

4293

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name St. James' Episcopal Church
other names/site number _____

2. Location

street & number 302 and 308 West Avenue not for publication
city or town Cedartown vicinity
state Georgia code GA county Polk code 233 zip code 30125

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
Dr. David C. Crass
Signature of certifying official Title: Dr. David C. Crass/Historic Preservation Division Director/Deputy SHPO Date 7/1/2019
Historic Preservation Division, Georgia Dept. of Natural Resources
State or Federal agency/bureau or Tribal Government

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): _____
Dr. David C. Crass 10/7/19
Signature of the Keeper Date of Action

St. James' Episcopal Church
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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only one box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
3	0	buildings
0	0	sites
0	0	structures
0	0	objects
3	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

RELIGION: religious facility

OTHER: church-related gathering space

Current Functions
 (Enter categories from instructions.)

RELIGION: religious facility

OTHER: church-related gathering space

7. Description

Architectural Classification
 (Enter categories from instructions.)

LATE VICTORIAN: Carpenter Gothic

Materials
 (Enter categories from instructions.)

BRICK; CONCRETE MASONRY

foundation: UNIT

walls: WOOD: weatherboard; board and batten

roof: ASPHALT: shingle

other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

St. James' Episcopal Church is located in downtown Cedartown, in northwest Georgia. The property comprises three contributing buildings: the church, which sits slightly elevated from the road at the intersection of West Avenue and Bradford Street; a parish house, located immediately west of the church; and a parish hall, located immediately north of the church. The buildings were each built at different times and were not originally related, but became so during the historic period. The one-story wood-frame church building, built in 1883, is sheathed in board and batten siding, painted grey. The church was designed with a cruciform plan. A study, today used as a sacristy, was added to the rear west side of the building c.1955. A single tower projects from the building's southeast corner. Lancet window openings house stained glass windows installed in 1955. The front door enters into a board and batten narthex, from which double doors open into the nave. Original interior finishes include pine flooring, plaster walls, wainscoting, doors, and door and window surrounds. The walnut scissor trusses supporting the nave roof are exposed, while a barrel-vaulted plaster ceiling delineates the chancel. A brick-walled walkway area separates the church from the parish house to its west. The house appears on maps by 1895, evolving into its current floorplan by 1915. The house is a wood-frame Queen Anne cottage with Free Classic detailing. Beginning at a bay window that projects from the primary elevation, a porch with Tuscan columns and a classical balustrade wraps around the southwest corner of the building. The house's original wood siding is extant, but currently sheathed in vinyl siding. The house is composed of six primary rooms. The primary entrance opens into a living room. An L-shaped hall runs from the rear of this room toward the back of the house, then turning east. The house retains historic wood flooring, plaster walls (largely covered with gypsum board), and substantial historic trim, including window and door surrounds, wainscoting, and fireplace surrounds and mantels. The third building on the property is a former military barracks that was moved to the property during the 1940s for use as a parish hall. This single-story frame building is roughly L-shaped, with a concrete block foundation. It is sheathed in vinyl siding. The building is composed of a small kitchen, storage area, and bathroom, and a single large room which has been partitioned into two meeting rooms. Intended as a utilitarian meeting space, the walls are sheathed in non-historic laminate paneling, and all rooms exhibit a contemporary suspended grid ceiling. The kitchen retains historic knotty pine cabinetry. The church building and the parish hall are separated by a small grassed yard. There is an asphalt parking lot behind the parish house, but otherwise, the house and grounds maintain their historic appearance. Concrete walkways, ornamental brick walls, informal plantings of bushes and flowers, and mature trees, though not formally planned, all work together to create a unified church campus.

Narrative Description

NOTE: The following description was written by Kevin McAuliff of the Northwest Georgia Regional Commission, as part of a Historic Property Information Form for "St. James' Episcopal Church," August 2016, on file at the Historic Preservation Division, Georgia Department of Natural Resources; Stockbridge, Georgia. The description was compiled and edited by Stephanie L. Cherry-Farmer, National Register and Survey Program Manager, Georgia Historic Preservation Division.

St. James' Episcopal Church campus comprises three contributing buildings: the church, a parish house, and a parish hall. The buildings were each built at different times and were not originally related, but became so during the historic period. Concrete pathways link the buildings today, resulting in a campus-like composition.

THE CHURCH

The principal building on the property is a one-story frame Carpenter Gothic-style church consisting of four rooms: a narthex, a tower room, a sacristy, and a nave and chancel. The asymmetrical, front-gabled building is sheathed in board and batten siding, painted grey. It is situated on the corner of West Avenue and Bradford Street, and is constructed along a north-south axis with its front entrance on West Avenue. The building's steeply-pitched roof gables are sheathed in asphalt shingle.

The building was cruciform, as originally constructed, with a transept extending through the chancel suggesting the arms of a Latin cross. The church was designed with this cruciform plan specifically to accommodate Episcopalian worship. The chancel is narrower than the nave, and its roof is lower. While the sacristy, added to the building c.1955 and originally used as a study, resulted in the removal of the west wing of the transept, this disruption of the original design did not totally obscure it.

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The church rests on a brick foundation parged with cement, scored to suggest the appearance of finished stone blocks. The sacristy addition rests on a concrete block foundation.

The building features lancet window openings on each façade, with moulded surrounds. The openings are glazed with stained glass installed in 1955, replacing the church's original clear glass windows. The windows have been covered with Lexan to deter vandalism. These windows are further described and catalogued within the interior description, below. The sacristy addition features a multi-light rectangular casement window on the building's west façade, and a double-hung multi-light window on the building's north (rear) façade.

A single tower, between 70 and 80 feet in height, features prominently at the building's southeast corner. Lancet windows are set into the south and west sides of the tower, with louvered bulls-eye vents situated a short distance above the windows, just under the belfry eaves. A tall steeple topped with a Latin cross caps the belfry, which is clad in asphalt shingle and features substantial gabled louvers. Behind the tower, the gabled primary (south) façade is dominated by a tripartite lancet window, underneath which the narthex, which occupies roughly the central third of the façade, projects, abutting the west wall of the tower. The narthex, which has a metal roof, houses the building's red front door of diagonal boards fitted with three iron strap hinges, topped with a stained glass transom under a dentilled surround. Brick steps, with cast iron railing that appears to date to the mid-20th century, access this primary entrance.

Interior arrangement and details

The interior of the church building is typical of Gothic Revival Episcopal church buildings. The entire structure is organized along a processional axis beginning at the narthex door at the south end of the nave, and leading to the altar at the north end of the sanctuary. This axis unifies the composition liturgically, visually, and psychologically.

Lancet windows light the interior of the building. Each is similar in size and design, with surrounds devoid of moldings or ornament, except for very simple scrollwork appliqué affixed on each side at the sill and impost levels. In the tripartite lancet windows, which dominate the front and rear gables of the building, the central window is slightly taller than those flanking it.

The primary entrance accesses the narthex, a sort of vestibule, the interior walls of which are board and batten. The door enframing leading into the nave has a pointed arch with a glazed tympanum. Double swinging hollow-core wooden doors, each with four small square lights in a diamond motif, lead into the nave, the principal assembly space in the building.

At the east end of the south wall of the nave, a lancet door opening leads into the small tower room, which has been used for various purposes over the years, including a choir vestry and clergy office. The church's bell rope hangs down into the tower room. The room features exposed structural beams, which appear to have been exposed when the tower room was extended some 48 inches into the narthex to enlarge the space sufficiently to accommodate a clergy study (date unknown). This extension is identifiable today, as it features board and batten walls, while the rest of the room is finished in plaster with wainscoting. There is a built-in shelving unit in the north wall, adjacent to the door opening into the nave. This opening houses an original four-panel wood lancet door with its original lock box and porcelain knobs.

The nave, which accommodates the congregation, is largely given over to pews, which face the chancel. The pews form a wide, unobstructed central aisle providing passage from the narthex to the chancel. Pews are attached to the side walls of the nave, so there are no side aisles.

Three single lancet windows are set symmetrically in both side walls of the nave, and one in each of the side walls of the chancel's antiphonal choir, the division of the chancel closest to the nave. The east wing of the transept is lit by two single lancet windows, one each in the east and north walls. A tripartite lancet window is the most prominent feature of the sanctuary, at the north end of the chancel.

The nave is not ceiled, and the walnut stained scissored truss roof system is exposed. The two structural scissored trusses spanning the interior volume are very prominent, and similar trusses embedded in the front and rear walls of the nave accentuate the Carpenter Gothic style.

At the front of the nave, a step up marks the entrance to the chancel, which is somewhat narrower than the nave, and ceiled with a barrel vault. The chancel is inset from the nave walls. The rounded arch that delineates the space is framed

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in wood pilasters. The antiphonal choir is characterized by rows of pews arranged on either side of the aisle, and facing inward, towards the aisle. This area historically accommodated the choir, and a single lancet window is centered in the wall behind the choir pews.

At some time, probably during the rectorship of Helon Chichester (1962 – 1965), platforms were added to the raised chancel on each side of the center aisle to extend the chancel a short distance into the nave. Each added platform accommodates a lectern, a large chair, and a kneeling desk. As functional elements of the antiphonal choir, the chairs and kneeling desks face inward. The lecterns face into the nave.

The north end of the chancel is raised a step above the choir, and is delineated by a wooden balustrade. It is an area set apart to accommodate the altar, and is not generally entered casually. Within this area is another platform on which the altar rests.

The nave and chancel are floored with pine boards about 5 1/16 to 5 1/4 inch wide, running front to back. The interior walls of these spaces are covered with a simple tongue and groove wainscoting to a height of about 45 inches, above which they are plastered.

The wainscoting and plasterwork are carried into the chancel and the surviving east transept wing, accessed through a barrel arch in the east wall of the chancel.

