

United States Department of the Interior
National Park Service



848

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 Lawtonville Baptist Church

other names/site number _____

2. Location

street & number 194 East Fourth Street not for publication

city or town Estill vicinity

state South Carolina code SC county Hampton code 049 zip code 29918

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 national statewide X local

Elizabeth M. Johnson 8/16/2012
Signature of certifying official/Title Date

Elizabeth M. Johnson, Deputy SHPO
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): _____

Joe Eason Jr. Beall 10-9-12
Signature of the Keeper Date of Action

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.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	1	buildings
		sites
		structures
		objects
1	1	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

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RELIGION/religious facility

Current Functions
(Enter categories from instructions.)

RELIGION/religious facility

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS—
Late Gothic Revival

Materials
(Enter categories from instructions.)

foundation: BRICK

walls: BRICK

roof: ASPHALT

other: LIMESTONE

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.)

Summary Paragraph

The Lawtonville Baptist Church in Estill, South Carolina, is a remarkably intact example of an unusual architectural form for a Baptist Church in South Carolina. Built of brick in a Late Gothic Revival design, employing several pronounced Judeo-Christian symbols in its brickwork, and emphasizing the Trinity in various subtle décor elements found both inside and outside the sanctuary, the Lawtonville Baptist Church is a grand architectural testament to the importance of this church to the surrounding community for the past three centuries. The Lawtonville Baptist Church is a brick building with a complex, asphalt-shingle, pavilion roof with projecting gables, dominant stained glass windows, and an intriguing back entrance that resembles a castle keep. In 1945, the congregation added a Sunday School building to the east of the original church building, as well as a music building addition to the east of that in 1962. Neither building addition is contributing. In 1973, the church completed a remarkably sensitive renovation that closed in the existing sanctuary entrance to create a rounded front and a rain shelter for arriving and departing congregation members, while also preserving the original appearance of this portion of the façade inside the new addition. This change does not represent a significant blow to the high degree of surviving original architectural integrity. Furthermore, the church continues to appear quite similar to its original configuration from the street, in spite of this addition.

Narrative Description

The Lawtonville Baptist Church is located in downtown Estill, South Carolina, a small town straddling US 321 in Hampton County, South Carolina, and occupies the southeast corner of an intersection a few blocks to the east of US 321, in the midst of this rural community. Designed in 1911 by noted Savannah architect Julian DeBruyn Kops (1862-1942) in tan, five-to-one common bond brick in the Late Gothic Revival style, the original Lawtonville Baptist Church displayed an unusual design for Baptist churches in South Carolina of the period.¹ The main sanctuary core of the church consists of a six-walled shape—four large, “main” walls, with two short walls at the main sanctuary entrance and the baptistery—surmounted by a complex, eight-pointed pavilion roof. Two large, single-story sanctuary galleries and the former portico to the sanctuary front the west and north elevations of the sanctuary, while a crenellated, two-story tower stands just beyond the southeast corner of the sanctuary.

With an entrance oriented toward the southeast corner of the intersection of Lawton Avenue and East Fourth Street, the church nevertheless was set square to the lot, as suggested by the sanctuary’s four “main” walls. A series of semi-circular steps originally rose between the two projecting wings of the sanctuary, which face west and north, respectively, concluding at a portico with twin, perpendicular openings crowned by basket handle-style, stilted arches. Ornate, spiraled metal arch screens, replete with three circles arranged in a triangle set inside another circle (probably

¹ See Coy K. Johnston, *Two Centuries of Lawtonville Baptists, 1775-1975*, (State Printing Co.: 1974), 116. The cornerstone located on the west side of the building also credits Kops as the church’s architect.

to evoke the Trinity), fill the upper arch void of each portico opening. Historic images document the fact that these metal arch screens are original, although they were removed for some period of time prior to 1936, when these archways were bricked in and wooden doors with a nine-light upper window were installed, presumably to create something of a vestibule prior to the entrance to the sanctuary.² Flanking this entrance portico were two large designs of slightly darker colored brick on the inside walls of the projecting wings, depicting the Greek letter Alpha to the left (east) of the portico and the Greek letter Omega to the right (south). A crenellated roofline with two-tiered merlons capped with brick copestones adorned each of these walls, just above a long band of sawtooth dentils made from slightly darker brick designed to function as a cornice.³ While this portico area and its associated Greek letter designs were covered from curb view by an addition in 1973 (more on this later), these important design elements nevertheless survive intact behind the curtain wall of the present entrance.

