing room has been converted to a door.

The ceiling is clad with pine planks fastened to the underside of the roof rafters. There is a pipe organ dating to the 1890s. The walls feature pine wainscoting around the bottom three feet or so with wide pine baseboard trim. The pews are original, as is the pine flooring.

The church lacks unnecessary ornamentation and is simple in design. In keeping with directions from the New York Ecclesiological Society, the church presents almost no ornamentation and demonstrates a simplicity in form championed by the Ecclesiologists and the Episcopal bishops. The breadth of the chancel is less than the breadth of the nave, there is a high lofty roof, and three lancet windows symbolizing the Holy Trinity. Other proportions are out of line with earlier Cambridge Camden Society suggestions, such as the length of the chancel being considerably less than their recommendation of "no less than a third, no more than half" the length of the entire church. The New York Ecclesiological Society's statements regarding size differ in that they recommend the chancel be at least half as long as the nave, though St. John's does not meet this requirement. St. John's is thus an excellent example of vernacular Gothic Revival, where local interpretation and variation of design is expected. Most likely influenced in some way by architect Richard Upjohn, the property retains its integrity in terms of location, design, materials and feeling. With the exception of the tower and the concrete buttresses, added later but in line with vernacular Gothic revival architecture, the church appears as it did upon completion.

The church was occupied beginning in April 1862 by the United States Army during the Civil War. The army used the church as a stable for their horses and used the cellar/crawlspace as a garbage receptacle. This cellar has potential to yield artifacts relating to this time period because of its direct implication with the occupation. The cellar appears much as it did during the Civil War. The grounds likewise have potential to yield artifacts. The setting of the cellar remains undisturbed from the time of occupation, roughly 1862 to 1865. There have been no known archaeological investigations at the site.

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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.)

Architecture
Archaeology—Historic, Non-Aboriginal

Period of Significance

1850-1879

Significant Dates

1852

1862

1874

1879

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

John Curry, builder

Returned

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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.)

St. John's Episcopal Church in Tuscumbia is a terrific early example of vernacular (carpenter) Gothic Revival architecture in the state of Alabama, and is important to understanding later architectural developments at the state level. Contextually, St. John's represents a period of transition in Southern United States churches from Greek Revival to Gothic Revival architecture. It represents a broader shift in church architecture throughout the country, starting with the Ecclesiological movements in the England in the early 1800s and continuing to America and the American frontier through a revival in interest of the medieval church and Gothic architecture. Furthermore, St. John's is an early example of carpenter Gothic architecture popularized in Alabama by architect Richard Upjohn, whose designs for wooden churches inspired at least three churches in the state. St. John's Episcopal Church is significant because it is an early version of a form that would become extremely popular in Episcopal church architecture for the next one hundred years. Built in 1852 and altered in 1876, St. John's likely represents the first appearance of this form in the state of Alabama. The church meets National Register Criterion C at the state level as the oldest remaining example of a carpenter Gothic church in the state. Furthermore, the church has the potential to yield archaeological artifacts dating to the Civil War due to its use as a stable and garbage receptacle during the period 1862-1865.

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

In Alabama, St. John's Episcopal Church in Tuscumbia represents the oldest existing carpenter Gothic church in a state with many surviving examples. Between 1850 and 1860, eighteen Episcopal congregations built churches, only two of which were built of brick (Whitaker 71). Some of these churches were inspired by "Methodist houses of worship," being rectangular in form, a front façade with two doors, rectangular windows, and flat ceilings (Whitaker 72). These churches were built in the still popular but waning Greek Revival style. Daphne United Methodist Church (1858) in Daphne, AL (Figure C) and Mt. Sterling Methodist Church (1859) in Mt. Sterling, AL (Figure D) are great existing examples of this type of church architecture that appear on the National Register of Historic Places.

The Protestant Episcopal churches built in antebellum Alabama in the carpenter Gothic style during this period were: St Andrew's, Prairieville, 1853; St. Luke's, Cahaba, 1854; St. Luke's, Jacksonville, 1856; St. Paul's, Lownesboro, 1857; St. John's, Forkland, 1859. The three Gothic Revival churches in Alabama attributed to Frank Wills, architect of the New York

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Ecclesiological Society, were all constructed after St. John's, as well: St. John's, Montgomery, 1855; Trinity Episcopal, Mobile, 1857; and Trinity Episcopal, Huntsville, 1859. Clearly embracing the ideals of the New York Ecclesiological Society, Gothic Revival architecture in the Episcopal Diocese of Alabama caught on quickly and spread throughout the state.

Predating both the three Gothic Revival and the five carpenter Gothic churches, St. John's Episcopal church represents a bellwether of change in antebellum church architecture in Alabama. A clear break from the aforementioned Greek Revival buildings, St. John's has many features in common with the later-built carpenter Gothic churches. A steep gabled roof, narrow lancet window, three lancet windows representing the Holy Trinity in the chancel area, a central aisle in the nave, an entry vestibule, and a trefoil window above the entry door are features of both St. John's and the later carpenter Gothic churches built in the state. The steep roof, accomplished through the use of the newly developed style of balloon framing, clearly delineates St. John's as a purposefully designed carpenter Gothic church. Furthermore, there are many similarities between St. John's and those Alabama churches attributed to the foremost architect of carpenter Gothic churches, Richard Upjohn.