The c.1955 sacristy addition, which occasioned the drastic modification of the west side of the transept, is accessed through an original four-panel wood lancet door in the west wall of the chancel. The room is paneled in knotty pine. The south wall preserves one of the transept windows, but light enters the interior primarily through a multi-light rectangular casement window set into the west wall. The room features built-in knotty pine cabinetry on the east and south walls, and an exterior door opening with a non-historic door in the north wall. A restroom is built out from the northeast corner of the addition, and a large, cantilevered chamber on the east wall accommodates electronic organ speakers. The flooring in the sacristy addition appears to be oak boards, 2 1/4 inches wide.

Windows

Save for the tympanum over the nave door, the stained glass windows are all of a uniform design, though varying somewhat in size. Each lancet is glazed with parallel columns of vertical panes arranged around a central shaft into which is set a pictorial medallion at approximately impost level. The medallions are stock elements representing biblical events and tenets of the faith.

The below is an inventory of the windows of St. James' Episcopal Church, as recorded in the files, 1955, and updated and corrected on-site, October 28, 2014.

Window number	Emblem	Dedication(s)	Donor(s)
1	Ten Commandments	No plaque; none recorded.	None recorded.
2	Cross and Crown	Virginia Knox Chaudron	
3	Cross and Crown	William Parker	George B. and Eloise Parker
4	Scales (Balance)	Lyman Earle Bassett and Anne Parker Gibbons	Mrs. L. E. Bassett
5	Cross and Crown	John L. Tison	
6	Tree of Life	William Parker, Jr.	Mrs. William (Mary G.) Parker Jr.
7	Harp	May Lousie Caldwell	None recorded.
8	Cross and Crown	No plaque; none recorded.	None recorded.
9	Dove	William J. Stewart	Mrs. Robert H. Stewart
10	Chalice and Vine	Samuel Wright Good, Sr.	None recorded.

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11	Lamb with Banner and Seals	Mr. & Mrs. Augustin E. Young	James Young
12	Dove	Kate Butcher Nuttall and Ada Harwood Wright	Anthony (?) Nuttall
13	Noah's Ark	Robert Howard Stewart	Mrs. Robert Howard Stewart
14	Star of David	No plaque; none recorded.	None recorded.
15	Ark of the Covenant	Estelle Jones Hall and Henry Morton Hall	Virginia Lindley
16	Menorah	William E. Robertson	None recorded.

Not recorded in 1955, but of the same installation of windows:

Location	Emblem	Dedication	Donor
Sacristy	Lamp and Bible	Gustave Chaudron,	Not recorded

Windows that post-date the 1955 installation of the majority of the building's windows:

Location and date	Design	Dedication	Donor
Tympanum	Cross		
Narthex exterior door	Three scallops on a shield		Kathleen Bates
Above the altar	Triple lancet. Crown on left, Cross in center, descending dove on right	Muriel Hood Stewart	Family of Muriel Hood Stewart

THE PARISH HOUSE

St. James' parish house, also known as the Wood House after its owners prior to church acquisition in 1964, serves the parish as a multi-functional meeting, educational, and recreational space. It is a frame Queen Anne cottage, with Free Classic detailing. The large central mass is covered by a hipped roof, and a three-sided gabled front bay with three windows projects from the right third of the central mass. A porch extends from the bay across the primary (south) façade of the house, wrapping around to run along the southwest side of the building.

The house has grown into its current form over time. An 1895 Sanborn Fire Insurance Company map of the property shows a configuration similar to what now exists, but lacking the wrap-around porch and the large room that now comprises the northwest corner of the house. According to the 1900 Sanborn map, the northwest room had been added by that year. The wrap-around porch first appears on the 1915 Sanborn map.

The house rests on exposed red brick piers joined by a slightly recessed red brick underpinning. The piers and underpinning of the wrap-around porch were partially reconstructed around 2010.

The house's original wood siding is extant, but is currently sheathed in vinyl siding.

The house features three brick chimneys, two of which are internal and rise from the south and west slopes of the hipped roof. The third chimney, which is external, runs along the westernmost wall of the house. The central chimney and the gable end chimney feature prominent Latin crosses near the top of their brickwork.

The primary façade of the Parish House features a prominent wrap-around porch with a hipped roof supported by unfluted Tuscan columns, and a classical balustrade. The columns appear to be original, and most of the balusters and rails appear to be historic, and possibly original. The original porch flooring has been replaced with 5 ¼ inch wide planks.

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A secondary porch projects from the rear half of the east façade. This porch features a hipped roof supported by square posts, and a simple balustrade. A non-historic wood accessibility ramp extends from this porch across approximately half of the north (rear) façade of the house.

The house's windows are one-over-one double hung sash, and of a uniform size, save for those in the bathrooms, which are smaller. They are historic. Windows occur singly, paired, and tripled. When the house was sided with vinyl, the window surrounds were covered with sheets of metal.

Wood multi-light doors access the house from the primary (south) and west elevations. There are also two exterior entrances in the east façade: the northernmost door, which access the kitchen, features two vertical wooden panels in the bottom half, with two horizontal lights above; the southernmost door, which accesses the hall, is non-historic, dating to 2014.

The house exhibits two likely vestiges of its exterior design prior to construction of the wrap-around porch. Above the front bay window, a bracket and pendent survive on the side away from the porch. On the porch side, only the pendent survives, because the bracket was too large for the porch roof to abut the wall. That these features survive from an earlier phase of the house is an assumption, but that they would have been applied later seems extremely unlikely.

Interior arrangement and details

The house is composed of six primary rooms. The primary entrance opens into a living room. An L-shaped hall runs from the northeast corner of this room toward the back of the house, then turning east. It is possible that originally, this hall continued all the way to the front door, by way of a wall that would have bisected the current living room, but there is no definitive evidence of such.

The large living room features a prominent fireplace with brick surround and wood mantel on the north wall. The brick surround appears to date to the mid-20th century. Columns of headers laid three wide on either side of the gas fire insert suggest mantel legs, and three rows of rusticated brick between the gas insert and the shelf above suggest a header. The mantel shelf is unornamented wood over a cornice molding. The gas inset in the front room fireplace firebox is very elaborate compared to the mantel, and appears to be a good bit older, potentially original. The center of the insert is firebrick, which is set in a metal surround decorated with floral and urn patterns.

A pair of French doors accesses the west side of the wrap-around porch from the living room. A single door opening in the south side of the east wall opens into a front room, today used as a clergy study, with a northwest corner fireplace. This fireplace features a tile surround and curved wood mantel. Like the gas insert in the living room fireplace, the one in the clergy study is more elaborate than the mantel. The firebricks are set in an Art Nouveau style metal surround with a floral motif. The three-sided bay projection on the front façade comprises the south wall of this room. A single door opening in the north wall of this room accesses a bathroom and closet.

In the hallway opening off the northeast corner of the living room, a single door opening in the west wall leads into the church office, which was likely originally a bedroom. In the east wall, double French doors open into the large dining room.

Immediately north of the church office and dining room doors in the hall is another set of double French doors, accessing the rear of the hall and thereby, the rear wing of the house. This wing centers on a bathroom, believed to have been added in or before 1933 as the toilet dates to that year. The bathroom exhibits non-historic finishes.

West of this bathroom is the northwest corner room (today used as a nursery, but likely originally a bedroom), added between 1895 and 1900. The nursery features the most elaborate fireplace surround in the house. The tile surround is framed by a mantel surmounted by an overmantle. The mantle legs are shallow, fluted pilasters that rise up to meet consoles that support the mantel shelf. The header is a horizontal recessed panel, flanked by fluting in a square pattern. The overmantle is dominated by a horizontal mirror flanked by two recessed vertical panels.

A gas space heater occupies the coal grate, which is surrounded by tiles with a scallop shell motif, which is the emblem of St. James. These tiles are replacements for earlier tiles, and were inserted when the mantel was refurbished.

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On the east side of the rear wing, the hall continues between the kitchen on the north, and the dining room on the south. A built-in historic wood china cabinet with glass doors occupies the northeast corner of the hall.

Most of the interior walls of the house were historically plastered. An exception is the rear bathroom, the walls of which are constructed of very thin board, possibly of pressed wood or particle board. The hall between the kitchen and the dining room, and the dining room, have retained their plaster walls intact, and uncovered. The living room, clergy study, church office, and the hall off of the living room appear to have retained their plaster, although covered with dry wall. Drywall has replaced plaster in the current kitchen and nursery. Walls retain substantial historic trim, including window and door surrounds and wood wainscoting.

Ceilings are either plaster or drywall, except for those in the living room and the south portion of the hall that comes off it, which are fitted with suspended grid ceilings.

Floors throughout the house are wood, although those in the bathrooms are sheathed in non-historic linoleum. Visible wooden flooring falls into two categories, based on location in the house. Floors from, and including, the rear of the hall off the living room and back, are pine, 2¼-inch wide, while those in the other, more prominent rooms, are 2-inch wide oak. That this relates to at least two stages of construction is almost certain, given the evidence of the Sanborn Maps.

The only visible historical systems that have survived are the 1933 toilet in the rear bathroom, and a 1956 toilet in the clergy study bathroom, along with a sink and tub that may date from the same period.

THE PARISH HALL

The third building on the property is a former military barracks that was moved to the property during the 1940s. This single-story frame building is roughly L-shaped, with a concrete block foundation. It is sheathed in vinyl siding.

Two exterior door openings, housing non-historic hollow core metal doors, access the building from the primary (south) façade. The building features eight-over-eight light double hung sash windows throughout, with the exception of a single six-over-six light window on the west elevation.

Interior arrangement and details

The parish hall is composed of a small kitchen, storage area, and bathroom, and a single large room which has been partitioned into two meeting rooms. The primary exterior door of the building opens into a large main meeting room that has been partitioned to create a small meeting space in the north third of the big room.