Following the projected lines of the old portico roofline, a massive pavilion roof rises to the center of the sanctuary space, terminating in a short, metal cupola, with large, pronounced gables projecting to the west, north, east, and south from the pavilion roof, thus creating the appearance of an eight-pointed star when viewed from above and from below (within the sanctuary). This original roof appears to have been composed of slate shingles, but it presently consists of asphalt shingles.⁴ Each gable includes a parapet that extends slightly above the corresponding gable line and terminates in a short step on either side of its base. On the west and north facades, large, semi-circular fan windows of stained glass occupy the space below a pronounced round arch of vertical brick stretchers composed from slightly darker brick than the rest of the building. At the apex of each gable parapet is an intriguing illusion of a void created by the projection of the stretchers just below the apex, while the entirety of each parapet appears to be capped with a continuous limestone copestone, the tops of which have been sheathed in some sort of weatherproofing sealant. Clear Lexan coverings or some similar material appear to have been installed over each of the stained glass windows of the church, presumably to protect them from vandalism and storm damage.

The projecting lower levels of the west and north facades, meanwhile, are near duplicates of one another, with a few minor exceptions. On both facades, the crenellations, merlons, and sawtooth dentil cornice from the portico area walls are continued, underneath of which are three, rectangular, evenly spaced, ornate stained glass windows (also with Lexan coverings) depicting a general rounded arch design set within the rectangular space. Historic images suggest that these window openings originally consisted of one-over-one, clear glass windows, but by 1936, they contained the current stained glass treatments.⁵ Each window has a limestone sill, while the set of three windows is capped by a single, long, limestone block lintel. Underneath this window grouping, a series of limestone blocks functions as a water table, with the brick continuing below as a foundation. Vent

² See "Christmas Greetings" postcard, additional text attributed to the C. M. Norton family, 1936, Lawtonville Baptist Church archives. It is not known when these brick fillers and doorways were removed, but this was likely completed as part of the 1973 renovations.

³ See historic 1911 photo, archives of the Lawtonville Baptist Church, a copy of which is included in the photos accompanying this nomination.

⁴ The 1911 historic images are not clear on this point, but the 1936 "Christmas Greetings" image, cited supra, clearly shows a diamond pattern slate shingle roof.

⁵ See historic 1911 photos attributed to Kops, Lawtonville Baptist Church archives, and "Christmas Greetings" image, cited supra.

openings with metal grates and limestone sills appear centered below each of the window openings (and beneath the water table). On the west façade, these vent openings are partially obscured by the addition of a handicap ramp installed in 1992, and a wrought iron handrail balustrade accompanies this ramp, but neither element seriously detracts from the integrity of this façade. Similarly, the original white marble cornerstone, with text reading "Lawtonville Baptist Church, Organized 1775, Building Erected 1911, Architect J. De Bruyn Kops," was moved that year from a position slightly below the water table on the left side of the west façade to a position slightly above the water table on the right side of the west façade. Copper gutter boxes and downspouts appear on the right and left sides of the west façade as well. The north façade is identical, with the exception of the handicap ramp, balustrade, and cornerstone.