Richard Upjohn's designs appear to have directly influenced three churches built in Alabama: St. Luke's, Jacksonville (Figure B); St. Luke's, Cahaba; and St. Andrew's, Prairieville (Figure A). St. Paul's Lowndesboro, and St. John's Forkland, exhibit Upjohnian features as well. All were constructed after St. John's Tusculum, signifying that Upjohn's ideas may have reached the state before his detailed building plans did. As Upjohn would provide plans for rural parish churches, the Rev. George Cushing of St. James in Eufaula wrote to Upjohn in 1850 inquiring about obtaining plans for a church (Gamble and Mellow). While we do not know what happened with this inquiry, this type of transaction was typical of rural Episcopal churches in the United States at this time. So many churches were writing Upjohn that he decided to publish his church designs in a book, *Upjohn's Rural Architecture, Designs, Working Drawings, and Specifications for a Wooden Church, and Other Rural Structures* (1852).

Upjohn's designs are clearly seen in the three aforementioned examples, and the similarities between these and St. John's, Tusculum are significant. For instance, the dimensions of St. Andrew's, believed to be best example of an Upjohn designed church in the state, are strikingly similar (Gamble). St. John's measures to 61 feet in length, while St. Andrew's is 62 feet; the nave in St. John's measures 45 feet x 27 feet, while St. Andrew's measures 42 feet x 24 feet. The paired lancet windows and entry vestibules of St. Luke's, Cahaba, and St. Andrew's, Prairieville are also found in the design of St. John's. The uneven trinity windows and southwestern tower placement found at St. Luke's, Jacksonville both appear at St. John's as well. These features are unique to carpenter Gothic churches and represent a clear break from Greek Revival style architecture common throughout the state. The design and features of St. John's are a deliberate attempt to translate the ideas of the ecclesiological movement to a physical edifice inspired by the New York Ecclesiological Society and Richard Upjohn. St. John's meets National Register Criteria C in the area of architecture as the oldest existing example of the carpenter Gothic style in the state of Alabama.

Historic Context

Gothic Revival architecture as reflected in the Episcopal Church in America was inspired by movements taking place in the Anglican Church in England in the early 19th century. Believing that the Gothic churches of Medieval Europe represented the ideal Christian age, English

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ecclesiologists sought to utilize Gothic elements when designing new churches and restoring existing ones (Scott). Influenced by the late 18th century Romantic movement, the ecclesiologists also rejected the popular “Georgian” and Greek Revival styles for church architecture, which to them represented rationality, lack of emotion, and the “over-secularization” of church worship (Lane). This movement would cross the Atlantic and broaden to include patterns and designs for building wooden churches in a Gothic Revival style, giving rise to what would become the extremely popular “carpenter Gothic” style of church architecture.

The Oxford Movement was one of the first important movements for Gothic Revival ecclesiology. This movement was begun in 1833 on the eve of reforms that were perceived to take state power away from the Anglican Church by including Protestant Dissenters and Roman Catholics in Parliament, expanding the electorate, and treating the Anglican Church as “one sect among many” (Altholtz). The Reform Act of 1832 had greatly expanded the English electorate, many of whom were “hostile to the Church” (Altholtz). The adherents to the Oxford Movement, consisting mostly of scholars, sought a “remedievalizing of the Church of England” as a way to revitalize church members and “rouse the clergy,” thus combating the recent reforms (Pearson). The early meetings of the Oxford Movement solidified their aims: to protest the perceived separation of church and state and to make the church more popular. The adherents to the Oxford Movement, referred to as “Tractarians,” published 90 “tracts” or essays over a period from 1833 until 1841 where they argued for a revival in medieval church worship and custom, attempting to revitalize their church members and clergy (Pearson).

Drawing on the momentum created by the Oxford Movement, the Cambridge Camden Society also aimed to instill order in the adherents to the Anglican church through a revival of ritualized worship. There still existed within the Church the idea that its adherents were lacking in spiritual and moral standards, and the remedy to this was more ritualized worship. The physical manifestation of this ritualized worship was Gothic architecture, whose designs were seen to suit the purpose of the movement (Banerjee). According to A.W. N. Pugin, one of the leading architects of Gothic Revival, “the very plan of the (Gothic) edifice is the emblem of human redemption—each portion is destined for the performance of some solemn rite of the Christian church” (Banerjee).

From its outset, the Cambridge Camden Society sought to incorporate Gothic architecture into this Anglican revival. Embracing the designs of such Gothic Revival architects as Augustus Pugin and George Gilbert Scott, the Cambridge Camden Society recognized and championed the importance of Gothic Revival architecture for the church and felt that architecture was largely ignored by the Oxford Movement. The Cambridge Camden Society, which began at Cambridge University in 1839 (informally the previous year), sought to develop a set of rules for determining proper ecclesiological architecture. They published many essays on ecclesiologic matters in their journal, *The Ecclesiologist*, that instructed congregations on proper church design and restoration. Descriptions and critiques of church architecture appeared in the journal for the purpose of informing potential church builders of proper style. They also commissioned the restoration of the Round Church in Cambridge and declared it to be “a perfect example of the principles of church building” (Banerjee). Their writings had a great impact on both the clergy of the Anglican church and architects, who were inspired by the revival of interest in church building.