The kitchen, bathroom, and storage room are to the west of the main room. The kitchen is accessed from the exterior by a modern, metal, hollow core door. A single door opening in the east wall links the kitchen to the meeting room. North of the kitchen, but not accessible from it, is a bathroom with a modern toilet and sink. North of the bathroom is a storage room that occupies the northwest corner of the building, and is accessed from the main room.

Intended as a utilitarian meeting space, the walls are largely sheathed in non-historic laminate paneling. The bathroom and storage room, and the south wall of the small meeting room, all exhibit drywall finishes. The building exhibits non-historic suspended grid ceilings, and most floors are covered with non-historic laminate flooring. The storage room is the only space wherein the original wood finish floor remains exposed. The kitchen retains historic knotty pine cabinetry.

THE GROUNDS

St. James' Church and its associated structures stand on two city lots at the intersection of Bradford Street and West Avenue. The church and the parish house are situated side-by-side, fronting West Avenue, and the parish hall stands to the north of the church on Bradford Street, facing the rear of the church.

The church building and the parish hall are separated by a very small grassed yard. There is an asphalt parking lot immediately north of the parish house, but otherwise, the house and grounds maintain their historic appearance.

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Walkways, ornamental brick walls, informal plantings of bushes and flowers, and mature trees, though not formally planned, all work together to create a unified impression of a small church campus.

Since the property was originally under two ownerships, and developed accordingly, it is most easily described by parcel.

Description of the church building parcel (0.17 acre):

The church sits on the edge of a steep embankment on the Bradford Street side. On its southern end, the embankment is approximately four foot in height, rising to approximately seven foot at the north end of the property. The slope is very steep, and is held in place with chunks of concrete and rock, with some patches of English ivy scattered about. There is a concrete stairway that leads from Bradford Street up onto the small grassed area between the church and the parish hall, which is delineated by a short brick wall with recessed panel detailing. The east wall of the parish hall is obscured by a thicket of overgrown ornamentals and privet.

Along West Avenue, the embankment is less steep than on the Bradford Street side. Another brick wall with recessed panel detailing, this one L-shaped and taller, rises from the embankment immediately west of the church, to delineate the church building grounds. The wall is several wythes thick with pilasters every few feet, and is perforated with Latin cross-shaped voids at intervals between the pilasters. In front of the church, the embankment is grassed, and well maintained. Boxwood plantings run along the foundation of the church building.

The long leg of the high brick wall continues north, along the property line that once separated the church from the parish house. Along the church side of the wall, the area at the southwest corner is set aside as a memorial garden, and railed. It houses a cement statue of St. Frances flanked by boxwoods, in a bed of mulch lined with rocks.

North of the brick wall, between the church and parish house, is a small, roughly rectangular, seasonal flower garden with a walk way on either side. Directly to its north is another free-standing brick wall, essentially identical to the wall at the front of the property, but shaped as an I, rather than an L.

The brick walls were built in 1963 or 1964, and were reportedly designed by a landscape architect from Macon. The break in the walls between the parish house was necessary to accommodate the former owners of the parish house, the Woods', large privet hedge (no longer extant).

The two brick walls, the parish house, and the rear wall of the church enclose a small, grassed yard. The rear stair and sacristy door of the church are flanked with nandinas and other ornamental plantings, and the wall on the church's west side is bordered with lirioppe.

Description of the parish house parcel (0.69 acre):

The parish house sits immediately west of the church, and the shared lot line is marked by the brick wall described above. The embankment in front of the house is not as steep as it is in front of the church; otherwise, the lot is relatively flat.

The house sits on the southeast corner of its lot, so most of the yard is to the west and north of the house. Despite its use as a parish house, only the parking lot in the back yard, and a small sign in front near the brick wall, distinguish the structure from a typical single-family dwelling of its vintage.

There are three significant trees on the lot. A very large oak stands immediately to the west, overhanging the house. In the rear yard is a pecan tree, and adjacent to the east side porch is a cunninghamia. Most of the yard is grassed, except for two parking areas, one in asphalt immediately behind the house, and one graveled under the large oak. A paved driveway from West Avenue crosses the west side of the property, accessing both parking areas and continuing across the northwest portion of the parcel.

The southwest corner of the yard has several ornamental plantings, in no obvious pattern. A number of boxwoods line the south foundation of the house, and there are scattered nandinas and other ornamental plants on the property.

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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.)

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1883-1964

Significant Dates

1883: Church constructed

c.1955: Sacristy addition constructed

1964: Parish house acquired

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

N/A

Period of Significance (justification)

The period of significance for St. James' Episcopal Church begins with the church's construction in 1883, and concludes with the acquisition of the parish house in 1964, the final major change to the property during the historic period.

Criteria Considerations (explanation, if necessary)

St. James' Episcopal Church meets Criteria Consideration A as a religious property significant primarily for its architecture.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

St. James' Episcopal Church is significant at the local level under Criterion C in the area of architecture as a good and remarkably intact example of the Carpenter Gothic style of architecture in Cedartown. The Carpenter Gothic style represents an adaptation of the Gothic Revival style, popular during the mid- to late 19th century, in areas where timber was more readily available for construction than was masonry. St. James' retains notable integrity of design, materials, and workmanship, with character-defining features that reinforce verticality, including a steeply pitched roof, board and batten siding, lancet window openings and interior door openings, and a tall steeple capping a belfry with substantial gabled belfry louvers. The cruciform church plan was designed specifically to accommodate Episcopalian worship, and has changed little since the building's construction.

The property is being nominated at the local level of significance as a good example of the Carpenter Gothic style of architecture in Cedartown. Gothic Revival was never an extremely popular architectural style in Georgia, and such intact examples of Carpenter Gothic could fairly be called rare in the state. St. James' is the only documented 19th century Carpenter Gothic building in Cedartown.

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

NOTE: Portions of the following narrative statement of significance were written by Kevin McAuliff of the Northwest Georgia Regional Commission, as part of a Historic Property Information Form for "St. James' Episcopal Church," August 2016, on file at the Historic Preservation Division, Georgia Department of Natural Resources; Stockbridge, Georgia. The narrative was compiled, edited, and expanded by Stephanie L. Cherry-Farmer, National Register and Survey Program Manager, Georgia Historic Preservation Division.

In the 1870s, a group of Episcopalians began meeting for worship in the Cedartown Presbyterian Church. They would meet in this and other local buildings through 1882, at which point they decided it time to construct a permanent house of worship. Amos G. West, founder of Cedartown's Cherokee Iron Works, agreed to allow a church to be built on land he owned on Cherokee Street (today known as West Avenue), and agreed to match in labor and material any amount raised by the congregation. Completed in 1883, tradition states that the church was named St. James' in homage to West's wife's home parish in New York City.

St. James' Episcopal Church was built in the Carpenter Gothic style, which reached the height of its popularity in mid-19th century America. Specifically with regard to church architecture, this style represented an adaptation of the masonry-heavy and typically ornate Gothic Revival style to timber-rich, and in some cases less affluent, areas of the country. The Gothic Revival style was never very popular in Georgia, and most examples in the state are later, dating to the 1870s and 1880s.

Initially disseminated by the work of Alexander Jackson Davis, a New York architect, in the 1830s and 1840s, the Carpenter Gothic style was part of an overall Gothic Revival movement that promoted the style's verticality, use of varied materials, and delicate detailing as more compatible with the natural landscape than other dominant styles of the era. The Carpenter Gothic style is most common in the northeast U.S. Davis' 1837 book *Rural Residences* features designs for a "Model School-House" and a "Farmer's House" that are some of the earliest iterations of the Carpenter Gothic style in the U.S. In 1852, Richard Upjohn, a British-American architect also primarily based in New York, and best known as a proponent of the Gothic Revival style in ecclesiastical architecture, published *Upjohn's Rural Architecture: Designs, Working Drawings and Specifications for a Wooden Church, and Other Rural Structures*. This book promulgated Carpenter Gothic church architecture, and may have had an influence on the design of St. James' Episcopal Church, however, no connection has been verified.

St. James' character-defining features of the Carpenter Gothic style include its lancet windows, and its use of board and batten siding to enhance its vertical emphasis, as well as its steepled tower with substantial vertical belfry louvers. Both the windows and the belfry louvers are accented by surrounds that also emphasize verticality. Inside, the exposed scissors trusses accentuate the steep roof pitch and volume of the nave. The liturgical architecture is expressed through the structure's two-room (nave and chancel) composition, intended to stress the processional (axial) and hierarchical structure of Episcopal Church worship typical of the time.

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While major denominations once had Gothic Revival-influenced churches in Cedartown, none was frame, and none has survived except for the First United Methodist Church (201 Wissahickon Avenue), which was built in the 1950's incorporating Gothic Revival influences typical of the mid-20th century interpretation of the style.

St. James' Episcopal Church is significant as a remarkably intact example of a Carpenter Gothic church constructed specifically for Episcopalian worship. It is entered through a narthex, which opens into the nave. There is a central aisle for processions. The aisle leads up to a raised choir in the chancel. The choir and its furniture are presented particularly to accommodate the services of morning and evening prayer, as found in the Book of Common Prayer of the Episcopal Church. Beyond the choir, the aisle leads into the raised and railed sanctuary where the altar stands. The altar and the sanctuary are dedicated especially to the observance of the Eucharist, or the Holy Communion, which, due to the hierarchical concept of the Episcopal Church of the era, is celebrated at some distance removed from the congregation in deference to the sanctity of the rite. Hence, St. James' is further significant as an architectural embodiment of the Episcopal liturgical and Eucharistic theology of the late nineteenth century.