As part of the 1973 renovations (previously mentioned) completed by the regionally noteworthy historic restoration architect John C. Lebey, the original entrance steps and portico were covered by a curved addition that follows the outline of the base of the original exterior steps.⁶ This addition, which is noteworthy for its sensitivity and complementary nature to the original building, is also of brick, albeit a slightly more blonde version to distinguish it slightly from the original. This addition continues Kops's original architectural details in the adjacent projecting lower levels of the west and north facades, including the crenellations, merlons, and sawtooth dentil (here in the same lighter color brick as the rest of the addition), as well as incorporating the basket handle-style stilted arches into the two openings to the original portico area, which are now separated from one another by the rounded wall that includes three long, rectangular windows of stained glass arranged in a vertical, repeating diamond pattern. A double molding of projecting brick appears immediately above these windows as an implied lintel, and each window has a simple brick sill. Immediately below the sill of each window is a small, metal vent panel, the center one covered over with a small sign identifying the church as Lawtonville Baptist and listing the schedule of services. Immediately below this is a rounded, brick cheek wall that leads in either direction to the short staircases leading to the flanking entrances. Each staircase is set on a foundation of brick matching the rest of the addition, with a small metal vent cut into the base of each landing and the steps and landing covered with concrete. Copper gutter boxes and downspouts, identical to those found elsewhere on the building but not original to the former portico space, are present on either side of this addition. Each of the arched entries, meanwhile, includes a recessed double doorway with a deep brick reveal that creates the sense of a portico, the ceiling of which is clad in tongue-and-groove clapboard with a simple wood trim. A gothic-style, metal lantern with stained glass lights hangs from the center of this ceiling on a metal chain. The double doorway consists of two large, stained, solid wood doors, each trimmed with molding in the design of a long gothic arch, with a transom of horizontal, repeating diamond pattern stained glass. The surround is an unobtrusive but detailed stained wood that mimics the shape of the brick arch on the façade of the entryway. All in all, this addition is remarkably well executed, in that it so sensitively replicates the architectural patterns and details of the rest of Kops's original building that it does not detract from the integrity of the original design, while also including enough hints of change to underscore that it is not part of that original design.

⁶ Clear, direct evidence of the date of this addition was not found in a search of the church minutes, and Johnston, *Two Centuries*, does not discuss the addition but does include a photograph showing the addition as of 1974 (129). Mary Eleanor Bowers, a longtime member of the church who accompanied me on my visit, believes that the alteration was completed between 1971 and 1973, and architectural plans in the Lawtonville Baptist Church archives seem to confirm this date. Mary Eleanor Bowers, personal conversation, 8 Nov. 2011.

As the projecting lower levels of the north and west facades retreat to the roofline of the rest of the sanctuary, their outside walls contain another remarkable detail—large, outlined designs similar to the Alpha and Omega designs found on the original portico flanking walls, this time depicting the Star of David in each location. The rest of the details here are similar to those found on the north and west facades, including the crenellations, merlons, sawtooth dentils, and copper downspouts (although these downspouts run from a large, metal gutter painted to look like marble; this gutter effectively squares these outer corners of the sanctuary's pavilion roofline).

On the north façade, where the sanctuary wall continues, toward the east, is a large, rectangular stained glass window similar to others of its size on the building, but, in this case, it does not appear to have been covered with Lexan. This window includes a limestone sill and lintel, and the presence of a somewhat sloppy patching job along the window's frame suggests that repairs may have been completed to this window recently. Above this, the sawtooth dentil band is visible, although the parapet wall and merlons found elsewhere above this sawtooth dentil are replaced here by solid limestone that continues uninterrupted (along with the sawtooth dentil band) around onto the east façade. The configuration on the west façade extension and wrapping onto the south façade is identical.

On this south façade, moving from west to east, the sawtooth dentil band and the limestone continue to the east until they intersect with the magnificent, rounded arch, stained glass window that dominates this façade, and the metal gutter (identical to the one found on the northeast corner of the sanctuary's pavilion roofline) continues from the west façade onto the south façade until it terminates in the rising parapet of the gable. To the west of the rounded arch, stained glass window of the south façade is a vertically rectangular panel of vertically zigzagged brick, offset from the surrounding brick by two rows of stretchers of darker brick around its perimeter. The rounded arch, meanwhile, rests on two limestone blocks before its ornate surround continues to a large, two-tiered limestone sill at the base of the window. This surround is composed of the darker brick, with a single row of headers supporting a staggered dentil pattern on the outer perimeter, and an alternating pattern of stretchers and headers making up the interior of the arch surround. The stained glass window, which displays a cross to the viewer from the exterior, has been covered with the Lexan-type material.

To the east of this window, a castle keep-type wing extends from the southeast corner of the sanctuary, inside of which is housed the baptistery and various presbytery offices. This wing is initially squared to the south and east facades, with a projecting wall that continues the crenellations, merlons and sawtooth dentil found elsewhere, as well as a rectangular window on its west and south faces that has a limestone lintel and sill. The limestone water table is resumed here as well. A metal gutter box and downspout (slightly different in appearance from those found elsewhere on the building, perhaps because it appears to be painted) occupies a portion of the south face of this extension. At the east end of this south face, though, the wall suddenly juts out at an angle toward the southeast, with its crenellations and sawtooth dentil continuing. Along the southeast façade created by this projection, the crenellated keep rises above the roofline by perhaps another half story. Stilted round arches of brick with a brick header outline and a brick sill highlight the vent openings to the bell tower contained within this square structure. The sawtooth dentil continues uninterrupted underneath, continuing onto the mirror image of the projection that leads back to the east façade. At the southeast face of this projection, concrete steps descend from the large wooden door of the presbytery's rear entry, flanked by brick cheek walls with concrete caps. This doorway includes an