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Many of the principles espoused by the Society included the use of high ceilings, lancet windows (single or grouped in twos or three to represent the Holy Trinity), and towers or bell gables (Cambridge Camden Society). The chancel and nave were defined as the essential sections of the church, and rules governing the separation of the two and the comparative dimensions were likewise set forth (Cambridge Camden Society). The aim was to capture the feeling of the Gothic churches, remnants of a period of deeply ritualized worship.

In America, the Protestant Episcopal Church benefited from a revival of interest in the 1830s that helped the religion to spread as settlers pushed into the frontier regions of the young nation (Patrick). After 1846 an effort to combine the writings and suggestions of the ecclesiologists in England can be distinctly viewed in the architecture of the Episcopal church in America (Patrick). This movement towards Gothic revival in America was influenced by the bishops and missionaries of the church, who were familiar with the writings and designs in the *Ecclesiologist*. The Cambridge Camden Society began publishing suggestions in its journal for building churches made of wood in 1848. Both affordable and abundant in British colonies and in America, the Cambridge Camden Society was attempting to steer congregations who were already constructing wood churches (previously prohibited by the CCS) toward proper Gothic construction of wooden structures (Turner). The Cambridge Camden Society felt this was especially important for rural congregations in America, who did not have the resources to construct churches of stone. The guidelines espoused by the ecclesiologists for building proper churches of wood emphasized verticality (board and batten siding), steep roofs, bell towers, lancet windows, central aisles orienting the nave towards the altar, and overall simplicity of design. Structurally different from stone churches, the ecclesiologists attempted to capture the most important aspects of Gothic Revival architecture and incorporate these into their wooden church designs.

Many American bishops and missionaries were familiar with the Cambridge Camden Society and the articles and designs found in *The Ecclesiologist*, and they were eager to apply these principles and designs to churches in the United States. Trinity Church in New York City (designed by Richard Upjohn) and St. James the Less in Philadelphia (America's first example of a replica English parish church) were two Gothic Revival churches built in the 1840s that had a profound impact on church design in America. By 1848 the New York Ecclesiological Society had been established in America to provide architectural assistance to Episcopal congregations throughout the nation. Articles and designs could now be disseminated more easily via the society's journal, *The New York Ecclesiologist*. This was vital for church builders in America, who had no medieval Gothic Revival churches to imitate. Many of the suggestions and descriptions are quite pedantic and aimed toward proper Gothic Revival churches built of stone, but some are devoted to rural church parishes. Writing in 1849, Frank Wills, the official architect for the society and an influential figure in spreading Gothic Revival architecture throughout America, wrote an essay clarifying the differences between a cathedral and a parish (Ecclesiologist). Wills declared that the parish church consisted of two parts (the nave and chancel) and an east-west orientation, with the entrance doors found at the western façade, never on the east (Ecclesiologist). Wills designed three Episcopal churches in Alabama: St. John's, Montgomery; Trinity Episcopal, Mobile; and the Church of the Nativity, Huntsville. All three of these churches were built in the Gothic Revival style and are made of brick or stone.

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Better instruction for wooden churches was provided by an article titled “Cheap Churches” that appeared in *The New York Ecclesiologist* in 1848 (Cheap Churches). Advocating for economy and truthfulness, the article expressed the viewpoint that “pride and vanity” are the “most expensive of all vices” (Cheap Churches). This was meant to enforce the conception that simplicity, truthfulness, and economy were the principles that should be incorporated into the design of the church. The article advised against attempting to build an inexpensive church that looked “more valuable than it really is” (Cheap Churches). The principle of truthfulness of design was first espoused by the Cambridge Camden Society, and it is one of the strongest links between the two societies.

Journals such as the *Ecclesiologist* and the *New York Ecclesiologist* were not the only sources of information available for churches looking to build in the Gothic Revival style. Pattern books such as those published by Alexander Jackson Downing helped to popularize the vernacular Gothic Revival style. His “Cottage Residences,” published in 1842, helped to bring elements of Gothic Revival to American architecture, specifically the idea of vertical emphasis through steep roofs and board and batten siding. Perhaps the most influential church architect of the vernacular Gothic Revival style was Richard Upjohn, an English-born cabinet-maker who had emigrated to America and had designed several Gothic Revival churches in the Eastern United States. Upjohn successfully translated stone Gothic Revival patterns to wood, a major boon to American church builders looking to build in the Gothic Revival style, yet burdened with limited resources. Upjohn provided plans for wooden churches to “needy parishes,” usually at least one per year, which helped to spread both the popularity of his designs and the vernacular Gothic Revival style (Stanton 269). His designs became very popular and were in high demand by Episcopal congregations, so he published some of them in a book, *Upjohn’s Rural Architecture: Designs, Working Drawings and Specifications for a Wooden Church, and other Rural Structures*, in 1852 (Upjohn, 117). Indeed, the three Upjohn-inspired churches in the state of Alabama were built shortly after the publication of *Rural Architecture*.

Upjohn’s designs were deliberately accessible so that carpenters could easily build his models. Many rural parishes could not afford to hire an architect to design and oversee the construction of the building. Upjohn’s book bypassed the need for a parish to hire an architect, as a carpenter could easily follow the plans. At this time in rural America architects were uncommon. The building of a church could be undertaken by a carpenter and a crew of workmen. The skill and knowledge of carpenters in rural America was varied, and because of this, much modification was seen of Upjohn’s carpenter Gothic churches (Lane). This helps to explain the variability of carpenter Gothic churches throughout the nation.