There were once a number of small Carpenter Gothic-style Episcopal churches in northwest Georgia, including the Church of the Good Shepherd in Cave Spring. Oral tradition has it that when that congregation dissolved, the windows were removed from Good Shepherd and taken to Cartersville, where they were installed in the Church of the Ascension (205 West Cherokee Avenue), constructed in 1874, also a Carpenter Gothic-style Episcopal church. The building in Cave Spring reportedly later collapsed. The Church of the Ascension is still in use in Cartersville, and represents one of only two other documented remaining Carpenter Gothic style churches in Northwest Georgia, the second being a vacant Carpenter Gothic-style Presbyterian church in Cave Spring (note that as a Presbyterian church, this example does not exhibit the liturgical composition of an Episcopal church). St. James' is the only documented example in Polk County.

An inspection of the *Diocese of Atlanta + Centennial Celebration 1907-2007*, a commemorative picture book covering all parishes in the Diocese, yields a total of four documented Carpenter Gothic-style churches in current use in the Atlanta Diocese, besides St. James' and Ascension: St. Stephen's, Milledgeville (1843); Zion, Talbotton (1848); Church of the Mediator, Washington (1896); and Church of the Redeemer, Greensboro (1868). As such, St. James' Episcopal Church is a later example of the style in the state, but one of only six Carpenter Gothic-style Episcopal churches in the Atlanta Diocese, covering an area of 25,000 square miles in middle and north Georgia.

Developmental history/additional historic context information (if appropriate)

The following narrative was compiled from two parish histories housed in the church archives. The narrative detailing the decades between 1876 and 1929 draws from both an anonymous 1929 history, and a history compiled by Mrs. Olin (Kathleen) Bates in 1977. The narrative from 1929 to the early 1960's is a slightly modified and abbreviated version of Mrs. Bates' compilation. Both narratives are housed in the church archives.

Adapted from the anonymous 1929 history:

The earliest information available on the founding of St. James' Episcopal Church comes from Mr. and Mrs. Seaborn Jones, and Miss Kate Booz, Cedartown residents in the 1870's. Within their memory, the congregation's first services were conducted by the Rev. Mr. Epps, rector of the Episcopal Church of the Good Shepherd in Cave Springs. They met in the Presbyterian Church, which at that time stood approximately at the southwest corner of Herbert and Philpot Streets. The approximate dates for Mr. Epps' assistance to the Episcopal congregation are 1876-1877. From 1878 -1882, The Rev. H.K. Rees of the Church of the Good Shepherd in Cave Spring presided over services in Prof. Snow's Music Hall, near or in the building that is now 305 Main St. Around this time, members decided to construct a permanent church building.

Amos G. West, a prosperous local businessman who had established the Cherokee Iron Works in Cedartown in 1873, agreed to allow a church to be built on land he owned on Cherokee Street, now West Avenue, and to match in labor and material any amount raised by the congregation. According to church histories, when completed in 1883, the church was named St. James' after Mr. West's wife's home parish on Madison Avenue in New York City. Upon Mr. West's death in 1892, his heirs deeded the property and building to the Diocese of Georgia.

In 1883, the church secured its first full-time rector, the Rev. J.P. Lytton of St. Louis, Missouri. He was soon succeeded by the Rev. George Elliott Benedict, who became rector of St. James' while also serving the Church of the Ascension in

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Cartersville, and the Church of the Good Shepherd in Cave Spring. He continued to serve the three churches until 1897. During his tenure as rector, the Rev. Benedict established the Samuel Benedict Memorial School about two miles south of Cedartown, in the unincorporated area still known as "Benedict."

In 1891, St. James' applied to the Episcopal Diocese of Georgia to be admitted as a parish, a request that was granted on May 14th, 1892.

In 1903, the Rev. John S. Lightbourn was called to succeed the Rev. Benedict. He was a musician who stimulated the choir, and made a lasting impression on the parish. He remained only until 1904, and the Rev. Benedict assisted the parish from time to time until 1909.

In 1907, due to its having grown too large to be served by one Bishop, the Episcopal Diocese of Georgia was split in two, and the northwestern part of the State, including St. James' and twenty-seven other parishes and missions, came under the jurisdiction of the new Diocese of Atlanta.

In 1909, the Rev. C. A. Ferdinand Ruge, a native of Germany, became rector. He was also noted as an excellent musician, and for his scholarly sermons. His influence on music in the parish persisted after his departure in 1913, as noted by his successor, the Rev. J. Thomas Murrish, who served until 1917. The Reverend C. P. Wilcox became rector in the following year, and remained until 1922. Mr. Wilcox was active with young people, and established a boys' club for boys of the parish and the town. He was succeeded in July of 1924 by the Rev. William Francis Moses, a young and enthusiastic graduate of the University of the South, who served as a deacon until his ordination to the priesthood on February 15, 1925. His was the first ordination in the church.

After the Rev. Moses' departure in November of 1928, the Rev. Randolph Royall Claiborne began his ministry at St. James' Church as a seminarian in the summer of 1929. During his summer in Cedartown he spent his time with parishioners, many of whom became his life-long friends. Mr. Claiborne was eventually elected Bishop of Atlanta.

Adapted from Kathleen Bates' 1977 history:

In 1934, Dora Young started a Sunday School at St. James' with three young nieces. In 1941, John Breckenridge Hunt, a seminarian at Sewanee, began to conduct services. He eventually moved his family to Cedartown while he was in Seminary. He became much beloved by the congregation. Although he entered Sewanee from the Diocese of Florida, after his graduation he came to Cedartown, through an arrangement by the Bishops of Florida and Atlanta.

His twenty years saw much growth in the parish, both physically and spiritually. The Sunday School was coaxed into growth, and soon after World War II, a former army barracks was purchased, moved onto the St. James' property, and remodeled into a parish hall for which the men built pews and dividing screens. An electronic organ was purchased, replacing the pump organ. Chandeliers, a heating system, and a new study, which is now the sacristy, were added to the church during the 1950s.

During the late winter and spring of 1955, there was a movement among parishioners of St. James' Church to replace the windows in the church building. The windows at the time were of the same configuration as the current windows, but were clear transparent glass covered with paper decals that had deteriorated badly over time. Over the course of the spring of 1955, the parish sent letters to members, former members, and friends in the community and elsewhere offering recipients an opportunity to install memorial leaded glass windows, dedicated to the persons of their choosing. Large windows were advertised for \$105 or \$110 apiece (depending on the letter), and smaller windows for \$85.

By June of the same year, there was sufficient response for the parish to send out form letters to donors asking for the names of those to be memorialized. During the same month, the parish ordered wooden sashes from Dixie Wood Products in College Park, GA, to be delivered to Llorens Stained Glass Studio in Atlanta, GA.

The parish placed an order to Llorens for 17 leaded memorial windows on June 7, 1955, and received from the Studio an invoice for \$ 1575.85, dated August 5, 1955. The invoice indicates that the order was picked up the same day.

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It is probable that the windows were installed immediately on delivery, and their configuration can be seen in a contemporary diagram the remains in the church archives. The manner of assigning "emblems" to each window is not found in surviving documentation, though the assignment survives in the diagram.

By the early 1960s, Mr. Hunt's fading health precipitated his retirement. In the summer of 1962, the Rev. Helon L. Chichester came to Cedartown as a newly ordained deacon and a graduate of College Divinity School of the Pacific, Berkeley, California. After a year, he was ordained to the priesthood at St. James' with the eminent Reverend Massey Shepard preaching the ordination sermon. Mr. Chichester brought with him a vast amount of ability in Christian education, and new ideas. He was ten years ahead of Cedartown, and St. James' was five or ten years behind what had been happening in the national Church. The next three years proved to be filled with activity, enthusiasm, tension, conflict, joy, and pain.

The parish was introduced to the Church's Teaching Series, to new concepts of worship, to the Seabury series of Church School literature. There was intense training for Church School teachers. Journey-in Faith, Intensive Week-Ends, Prayer Groups, and the theological influences of the sixties: Rouel Howe, Paul Tournier, Massey Shepherd, James Pike, Stephen Bayne, and Rodenmeyer- became household names. Under the instigation of the rector, and the leadership of the senior warden, St. James' became involved in the Christian Giving Program. Parish pledges soared, communicants grew to 100 confirmed, and 150 baptized. In 1964, the Wood House adjacent to the church was purchased for use for classes and study groups.

All this innovation was not without upheaval. Father Chichester did not always fit the image of a priest in a small town, neither to the town nor to some of the congregation. The church and the world were in transition. St. James' had black communicants very early in the Civil Rights movement. The Rector's wife and a parish member worked at Head Start.

After three years, Father Chichester was called to All Saints' Church, Beverly Hills, California, where he became Christian Education Director.

In July, 1965, St. James' experienced a remarkable three months in the service of Father Robert Parker, a retired priest. He and his wife, Mrs. Parker are remembered for their energy and zeal.

In January, 1966, the Rev. William O. Boyd came to St. James' from the Diocese of Tennessee, and stayed for about five years. During this time, Mr. Boyd successfully led the congregation to accept the "Green Book" of proposed revisions to the Book of Common Prayer through frequent use and careful teaching.

After the Rev. Boyd left to answer a call to Washington, GA, St. James' was again without a rector for a few months. In 1972, Bishop Wood appointed the Rev. Nathaniel Massey to serve both St. James' and the Church of the Transfiguration in Rome. Mr. Massey lived in Rome, and spent two days a week in Cedartown, holding St. James' Sunday service at 9:30 a.m. Eventually, this arrangement began to undermine the vitality of both the church and its rector, and for this and many other reasons, attendance dropped to its lowest level in many years. Pledges dwindled, and for two years St. James' did not pay its diocesan assessment. Bennett Sims, Bishop of Atlanta, called the congregation to task, and asked that they demonstrate why St. James' should continue to exist. With the assistance of a consultant, Mrs. Caroline Hughes, the Wardens, Vestry, and members of the congregation produced a history of the parish, and through small discussion groups assessed where they were, and where they wanted to go. The Bishop had reportedly decided to close the church, but at a meeting to discuss the decision, discovered that the congregation had taken hold of its destiny. Among other things, the parish had instituted a successful face-to-face stewardship plan, and established a Thrift Shop. Bishop Sims not only changed his mind about closing the church, but asked to conduct the Christmas Eve Service of 1977.