intriguing set of sidelights of a squared diamond pattern that descend to a paneled base. An iron railing runs down these steps, which split near the bottom, heading to the southwest and northeast for three more steps. A wooden-frame, open-rafter, shed-style roof with asphalt shingles covers these steps and is anchored to a wooden railing at the base of the steps as well as a wooden walkway cover that leads to the back entrance of the adjacent education building. This porch and covered walkway is almost certainly a later addition. Also visible on the angled return to the east face of this projection is a small basement area window with a limestone sill and lintel located just beneath the water table.

The east façade, including the return from the castle keep projection, greatly resembles the south façade, with two noteworthy exceptions. First, at the point at which the castle keep projection rejoins the east façade, a tall, narrow, brick flue stack rises to a height above the parapet wall of the east façade. Four large horns are attached at each corner of its apex; historic (1911) images suggest that this collection of horns may have once crowned the apex of the sanctuary roof. The other noteworthy exception is the 1945 addition of a connecting hyphen between the original church building and the 1945 education building to the east. This side-gabled hyphen effectively obliterates most of the zigzagged panel (identical to the one on the south façade) once present here, although a portion is visible. The termination of the gable on the rear side also intrudes upon the arch frame of the grand, rounded arch, stained glass window found on the east façade. The space below this remarkable window is also now occupied by a low, single-story storage shed of concrete block that appears to have been built as part of the 1945 addition. While this addition has intruded somewhat on the original appearance of this east façade, the most important decorative and architectural elements are still easily visible and remain intact. Furthermore, there is a clear visual separation between the 1945 addition to the east and the original building, even with the single-story hyphen that joins them.

This hyphen connects the interior of the education building to the interior of the church sanctuary through a doorway that was created as part of the 1945 construction process but made to echo the features of many of the other original openings in the sanctuary. This rounded arch doorway (with the original brick of both the wall and the arch now painted beige) leads directly into the sanctuary space, where the interior version of its arch includes a dentil pattern in the arch portion over the doorway, which rests on limestone blocks. This small doorway aside, the similarities in architectural design between the interior of the sanctuary and the outside of the church are quite remarkable. On the east wall of the sanctuary, for example, the sawtooth dentil pattern found on the outside of the church is repeated on the interior at approximately the same height, with the limestone header visible immediately above this. Similarly, the magnificent arch surround of the rounded arch, stained glass window that dominates this east wall is identical to that found on the exterior. The glass of the lower sections of both of these windows (on the east and south walls) is not original. Historic images from 1911 indicate that these lower windows originally consisted of three side-by-side sets of tall casements, and there is some indication that these casements are still in place, albeit fastened shut. The glass in these lower windows was originally frosted.⁷ The upper sections and stained glass of these grand, rounded arch windows on the south and east walls appears original.

⁷ See original 1911 photograph credited to Kops showing the windows on the south wall open. Mary Eleanor Bowers, my guide for my visit to the church, insists that the church replaced original fixed windows with jalousie windows in the 1940s, then with the present stained glass in 1980. Bowers explains that these lower windows were also originally covered with wooden blinds, then replaced with metal venetian blinds at some later date. The venetian blinds were removed in 1980

At the south end of the east wall, another rounded arch door identical to the one that connects to the education building hyphen leads into the presbytery. Just beyond this, a large, parapeted interior wall (also with the sawtooth dentil), which contains a magnificent, basket handle-style stilted arch identical to those found on the original portico, cuts off the squared, southeast corner of the sanctuary. A large, flexible wooden gate (original) is attached to the front of this arch, which leads to the baptistery and its marble bowl. The basin of this bowl was raised slightly in the 1980s to permit better viewing of the sacrament, but the baptistery is otherwise unchanged.⁸ Another rounded arch door identical to the others previously described flanks the baptistery on the south wall and leads to the other portion of the presbytery. With the exception of the arched door leading to the hyphen, the south wall of the sanctuary is nearly identical to the east wall. One noteworthy addition, however, is a series of three marble plaques, trimmed by slightly projecting, darker brick, that occupy the west end of this south wall, paying homage to early church deacons.