Two other factors that helped carpenters follow and improvise on wooden designs were the rise of balloon framing and cut nails as two major engineering advancements of the mid-19th century. Balloon framing allowed for designs such as St. John’s to be completed without the use of support posts in the body of the church. Carpenter Gothic designs with high, lofty ceilings could now be achieved without a bulky vertical support in the nave or chancel of the church. Breaking away from the traditional timber frame construction of the first half of the 19th century, balloon framing allowed a carpenter to omit the cumbersome system of beams supported by posts. The rise of cut nails (nails cut from a sheet of metal) allowed for different methods of connecting structural members within the body of a building. Nails could be substituted for mortise and tenon joints and dovetails joints that required a skilled carpenter to complete. Wall studs could be fastened on either end by nails to plates that held the wall together. This could be

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done more quickly and more cheaply than framing a timber framed wall and could be completed without the use of skilled laborers. Affordable and aesthetically pleasing, carpenter Gothic designs were easy enough for any local builder to follow because the designs drew heavily on principles enabled by balloon framing and cut nails. Affordability and accessibility of design made carpenter Gothic structures especially popular in rural areas.

Church History

Tuscumbia was incorporated in 1820 as Occocopoosa, situated on Andrew Jackson's Military Road near where it crossed the Tennessee River. Many of the original settlers came to Tuscumbia from the Carolinas and Virginia, part of a national migration westward. The city of Tuscumbia became an early trade center for the Tennessee Valley region upon the completion of a railroad around the Muscle Shoals in 1832.

The Episcopal congregation in Tuscumbia started meeting in the 1820s in various early buildings: a "Methodist meeting house," a log cabin, and the Godley house on West 3rd Street (Mullen). The early congregation struggled to find and keep members, in part because Tuscumbia was a small, frontier settlement. The Episcopal Diocese of Alabama was formed in 1830, but substantial growth of the church in Alabama was not immediately observed. By the late 1830s, enough settlers had joined the Episcopal congregation in Tuscumbia that missionary William Augustus Harris was sent by the Diocese to serve the congregation (Mullen). Articles of association were drawn up in 1839 and the congregation was admitted into the Episcopal Diocese of Alabama in 1840 (Mullen).

During the early years of the congregation, itinerant missionaries would travel to small rural churches to preach, often operating on a circuit and splitting time between Tuscumbia and Florence. Because of the small size of the congregation, building a church and finding a permanent minister were major obstacles. Pastors D. Brown, James Young, and Jonathon B.T. Smith were missionaries during this time, and Nicholas Hamner Cobbs became the bishop of the Episcopal Diocese of Alabama in 1844. Cobbs did much to promote the church within the state of Alabama, largely by encouraging church building in every parish he visited. Cobbs remarked that in Tuscumbia there would be "good hope of establishing a flourishing church, if the services of a resident minister could be obtained." (Journal, 1845). The congregation grew slowly, but by May of 1852, construction of "a plain church edifice" in Tuscumbia was underway (Journal, 1852).

The church was built on a lot donated by Dr. William H. Newsum on the corner of Dickson and Third Streets, north of downtown and in a residential area. The builder was a local carpenter named John Curry (McDaniel). The church was first used on the first Sunday of October, 1852 and could seat "upwards of two hundred persons" (Journal, 1853). The first Rite of Confirmation was held in November of 1852 and the congregation was composed of 17 members at this time (Mullen). Reverend Robert Addison Cobbs, son of Bishop Cobbs became the first rector at St. John's.

The congregation of St. John's remained small in the following decade. The population of Tuscumbia slowly started to decline as settlers sought fertile land further west. The Civil War brought much destruction and hardship to the city of Tuscumbia and to St. John's Church. The church was occupied by Union soldiers, beginning in 1862, and many of the records were destroyed. Reports of troops using the church as both a stable for their horses and a common necessity have remained in the local lore surrounding the church. The church remained in a state

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of disrepair for several years after the war, as Tuscumbia tried to rebuild much of the damaged infrastructure of the city.

As the city of Tuscumbia struggled to rebuild after the war, so did the congregation of St. John's. In November of 1874, a tornado damaged the roof and tower of the church and many buildings throughout Tuscumbia. Memorial windows commemorate the family of Mr. F.D. Hodgkins, a church member who was killed along with his family in the storm. Damage to the church was bad enough that the building was considered unsafe to use.

Fortunately, the church was repaired the following year, with metal tie-rods added to stabilize the structure. By 1876 all that remained for the completion of the repairs was to add a flue and have the building painted (Journal, 1876). The church was finally consecrated by Bishop Wilmer in April of 1879, who commented that he was impressed with the progress the church had made in repairing the building (Journal, 1879).

After the events prior to 1874, the years that followed must have seemed quite peaceful to the congregation, although they still remained small and often struggled to raise money for repairs. In 1955, the congregation of St. John's met for the last time in the church building that had been home to the congregation for over one hundred years. The members merged with Grace Episcopal Church in Sheffield. Money was raised for the addition of concrete buttresses along with metal tie-rods to counteract the thrust from the fatigued roof rafters installed by local architect Allen Northington, who did not charge for his labor.