The service found the church in dire repair. The paint was peeling, the roof was leaking, and the wood was rotting in places. Candles were lit throughout not only for the festivities, but to hide the sad state of disrepair. In spite of this, the church was filled with people – both members and visitors who had come to share in the celebration.

During the service, Bishop Sims announced that he had appointed the Rev. James A. Callahan, a deacon at St. Bede's in Atlanta, to be the Vicar of St. James' as of January 1, 1978. As a non-stipendiary priest, the Rev. Callahan continued to live and work in Atlanta, devoting his weekends and many week nights to St. James.' During his tenure, the diocese discontinued financial aid to the parish, which assumed responsibility for his salary and expenses. Under the Rev.

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Callahan, attendance at St. James' surged, the parish became financially healthy, and the church was painted inside and out.

Later History:

In 1982, the Rev. Callahan accepted a full-time rectorship in Carrollton, but for many months continues a Vicar at St. James', holding evening services on Sunday, and ministering to the congregation as pastor and preacher.

The Vestry appealed to the Department of Congregational Development for financial assistance to hire a full-time priest who would live in Cedartown. The Diocesan Council gave its approval in January, 1983, and at the behest of Bishop Judson Child, the congregation began the search process. In October, 1983, the Rev. Charles Girardeau, a newly ordained priest and assistant at Trinity Church in Columbus, GA, was called as Vicar.

The next three-and-a-half years produced numerous changes at St. James'. The visible, on-going presence of a full-time clergyman was a welcome change, both for the church and the entire community. Once again, St. James' was represented in the Ministerial Association which led to participation in community worship services and outreach, culminating in an ecumenical food program at the Samaritan House (a downtown charity operated by local churches), and a monthly week-long soup kitchen. As the Rev. Girardeau became familiar in Cedartown, St. James' became more visible in the community.

During this time, the parish house was completely repaired, and sided in vinyl. Most of the rooms were repainted, much of the furniture was refinished, and a small library was gathered. The parking area was paved, and the parish hall interior was paneled. The aisle of the church was re-carpeted, and the altar was moved forward to be free-standing. In 1983 - 1984, St. James' celebrated the centennial of the church building.

The church remains in use today.

9. Major Bibliographical References

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

"A Short History of St. James Parish, Cedartown, Georgia." Private collection of St. James' Episcopal Church, 1929.

Bates, Kathleen. "The History of St. James' Church, Cedartown, GA, 1878-1977." Private collection of St. James' Episcopal Church, 1977.

Georgia Department of Natural Resources, Historic Preservation Division. *Georgia's Living Places: Historic Houses in Their Landscaped Settings*. 1991.

Marshall, James P. Jr., Ed. *Diocese of Atlanta + Centennial Celebration 1907-2007*. Virginia Beach: Donning Publishers, 2006.

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: _____

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Name of Property

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Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates

Datum if other than WGS84:
(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 34.011568 | Longitude: -85.257952 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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

The National Register boundary is indicated by a heavy black line on the attached tax map.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the current legal boundary of the two parcels historically associated with St. James' Episcopal Church. Both parcels represent the intact historic boundaries of the lots on which the church and the parish house were constructed, and are the current legal boundaries.

11. Form Prepared By

name/title Stephanie L. Cherry-Farmer; National Register and Survey Program Manager
organization Historic Preservation Division, GA Dept. of Natural Resources date June 27, 2019
street & number 2610 Highway 155, SW telephone (770) 380-7843
city or town Stockbridge state GA zip code 30281
e-mail stephanie.cherry-farmer@dnr.ga.gov

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

St. James' Episcopal Church
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- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: St. James' Episcopal Church

City or Vicinity: Cedartown

County: Polk

State: Georgia

Photographer: Kevin McAuliff; Senior Planner; Northwest Georgia Regional Commission

Date Photographed: April 2016

Description of Photograph(s) and number:

Photo 1 of 56: Front (south) elevation of church from West Avenue; photographer facing north.

Photo 2 of 56: East elevation of church from Bradford Street; photographer facing west.

Photo 3 of 56: View of church from the northeast; photographer facing southwest.

Photo 4 of 56: Rear elevation; photographer facing southwest.

Photo 5 of 56: View from the northwest showing sacristy addition and rear wall of chancel; photographer facing southeast.

Photo 6 of 56: South wall of sacristy; photographer facing north.

Photo 7 of 56: Exterior west wall of nave; photographer facing east.

Photo 8 of 56: Chancel; photographer facing north.

Photo 9 of 56: View across chancel from east to west; photographer facing west.

Photo 10 of 56: View across chancel from west to east, showing interior of transept; photographer facing east.

Photo 11 of 56: Church interior; photographer facing north.

Photo 12 of 56: Interior of east wall of nave; photographer facing east.

Photo 13 of 56: Interior of west wall of nave; photographer facing west.

Photo 14 of 56: Interior of south wall of nave; photographer facing south.

Photo 15 of 56: Interior of east wall of narthex; photographer facing east.

Photo 16 of 56: Interior of west wall of narthex; photographer facing west.

Photo 17 of 56: Interior north wall of tower room; photographer facing north.

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- Photo 18 of 56: Interior of south wall of narthex; photographer facing south.
- Photo 19 of 56: Northwest interior corner of the tower room; photographer facing northwest.
- Photo 20 of 56: Interior of north wall of sacristy; photographer facing north.
- Photo 21 of 56: Interior of south wall of sacristy; photographer facing south.
- Photo 22 of 56: Interior of east wall of sacristy; photographer facing east.
- Photo 23 of 56: Front (south) elevation of the parish house; photographer facing north.
- Photo 24 of 56: East elevation of the parish house; photographer facing west.
- Photo 25 of 56: Rear (north) elevation of the parish house; photographer facing south.
- Photo 26 of 56: North end of the west elevation of the parish house; photographer facing east.
- Photo 27 of 56: South end of the west elevation of the parish house; photographer facing east.
- Photo 28 of 56: South end of the west elevation of the parish house (Wood House), showing complexity of roof; photographer facing northeast.
- Photo 29 of 56: Parish house living room; photographer facing east.
- Photo 30 of 56: Parish house living room; photographer facing west.
- Photo 31 of 56: Central hall of the parish house from front to back (south to north); photographer facing north.
- Photo 32 of 56: Central hall of the parish house from back to front (north to south), showing double French doors dividing hallway; photographer facing south.
- Photo 33 of 56: Interior of east wall of the parish house dining room; photographer facing east.
- Photo 34 of 56: Bay window in the south side of the parish house clergy study; photographer facing south.
- Photo 35 of 56: North wall of the parish house clergy study; photographer facing north.
- Photo 36 of 56: West wall of the parish house nursery; photographer facing west.
- Photo 37 of 56: East wall of the parish house nursery; photographer facing east.
- Photo 38 of 56: West wall of the parish house kitchen; photographer facing west.
- Photo 39 of 56: East wall of the parish house kitchen; photographer facing east.
- Photo 40 of 56: North wall of the parish house rear hall off the kitchen; photographer facing north.
- Photo 41 of 56: View from east to west of the parish house rear hall off the kitchen; photographer facing west.
- Photo 42 of 56: West wall of the parish house office; photographer facing west.
- Photo 43 of 56: View toward north wall of the parish house's rear bathroom; photographer facing north.
- Photo 44 of 56: View toward the south wall of the parish house's rear bathroom; photographer facing south.

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Photo 45 of 56: View toward the west wall in the parish house's bathroom off of the clergy study; photographer facing west.

Photo 46 of 56: South (front) elevation of the parish hall; photographer facing northeast.

Photo 47 of 56: East elevation of the parish hall from Bradford Street; photographer facing west.

Photo 48 of 56: North (rear) elevation of the parish hall; photographer facing south.

Photo 49 of 56: West elevation of the parish hall; photographer facing east.

Photo 50 of 56: Interior south wall of the big room in the parish hall; photographer facing south.

Photo 51 of 56: Interior of the main room of the parish hall facing west; photographer facing west.

Photo 52 of 56: Interior of the main room of the parish hall facing east; photographer facing east.

Photo 53 of 56: Interior of the partitioned north room of the parish hall facing east; photographer facing east.