The sawtooth dentil design continues onto the west wall, where a single, rectangular window with a limestone lintel and sill contains stained glass that pays homage to Anna Cordlia Peeples Morrison.⁹ Just to the north of this window, the sanctuary opens into the west gallery, whose opening is marked by a long, limestone lintel undergirded by wooden trim. This gallery opening is divided by square, brick piers. Walls inside this gallery space are of brick, and the windows of the gallery are undergirded by limestone sills. There is some evidence to suggest that both gallery spaces were at one time used for Sunday School classes and divided from the rest of the sanctuary by sliding doors.¹⁰ The church replaced the original frosted glass of the windows of this gallery and the corresponding north gallery with the current stained glass in 1980.¹¹ Meanwhile, the upper portion of the west wall, located directly over the entrance to the west gallery, continues the sawtooth dentil pattern found elsewhere, while the large, rounded arch window occupying this gable includes the same arch surround details found elsewhere in the building. According to Bowers, the church replaced the frosted glass of this window and its corresponding twin on the north wall with the current stained glass in 1980, although there is some evidence to suggest that these stained glass windows may in fact be older than this.¹²

when the stained glass was installed. An image in Johnston allegedly taken in 1974 shows the venetian blinds still in place. See Johnston, 132.

⁸ Mary Eleanor Bowers and Becky Elliott, email communication, 13 April 2012.

⁹ Mary Eleanor Bowers, personal conversation, 8 Nov. 2011, suggests that the various lower-level stained glass windows were installed in 1980, but a direct comparison of present-day images with the "Christmas Greetings" image from 1936 clearly shows that most of the present lower-level stained glass windows were installed sometime prior to 1936. It is possible that the Morrison window was a later (i.e., 1980) addition.

¹⁰ Bowers, typescript, indicates, "The sliding doors in the back of the church provided for Sunday school rooms. These were removed providing additional seating for the congregation." This change may have occurred as part of the 1979-1980 renovations. Etta Williams, "Lawtonville Baptist," in Works Progress Administration, *Survey of State and Local Historical Records [WPA Inventory of Church Archives]*, 1936, microform [1980], South Caroliniana Library, indicates the presence of "many Sunday School rooms," something not possible in 1936 in just the half-basement area beneath the presbytery, thus lending credence to Bowers's account regarding the galleries. Johnston (158) indicates that sometime "early in the pastorate of Rev. Jones" (Nov. 1934-Jan. 1945), a Sunday School building in the "gun barrel" design was built adjacent to the church.

¹¹ Mary Eleanor Bowers, personal conversation, 8 Nov. 2011.

¹² Mary Eleanor Bowers, personal conversation, 8 Nov. 2011. Historic photographs are inconclusive on this point. The earliest images (1911) suggest that the west window was probably clear or frosted glass at that time, but the 1936 "Christmas Greetings" image appears to show the same stained glass currently visible in both the north and west windows.

At the northwest corner of the sanctuary, a crenellated wall that is a twin to the wall found leading to the baptistery in the southeast corner contains the main, double-door entrance to the sanctuary. As with its twin, this wall does not reach to the ceiling of the sanctuary, and it contains the same basket handle-style stilted arch over the double doors. The doors themselves are solid wood, and each contains a small, intriguing, four-light window at eye level in the center of the door. The sawtooth dentil pattern found throughout the sanctuary is continued here just below the merlons, and the joint of the projection of the brick from the north and west walls to where it meets this angled wall creates an attractive, interlaced dentil pattern as well on each side of the angled wall. Above the double entrance, a small lantern is affixed to the sawtooth dentil work. To the east of this angled wall, the north gallery space and the north rounded arch window are nearly identical to the same architectural elements found in the west gallery area.