After the congregation stopped meeting at St. John's with regularity, a Lutheran congregation used the church briefly until they could construct their own church. In 1973, St. John's was listed on the National Register of Historic Places as one of 22 structures located in the Colbert County Courthouse Square District. Later that decade, a student at the University of North Alabama named Robert Elser undertook a project to restore some of the stained glass windows that had been broken by vandals. The original pump organ, dating to 1896, was also successfully restored in 1985.

In 1995 a historical marker was placed outside the front entrance of the church by the Alabama Historical Association. Robert Gamble, senior architectural historian for the Alabama Historical Commission, wrote the text for the marker, and the funds to complete the project were raised by Eleanor Holder (trustee of the church), members of local historic preservation groups, the Tennessee Valley Historical Society, and then-mayor Ray Cahoon. The marker was dedicated on December 10th, 1995. The church has been maintained through local efforts for over 60 years and is currently exploring options for adaptive reuse.

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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

Acres of Property _____ less than one acre _____

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: 34.734504

Longitude: -87.702071

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- | | |
|--------------|------------|
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or
UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 435756 | Northing: 3843828 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting: | Northing: |

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

The boundary of St. John's Episcopal church is depicted in Figure 2, which is derived from Colbert County Tax Map # 20-13-02-04-3, and located on parcel 029.001. The lot is 75 feet on its northern and southern boundaries, 95 feet on its eastern and western boundaries.

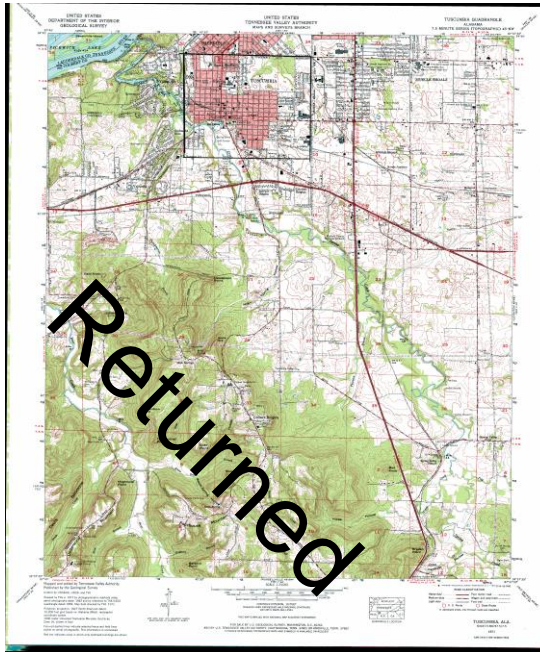
Boundary Justification (Explain why the boundaries were selected.)

The delineated boundaries include the building and lot historically associated with St. John's Episcopal Church, located at 300 N Dickson St., Tuscumbia, Alabama.

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Topo Map



Tuscumbia, AL N3437.5-W8737.5/7.5 1971

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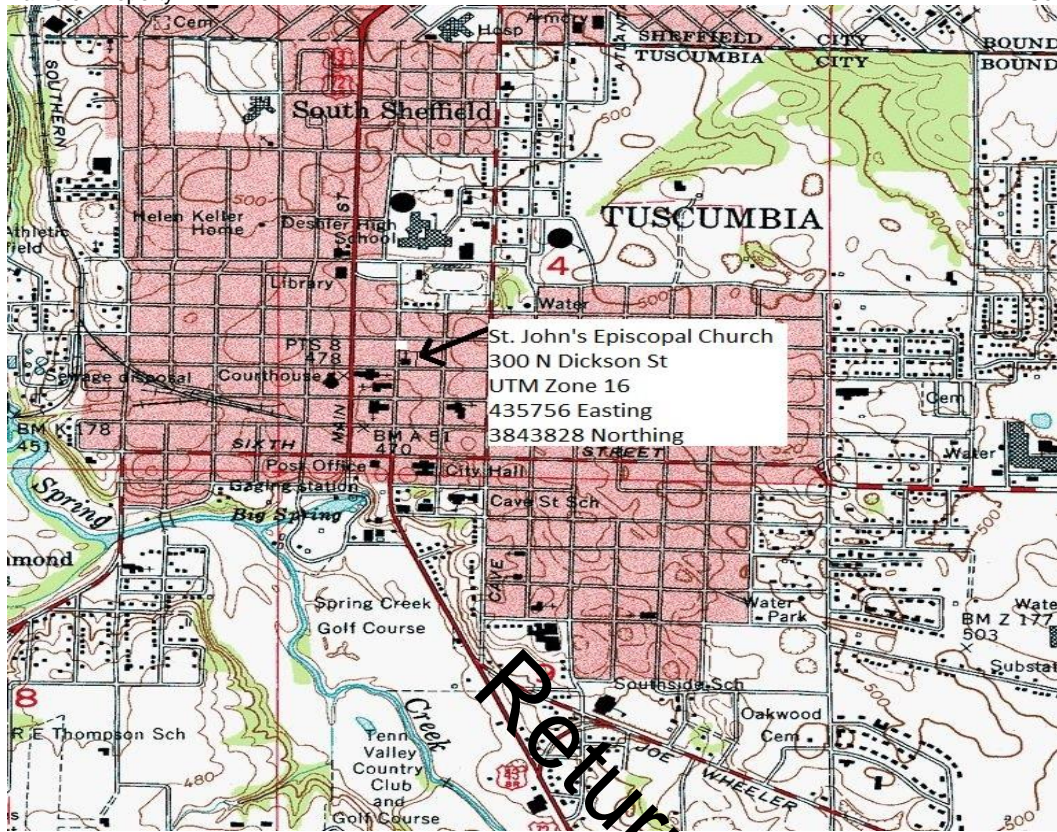