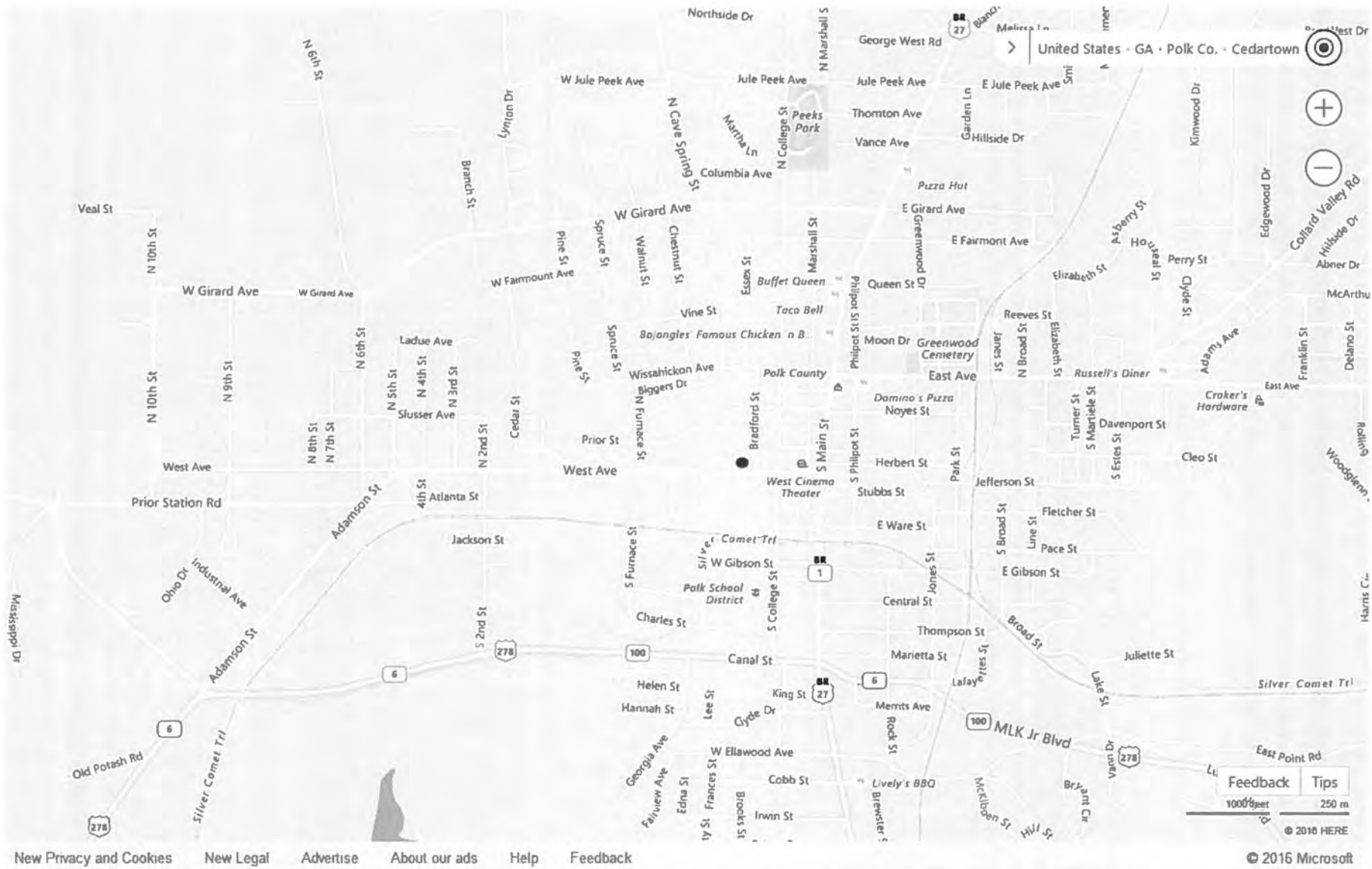
Photo 54 of 56: View west from the main room of the parish hall into the kitchen; photographer facing west.

Photo 55 of 56: View west in the storage room of the parish hall; photographer facing west.

Photo 56 of 56: View south in the storage room of the parish hall; photographer facing south.

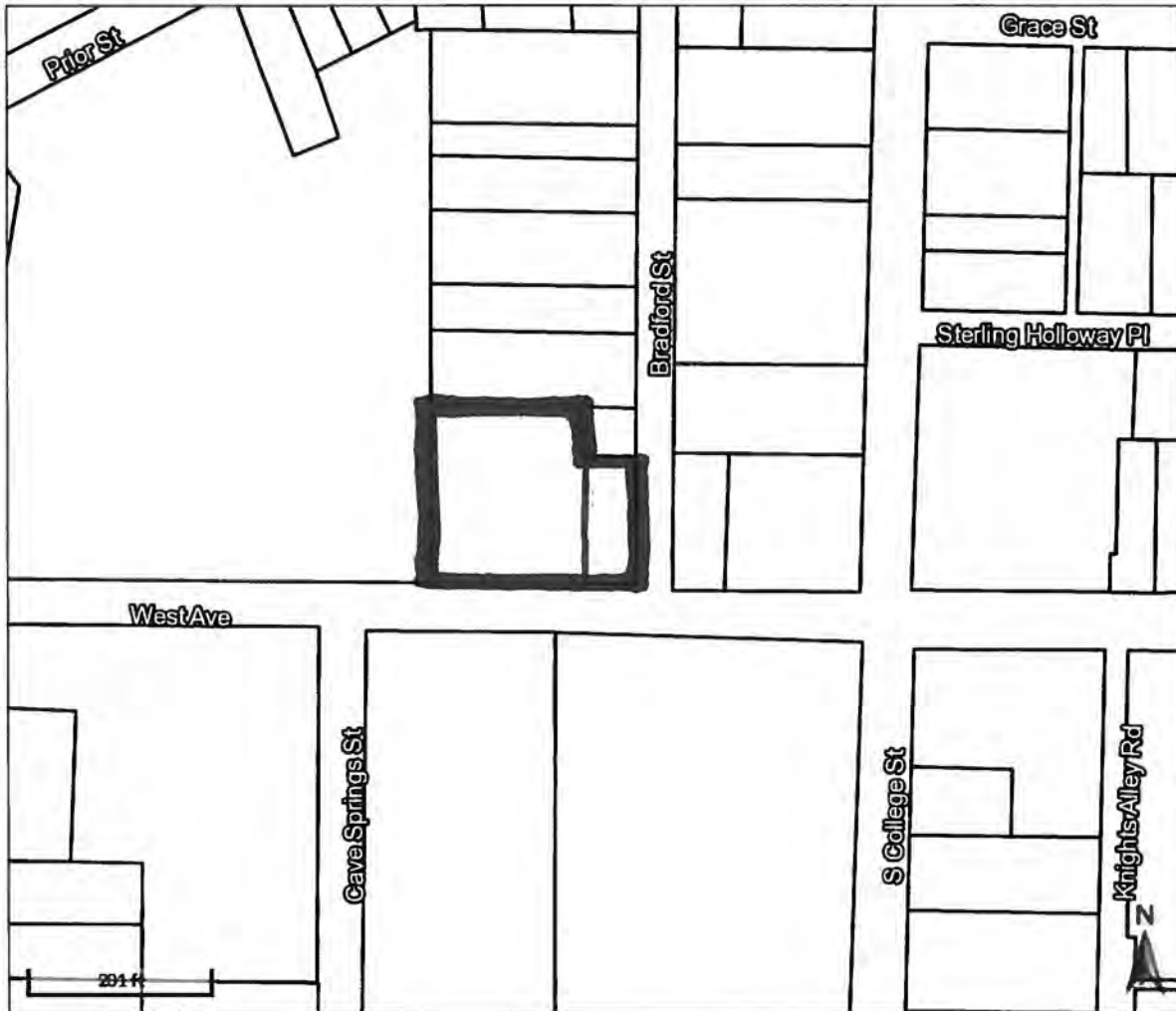
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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 18 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. James' Episcopal Church
302 and 308 West Avenue
Cedartown, Polk County
North:





Overview



Legend


- Parcels
- Roads

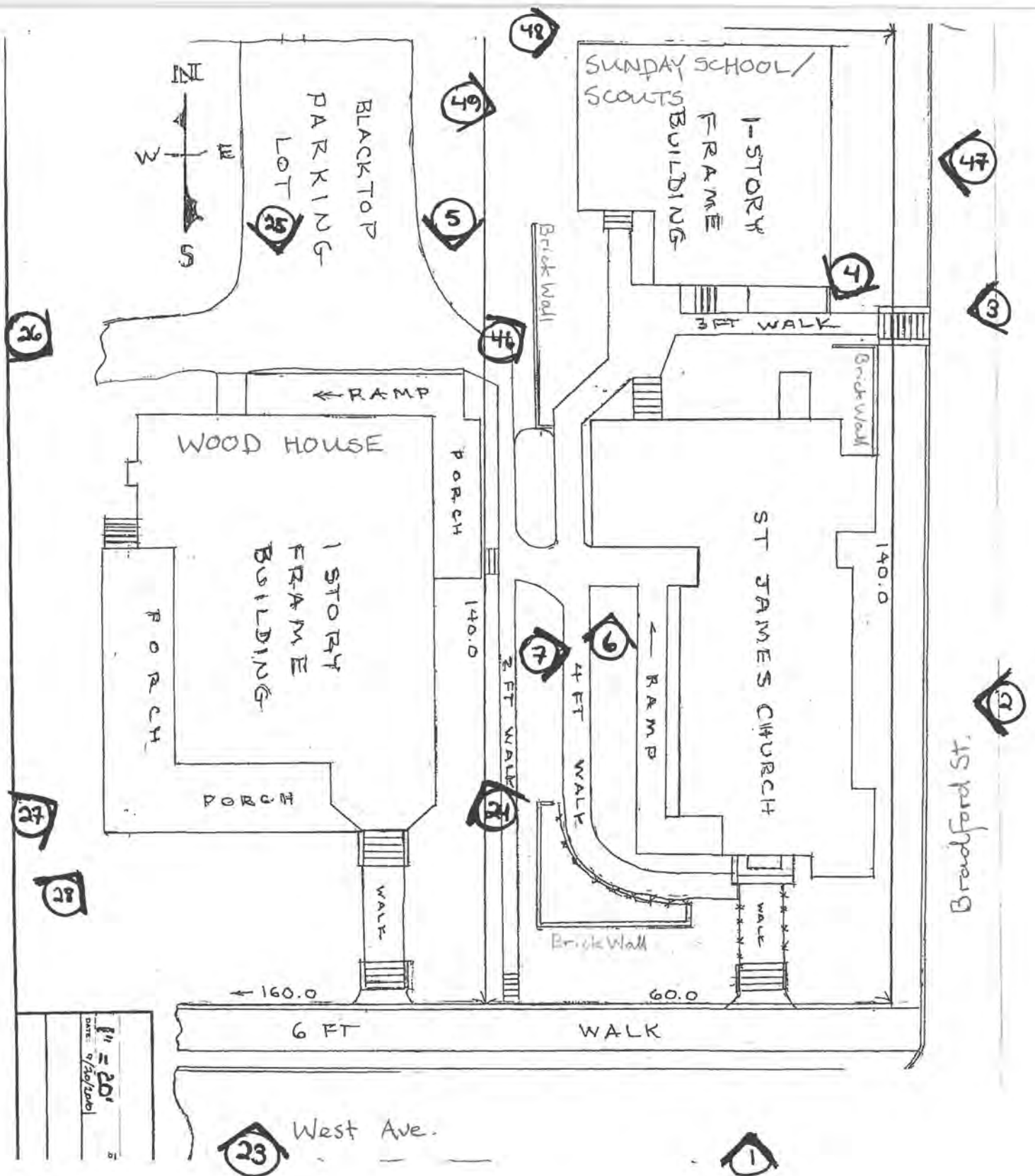
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Class Code	Exempt		PO BOX 85	Date	Price	Reason	Qual
Taxing District	Cedartown		CEDARTOWN GA 30125	4/9/1964	0	UQ	U
	Cedartown	Physical Address	308 WEST AVE	1/16/1925	0	UQ	U
Acres	0.69	Assessed Value	Value \$159770				