The entirety of the sanctuary floor is carpeted, and a total of six pendular lanterns hang from the ceiling throughout the sanctuary.¹³ The altar area consists of two overlapping, raised platforms arranged to resemble very large steps that are angled to align with the angled wall of the baptistery. This does not appear to have been the original configuration of the altar and choir areas, as evinced by a 1911 historic photo credited to Kops and appended to the photos for this nomination, and it does not appear to have changed until after 1974.¹⁴ Bowers and Elliott indicate that the choir and original pump organ at one time sat under the South window, surrounded by a brass rail draped with red velvet cloth—a description confirmed by the 1911 historic photos of the interior.¹⁵ At the rear of the altar area, two additional carpeted steps rise to each of the presbytery's arched doorways. A low knee wall of solid, paneled wood divides the choir and organ spaces from the rest of the altar, each of these walls being aligned to roughly match the angle of the south and east walls of the sanctuary. A large, ornate altar table and pulpit occupy the center of the two-tiered altar space. Throughout the remainder of the sanctuary, large wooden pews provide seating for the congregation, an apparent change from the opera seating originally used by congregants, which appears to have gone through at least two iterations prior to the switch to pews.¹⁶

¹³ Bowers says these lanterns were added as part of the 1980 renovation, but a 1974 image in Johnston shows them already installed. Bowers, personal conversation, 8 Nov. 2011, and Johnston, 132. The historic 1911 images of the interior make it clear that they are not original. Johnston, 116, n. 5, indicates that the church originally relied on acetylene lighting, which was replaced with electric lighting in 1915.

¹⁴ The 1911 image shows a raised platform perhaps three feet in height and roughly four feet deep, with a wooden, arched molding at its front, running between each of the presbytery doorways. The raised pulpit sat at the center of this platform, while the altar was on the sanctuary floor at the same level as the seating. The 1974 image in Johnston, 132, shows this same arrangement, although the platform is covered with a fabric skirting.

¹⁵ Mary Eleanor Bowers and Becky Elliott, email communication, 13 April 2012.

¹⁶ See Etta Williams, "Lawtonville Baptist." There are some intriguing inconsistencies in this report. Williams suggests that the walls of the sanctuary were plastered, which does not comport with any other accounts or historic images of the interior of the church, which appears to have always had its brickwork exposed on the interior. Other details appear borne out by independent evidence. Johnston, for example, includes an image from 1974 showing the "opera seating" still in place at that date. A brief history typescript prepared by Becky Elliott within the past few years, and maintained in the archives of the Lawtonville Baptist Church, indicates that the church's original pews were removed in 1955 and replaced by the opera seating, but this does not comport with the WPA report by Williams. Elliott reports that the opera seating was replaced in the 1970s with the present pews. To be clear, this "opera seating" consisted of long rows of wooden, folding theater seats. Curiously, the opera seating shown in a 1911 historic image credited to Kops is different from the seating in Johnston's 1974 image.

The ceiling of the sanctuary meanwhile, is a feat of engineering genius. Entirely open-raftered to reveal the substructure of both the pavilion roof and the gabled roof components of the sanctuary, the ceiling also includes a host of complexly interwoven steel cables and guy wires that are bolted together at key locations throughout the sanctuary. This elaborate, web-like structure allows the cables supporting the speaker system to seem unobtrusive where they might otherwise be an eyesore. From the center of this structure, a massive Gothic chandelier with eight large lanterns hangs over the sanctuary. This fixture is reportedly original to the church, having been installed here after it was removed from the Scarborough House in Savannah.¹⁷

The baptistery, meanwhile, is best accessed via twin, narrow staircases located on either side of the presbytery space. These lead down into the baptistery pool, which appears to be of concrete, via a tall, narrow, stilted arch doorway with a dentil pattern arch of brick and limestone supports. This arrangement in concert with the arch over the baptistery space as seen from the sanctuary creates the effect of a domed space over the baptistery. The presbytery spaces, flanking the baptistery, meanwhile, are tiled with conventional vinyl tiles and have wooden, tongue-and-groove ceilings with brick walls along their outer perimeter. Twin bathrooms, originally located just inside the presbytery doors, were removed at an unknown date.¹⁸ Behind the baptistery, where these two presbytery spaces meet, one finds the large, wooden door leading to the southeast entrance and its diagonal pattern sidelights and large, limestone lintel. Hanging from the center of this space is the heavy-duty rope that rings the church bell, located in the upper portion of the keep. A trap door in the floor leads into a shallow interior crawl space, where various mechanicals are located.¹⁹

As has previously been mentioned, at the northwest corner of the church, the entrance to the sanctuary leads out of the sanctuary into the original portico space of the church, which survives almost entirely intact. Following the 1973 renovation that closed in this space, the church installed a faux slate tile over the original concrete stoop of this space. The ceiling, meanwhile, features open rafters that evoke the design and feel of the sanctuary ceiling, with tongue-and-groove board visible as the apparent roof decking. Pendular lanterns identical to those found in the sanctuary light this narthex area behind the curtain wall addition to the original portico of the church.