Figure 2

Name of Property

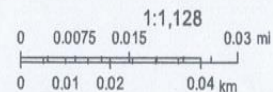
County and State

Viewer Map Figure 2



September 27, 2016

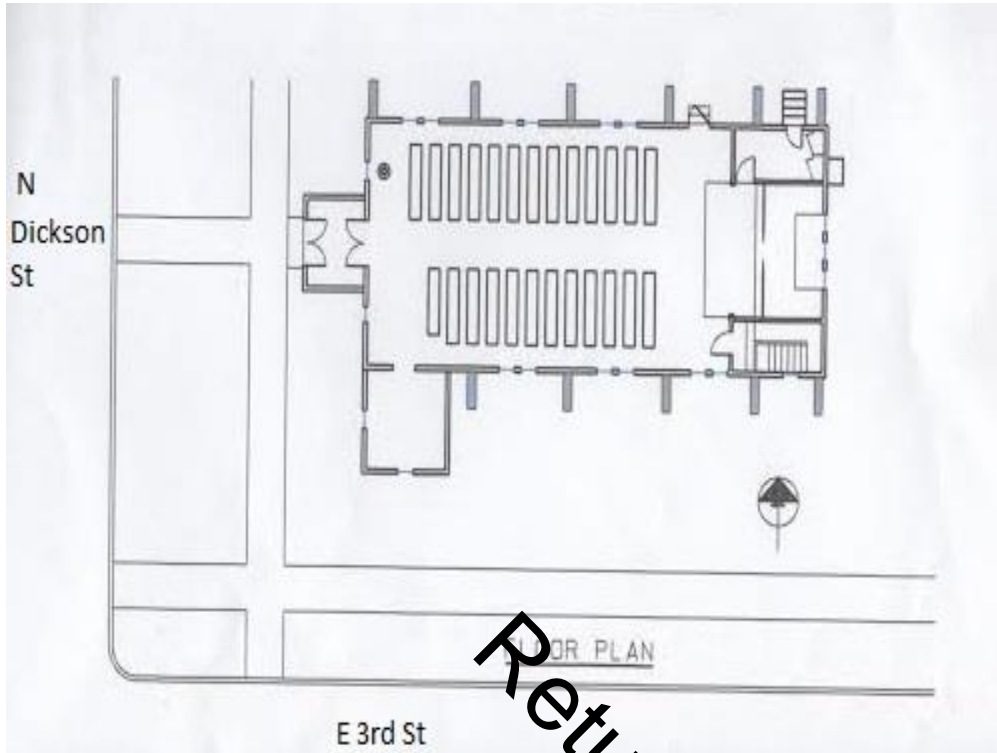
- | | | | | |
|--------------------------|----------------------|-----------------|-----------------|---------------------|
| City_Limit_Line | Landhook_Line | --- Lot_Line | — Leader Line | — TVA Boundary Line |
| --- City Limits Boundary | -- Dashed Land Hook | Misc_Line | — Miscellaneous | |
| | — Solid Land Hook | = Conflict Area | + Railroad Spur | |



Sources: Esri, HERE, DeLorme, USGS, Intermap, Incent P Corp., NRCAN, Esri Japan, METI, Esri China (Hong Kong), Esri (Thailand),