(Note: Not to be used on legal documents)

Date created: 7/1/2019
 Last Data Uploaded: 6/28/2019 9:34:57 PM

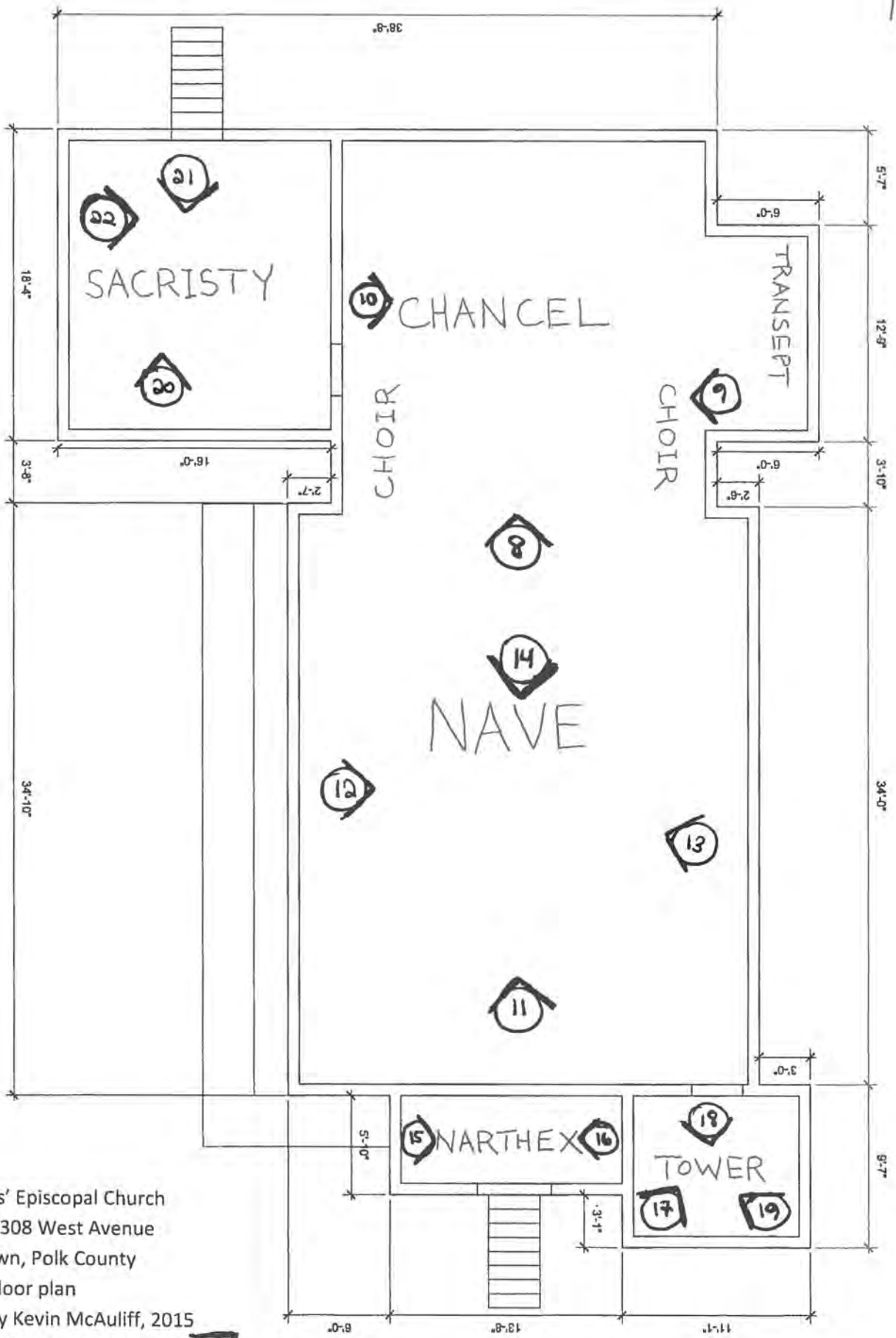
Developed by  Schneider
 GEOSPATIAL

St. James' Episcopal Church
 302 and 308 West Avenue
 Cedartown, Polk County
 National Register boundary: 

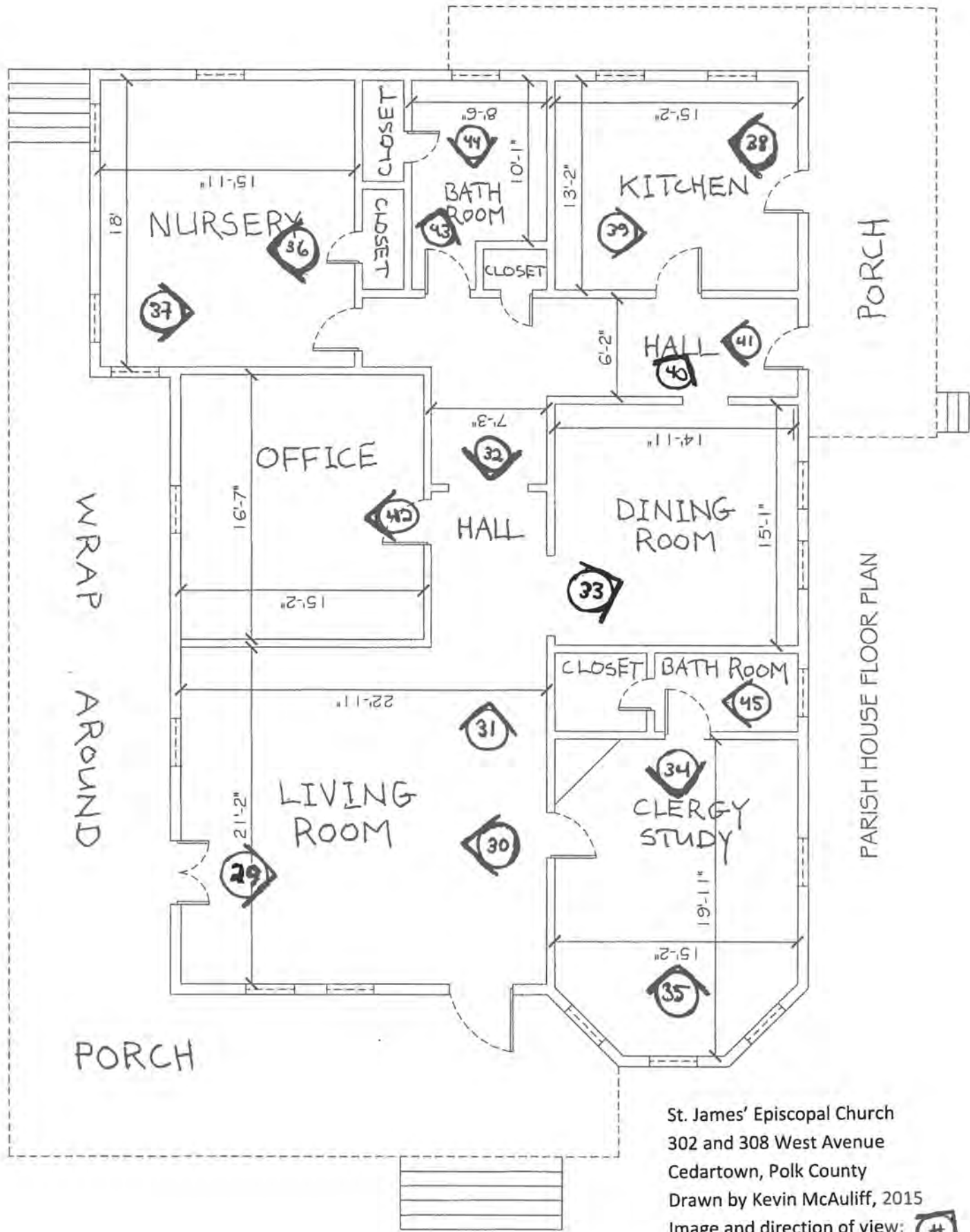


St. James' Episcopal Church
 302 and 308 West Avenue
 Cedartown, Polk County
 Site plan
 Drawn by Kevin McAuliff, 2015
 Image and direction of view:

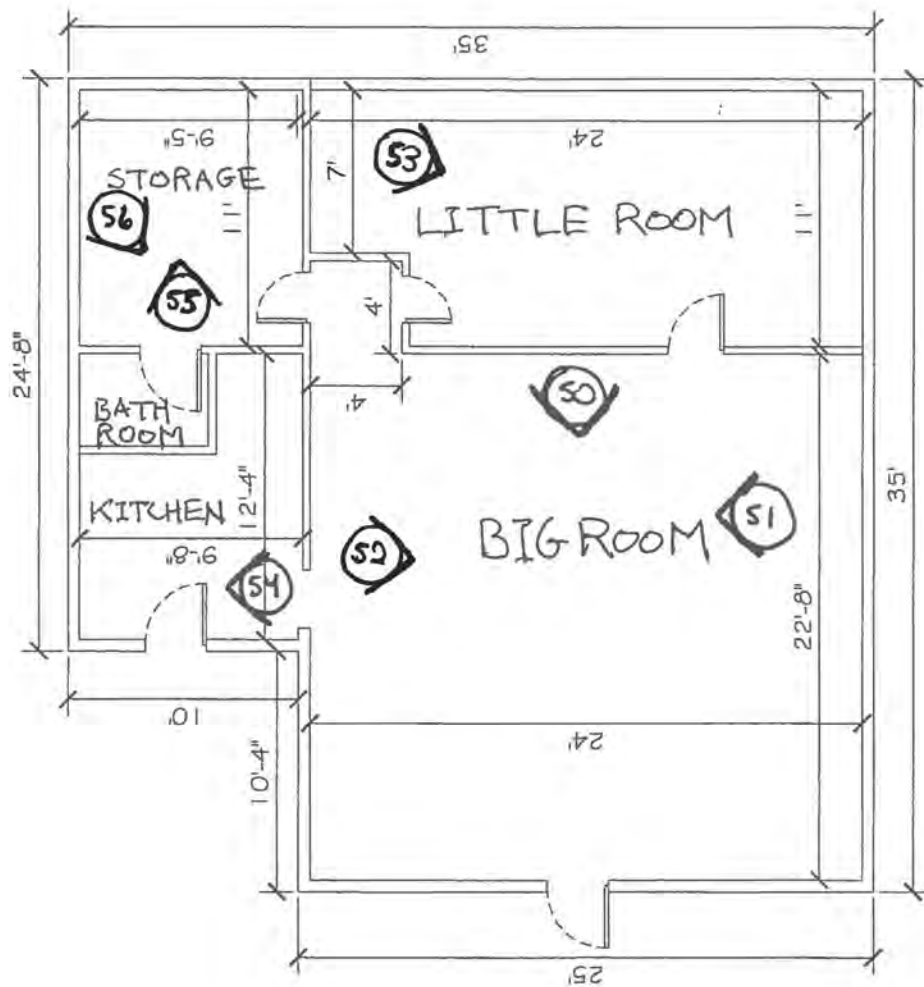





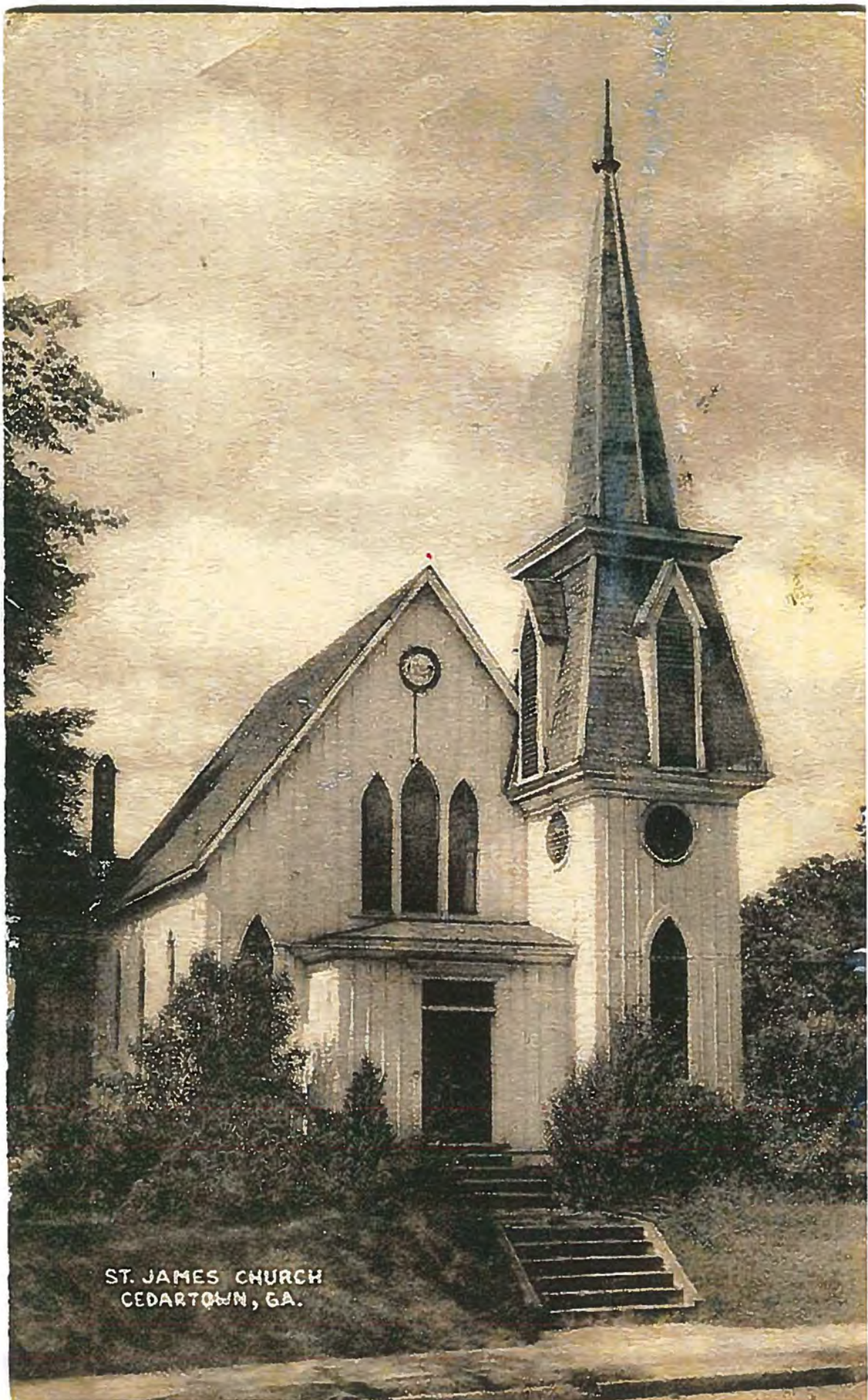
St. James' Episcopal Church
302 and 308 West Avenue
Cedartown, Polk County
Church floor plan
Drawn by Kevin McAuliff, 2015
Image and direction of view:



St. James' Episcopal Church
302 and 308 West Avenue
Cedartown, Polk County
Drawn by Kevin McAuliff, 2015
Image and direction of view:



St. James' Episcopal Church
302 and 308 West Avenue
Cedartown, Polk County
Parish hall floor plan
Drawn by Kevin McAuliff, 2015
Image and direction of view: 




Undated photograph, courtesy of St. James' Episcopal Church archives







A photograph of the exterior of a church building. The building has light-colored vertical siding and a dark roof. Three tall, narrow, arched stained-glass windows are prominent on the upper level. A white cross-shaped signpost stands in the foreground, with a sign attached to it. The sign reads "THE PISCOPAL CHURCH WELCOMES YOU". The sky is blue with scattered white clouds. Bare trees are visible in the background to the right.

THE
PISCOPAL CHURCH
WELCOMES YOU























FIRE
EXIT
REVERSE







IN MEMORY OF
MRS. J. M. [unreadable]









NOTICE
This room is for the use of the
public and is to be kept clean and
free of all litter and trash. Please
do not smoke in this room. Thank
you for your cooperation.

A
The first step in cleaning is to
remove all dirt and grime. This
can be done with a brush and
water. After the surface is clean,
it should be disinfected with a
bleach solution. Finally, the
surface should be polished.

NOTICE
This room is for the use of the
public and is to be kept clean and
free of all litter and trash. Please
do not smoke in this room. Thank
you for your cooperation.





PARISH HOUSE
NURSERY
REST ROOM
OFFICES

ACS
SECURITY





























NOTICE
PLEASE
DO NOT
USE
THIS
KITCHEN
FOR
PERSONAL
USE
THANK YOU

FOODSERVICE
FILM



Light wood upper kitchen cabinets with a silver foil pan and various containers on top.

White gas stove with a silver kettle on the burner and a white oven below.

White door with a window and a decorative transom, featuring a small sign that reads "Love the Lord your neighbor."

White refrigerator with various magnets, papers, and a calendar on the door.

Large blue table in the foreground, partially obscured by a wooden chair.







OFFICE









SUNDAY SCHOOL
SCOUTS















PHILIPS

BOY SCOUTS
OF AMERICA

21 TOPPER
KUNSTERS







UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 7/8/2019 Date of Pending List: 10/9/2019 9:40:38 AM Date of 16th Day: 8/14/2019 Date of 45th Day: 8/22/2019 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 checked="" 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 10/7/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Lisa Deline Discipline Historian

Telephone (202)354-2239 Date 10/7/19

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.

HISTORIC PRESERVATION DIVISION

MARK WILLIAMS
COMMISSIONER

DR. DAVID CRASS
DIVISION DIRECTOR

July 1, 2019

Kathryn Smith
National Park Service
National Register of Historic Places
1849 C St, NW, Mail Stop 7228
Washington, D.C. 20240



Dear Ms. Smith:

The enclosed disk contains the true and correct copy of the nomination for the **St. James Episcopal Church** in **Cedartown, Polk County, Georgia** to the National Register of Historic Places.

- Disk of National Register of Historic Places nomination form and maps as a pdf
- Disk with digital photo images
- Physical signature page
- Original USGS topographic map(s)
- Sketch map(s)/attachment(s)
- Correspondence
- Other:

COMMENTS:

- Please ensure that this nomination is reviewed
- This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do _____ do not _____ constitute a majority of property owners.
- Special considerations:

Sincerely,

Olivia Head
National Register Specialist