Also on the property parcel are the following: The 1945 C. F. Brewton Building, connected to the original church via the "hyphen" previously described, is a Sunday School and Fellowship Hall building of red, unpainted brick. Even though it was conceived and constructed as a separate building and is quite distinct from the original church building in its architecture and materials, the "hyphen" connects it with the original church building and makes it an addition to the church building. As an addition it does not seriously impact the integrity of the original building. To the east of this building, along Fourth Street, is a Sunday school and music building completed in 1962. It is connected to the 1945 addition with an open-air metal covered walkway. Also of red brick, it does not have any direct impact on the original church building or its integrity. The second of these buildings is a separate building and is counted in this nomination as such but is included within the nominated acreage as a non-contributing building. At the far southeast corner of the church property parcel,

¹⁷ Bowers, personal conversation, 8 Nov. 2011. The beams of this ceiling were apparently stained originally but have since been painted over, perhaps during the 1930s or 1940s. See Elliott typescript, cited supra.

¹⁸ Bowers and Elliott, email communication, 13 April 2012.

¹⁹ Bowers reports that this trap door and its wooden steps leading down into the mechanicals area date at least to 1935, as she recalls children being sent down into this space for Sunday School classes when she was a child.

along Peeples Street, is a small detached modern church bus shed, which is excluded from the nominated acreage.

Taken as a whole, the Lawtonville Baptist Church retains an unusually high degree of integrity, in spite of the curtain wall addition to the original façade of the church and various other, less significant changes to the sanctuary space that largely reflect changing code and functionality demands. The architect of the 1973 additions, John C. Lebey, showed great care in preserving the original appearance of this portico area and its unusual Alpha and Omega designs while also providing the church membership with a much needed shelter from the elements and a gathering space prior to and following services.²⁰ It is a truly remarkable building, both in terms of its general architectural elements and flourishes and their unusual presence on a Baptist church in the South, and the building's association with Julian DeBruyn Kops, an important Savannah architect, only adds to its significance.

²⁰ John C. LeBey (1906-2002) was a noted Savannah architect renowned for his ability to transform problematic historic spaces through functional updates. He is credited with the updates completed in 1947 to the nearby John Lawton House, also a National Register of Historic Places property. For more on LeBey, see "Architect Left a Legacy," *Savannah Morning News*, online edition, 28 March 2002, available at <http://savannahnow.com/stories/032802/LOCnewlebey.shtml>. He is widely credited with being a pivotal figure in mid-twentieth century efforts to preserve Savannah's historic architecture.

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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1911

Significant Dates

1911

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Kops, Julian DeBruyn

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.

Period of Significance (justification)

The period of significance for the Lawtonville Baptist Church is its date of construction, 1911. Its later alterations are compatible with its original architectural design.

Criteria Considerations (explanation, if necessary)

While the Lawtonville Baptist Church is owned by a religious institution and used for religious purposes, it is eligible for listing in the National Register under Criterion C in the Area of Significance for Architecture.

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

Built in 1911 by renowned Savannah architect Julian DeBruyn Kops, the Lawtonville Baptist Church is significant at the local level under Criterion C for architecture. A brick building with a complex pavilion and gabled roof, magnificent Late Gothic Revival architectural details, unusual symbolism for a southern Baptist church, and a complicated roof superstructure that is a truly remarkable blend of engineering genius and decorative sensitivity, the Lawtonville Baptist Church is an outstanding example of Late Gothic Revival architecture with unique decorative elements not typically found in southern Baptist churches of the period.