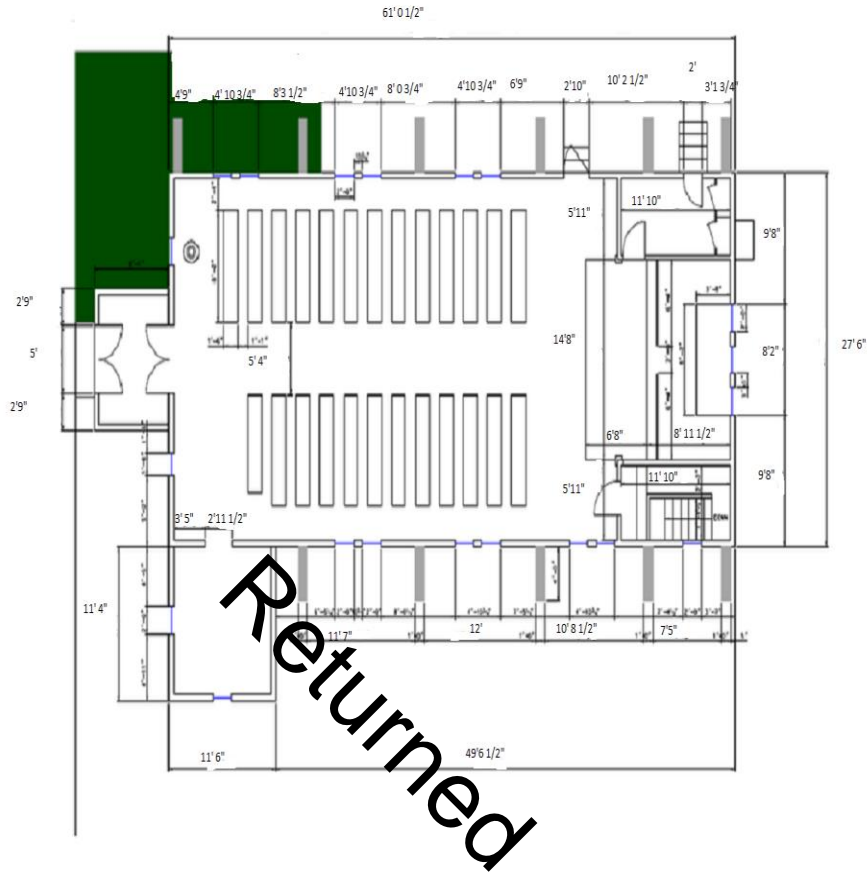
Name of Property _____

County and State _____



Name of Property _____

County and State _____



Name of Property

County and State

Figure A



St. Luke's, Cahaba

<https://www.britannica.com/place/Cahaba/images-videos/St-Lukes-Episcopal-Church-at-Old-Cahawba-Archaeological-Park-Cahaba/160369>



St. Andrews, Prairieville [https://en.wikipedia.org/wiki/St._Andrew%27s_Episcopal_Church_\(Prairieville,_Alabama\)](https://en.wikipedia.org/wiki/St._Andrew%27s_Episcopal_Church_(Prairieville,_Alabama))

Name of Property

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Figure B



St. Luke's, Jacksonville <http://database.organsociety.org/SingleOrganDetails.php?OrganID=27251>

Name of Property

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Figure C



Old Methodist Church, Daphne AL

[https://en.wikipedia.org/wiki/Methodist_Episcopal_Church,_South_\(Daphne,_Alabama\)#/media/File:Old_Methodist_Church_Daphne_Sept_2011_07.jpg](https://en.wikipedia.org/wiki/Methodist_Episcopal_Church,_South_(Daphne,_Alabama)#/media/File:Old_Methodist_Church_Daphne_Sept_2011_07.jpg)

Figure D



Mount Sterling Methodist Church, Mount Sterling AL

https://en.wikipedia.org/wiki/Mount_Sterling_Methodist_Church#/media/File:Mount_Sterling_Methodist_Church_at_Mt._Sterling,_AL.jpg

Name of Property

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11. Form Prepared By

name/title: Brian Murphy
organization: Muscle Shoals National Heritage Area
street & number: 468 N Court St
city or town: Florence state: AL zip code: 35630
e-mail Bmurphy3@una.edu
telephone: (256) 765 5028
date: 9-29-16

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.)

Photo Log

St. John's Episcopal Church

Tuscumbia

Colbert County, AL

Photographer: Brian Murphy

Date Photographed: October 7, 2016

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

- 1 of 30: Church, west façade, camera facing northeast
- 2 of 30: Church, west façade, camera facing east
- 3 of 30: Church, west façade, camera facing southeast

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- 4 of 30: Church, north façade, camera facing south
- 5 of 30: Chancel area, altar, camera facing east
- 6 of 30: Chancel area, camera facing northeast
- 7 of 30: Chancel, camera facing east
- 8 of 30: Nave, memorial windows on north facade, camera facing northeast
- 9 of 30: Nave, memorial windows on south facade, camera facing southeast
- 10 of 30: Nave, trefoil window, west facade, camera facing west
- 11 of 30: Nave, pump organ, camera facing west
- 12 of 30: Nave, pews, camera facing west
- 13 of 30: Nave, ceiling, camera facing west
- 14 of 30: Vestibule, entry door, west façade, camera facing west
- 15 of 30: Nave, door from nave to tower, camera facing south
- 16 of 30: Tower, door from nave to tower, camera facing north
- 17 of 30: Vestibule, hinge on entry door, camera facing west
- 18 of 30: Chancel, trinity window, camera facing east
- 19 of 30: Nave, memorial windows on south façade, camera facing south
- 20 of 30: Nave, memorial windows on south façade, camera facing south
- 21 of 30: Vestibule, hinge on entry door, camera facing west
- 22 of 30: Church, concrete buttresses on north façade, camera facing southwest
- 23 of 30: Church, door to robing room on north façade, camera facing southwest
- 24 of 30: Church, south façade, camera facing north
- 25 of 30: Church, south façade, camera facing north
- 26 of 30: Church, south façade, camera facing northwest
- 27 of 30: Church, south façade, camera facing northwest
- 28 of 30: Church, tower, camera facing northwest
- 29 of 30: Church, cross finials, camera facing northeast
- 30 of 30: Church, vestibule, west façade, camera facing east

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.

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: 10/27/2017 Date of Pending List: 11/14/2017 Date of 16th Day: 11/29/2017 Date of 45th Day: 12/11/2017 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

- | | | |
|---|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 12/11/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Lisa Deline Discipline Historian

Telephone (202)354-2239 Date 12/11/17

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
Evaluation/Return Sheet

Property Name: St. John's Episcopal Church

Property Location: Tuscumbia, Colbert Co., AL

Reference Number: SG-1876

Date of Return: December 11, 2017

Reasons for Return

The St. John's Episcopal Church nomination is being returned for substantive and technical corrections.

The church is being individually nominated at the state level under Criteria C and D for the areas of significance of architecture and archeology. The period of significance is 1850-1879. The property is already listed in the National Register of Historic Places as a contributing property within the Tuscumbia Historic District. This historic district was listed in 1985.

Issues

Section 7.

The narrative summary paragraph and description needs to be better organized to provide clarity. The information also should be edited for consistency. Please refer to the National Register Bulletin, "How to Complete the National Register Registration Form," pages 28-31, for information on writing a summary paragraph and for providing subsequent narrative details. The date of construction is 1852, the year the church was completed. This isn't even mentioned in the summary paragraph. The narrative should describe its original appearance and any changes, noting when the changes occurred. Apparently the church made alterations in 1876,

but these changes are not described in Section 7, rather mentioned in Section 8. It is still unclear as to the extent of these alterations. Was the bell tower restored exactly as to its original design?

The current text describing each of the exterior facades is a useful outline format. It would also help to reference photographs to illustrate the narrative descriptions for both the exterior and interior features.

The discussion of which aspects of integrity the church retains is not internally consistent within the nomination. Specifically, S. 7, p. 5 of the nomination says the church retains integrity of location, materials, workmanship, and feeling; however, in S. 7, p. 7 the nomination says it retains integrity of location, design, materials, and feeling. Obviously, one of these needs to be corrected so that the two are internally consistent. The narrative description should explain how the property retains the aspects of integrity rather than simply listing the integrity terms.

On page 5, the summary paragraph mentions that "...the ceiling *appears* to be pine as well." On page 7, it states the "ceiling is clad with pine planks." Please edit for consistency.

Section 8. Period of Significance

The period of significance identified in the nomination is 1850 - 1879, yet the church was built in 1852 (noted in S. 8, p. 10). For clarity, under Criterion C, architecture, the beginning period of significance is always the date building construction was completed. The rationale for the end date (i.e., 1879) is quite clear as that's when it was consecrated after the repairs following the November 1874 tornado. This justification of the period of significance would be useful to add to the summary paragraph.

Criterion D – Archeology

The argument for Criterion D is not adequately supported and should be removed. While I applaud the nominator's goal of inserting placeholder language to note that there might well be intact subsurface archeological deposits either below or adjacent to the church, as written the nomination's reference to its "potential to yield artifacts" (S. 7, p. 7), the absence of any prior archeological investigation (noted explicitly in S. 7, p. 7), the total absence of research questions, and the reliance on "local lore" (S. 8, p. 15) suggesting Union troops occupied the church from 1862-1865 is not enough to make the case for Criterion D at this time. What is most conspicuously absent is a connection between the property's purported use as a stable and the cellar/crawl space as a trash repository are specifics regarding (a) the sorts of deposits and materials that would likely be encountered, (b) some sample (albeit site-specific) research questions that these deposits/materials could resolve, and a clear sense of how archeology could be used to expand our understanding of the site, its history, and possibly topics of wider historic and cultural interest. Given that the property's owners are hoping to identify an appropriate adaptive reuse for the building, I greatly appreciate the fact that they are thinking about potential intact subsurface deposits. If/when such materials are encountered, the assistance of archeologists to develop a few important research questions to which the site could speak will be necessary in order to update the listing to include Criterion D.

Technical Issues

Section 3 is incomplete. Please correct.

Headers are missing from the nomination and need to be added.

In Section 7, add the fact that this church is already listed in the National Register as a contributing property to the Tuscumbia Historic District.

Please contact us if you have any questions.

Lisa Deline
Historian, National Register of Historic Places
Lisa_Deline@nps.gov

and

Julie H. Ernstein, Ph.D., RPA
Supervisory Archeologist, National Register of Historic Places
Julie_Ernstein@nps.gov



Deline, Lisa <lisa_deline@nps.gov>

Re: St. John's resubmission

1 message

Deline, Lisa <lisa_deline@nps.gov>

Tue, Oct 9, 2018 at 10:10 AM

To: Kevin Moriarty <kevin_moriarty@nps.gov>

Cc: "Abernathy, Alexis" <alexis_abernathy@nps.gov>

Bcc: Julie Ernstein <julie_ernstein@nps.gov>

Hi Kevin - Back in January, 2018, Collier Neeley (AL) sent in the resubmission for the St. John's Episcopal Church, Colbert Co. Collier was trying to find the listing date and NRIS still has it as a return. What is the status?

Thanks.

On Tue, Jan 2, 2018 at 3:10 PM Moriarty, Kevin <kevin_moriarty@nps.gov> wrote:

Got it.

Thank you for your interest in preserving history,

Kevin Moriarty
Historian
National Register of Historic Places
(202) 354-2237
kevin_moriarty@nps.gov

"We learn from history that we do not learn from history" - Hegel

On Tue, Jan 2, 2018 at 3:06 PM, Deline, Lisa <lisa_deline@nps.gov> wrote:

Try this one.

----- Forwarded message -----

From: **Neeley, Collier** <Collier.Neeley@ahc.alabama.gov>

Date: Tue, Jan 2, 2018 at 1:16 PM

Subject: St. John's resubmission

To: "Deline, Lisa" <lisa_deline@nps.gov>

Lisa,

Attached is the resubmission of the National Register Nomination for St. John's Episcopal Church in Tuscumbia, Colbert County, AL. I've included a copy of the signed first page as well. We are having trouble with our color printer and I could not send you one document with a signed page and color maps.

Let me know if this is ok for the resubmission or if you have a preferred method or need any other materials.

Thanks,

Collier Neeley

National Register Coordinator

Alabama Historical Commission