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

ARCHITECTURE

The Lawtonville Baptist Church is significant at the local level under Criterion C for its stunning and largely intact Late Gothic Revival architecture that is attributed to the regionally significant Savannah architect Julian DeBruyn Kops. As has been described previously, Kops's work is now the subject of at least four National Register nominations—all for properties in Georgia and South Carolina—and his work at the Lawtonville Baptist Church is truly magnificent. Employing a degree of complexity and sensitivity that seems unique not only to churches in Hampton County of the period but also to southern Baptist churches in general, Kops managed to create a house of worship that functioned as an elaborate symbol of Judeo-Christian iconography, beginning with his complex, Star of Redemption pavilion roof, then continuing with the Star of David symbols on the two main approaches to its entrance corner, and culminating in the Alpha and Omega designs that greet church members every time they enter the sanctuary and the portico arch gates whose motif clearly intended to evoke the Trinity. Rare indeed is the religious architecture of this church in a small, rural, southern town that emphasized such an intricate and weighty connection to the imagery and iconography of early Christianity.

Julian DeBruyn Kops

In early 1911, the Lawtonville Baptist Church congregation contracted with noted Savannah architect Julian DeBruyn Kops to submit various designs for selection, while Lawtonville deacons stumbled through two different donated sites that were deemed unsuitable before settling on its present location, thus purchasing the lot from E. H. Wyman.²¹ Once a plan emphasizing Lawtonville Baptist's unusual symbolism and design was selected, the church hired local resident George Bender Clarke

²¹ Johnston, 115-16.

to build the church. His labor team included painter John Vans, brick masons Ben Strong and Arthur Strong, and helpers Dave Strong and Clifford Smith.²² The church was officially opened for services perhaps as early as March 3, 1912.²³

Kops was an established architect who kept offices in both Atlanta and Savannah, but he also gained notoriety during his life as a civil engineer. Born in Spartanburg, South Carolina, in 1862, he secured his education at the University of Georgia and Lehigh University. After serving for many years as an engineer in the Georgia State Highway Department, he worked as a shipbuilder for the federal government during both World War I and II. Today, though, Kops is probably most famous for his design of the Carnegie Library in Savannah, Georgia, which was listed in the National Register of Historic Places in 1974 as part of the Savannah Victorian Historic District. He was also the architect of the Camden County Courthouse in Woodbine, Georgia, which was added to the National Register in 1980, and the Jaeckel Hotel in Statesboro, Georgia, which was added to the National Register in 1982. According to Kenneth H. Thomas, Jr., a former historian with Georgia's Department of Natural Resources, Kops was regarded as one of Georgia's top ten leading architects in 1916.²⁴

Symbolism of the Lawtonville Baptist Church Design by Kops

Especially noteworthy is the complexity and creativity Kops employed in his cabled, open-raftered ceiling design for the sanctuary of the Lawtonville Baptist Church. Viewed from above, the massive, complex pavilion roof suggests the octagonal eight-point star pattern traditionally associated with the classic baptisteries of the former Roman and Byzantine Empires, such as the Florence Baptistery, the Little Hagia Sophia in Istanbul, and the Basilica of San Vitale in Ravenna, as well as the eight-sided fonts often found in later Baptist and other churches in America (including Lawtonville Baptist). Contrary to the impressions of several Lawtonville Baptist Church members of both present and past, the shape of the sanctuary roof is not intended to evoke the six-pointed Star of David but rather to represent the Star of Redemption, the eight-point star long associated with baptism that also has origins in numerous redemptive biblical scenes, including Abraham's circumcision of Isaac (Genesis 21:4) and even the story of Noah's Ark as interpreted in the New Testament (1 Peter 3:18-22). This confusion among church members may be caused by the intriguing fact that the sanctuary walls appear to create only six sides—four long sides and the two short "sides" visible at the baptistery and the main sanctuary entrance. The northeast and southwest corners of the sanctuary do not have angled walls to finish the full effect of the octagonal shape; only the roof suggests this. Given Kops's use of the Star of David motif elsewhere, this layering of an eight-point roof over a six-sided sanctuary may have been completely intentional—a way of symbolically melding the baptismal traditions of early Christianity with the Judaic roots of the faith and suggesting the ultimate primacy of the former. Taking this kind of numerological symbolism a step further, if one counts the additional walls created by the extension of the two galleries, the sanctuary as a whole (with its galleries)

²² J. V. Morrison, "Our County Correspondents: Estill," *Estill Herald*, clipping of unknown date (1911), Lawtonville Baptist Church archives. A notation on the rear of this clipping indicates that Vans and the various Strongs were all "negroes."

²³ Johnston, 116. As Johnston notes, the church minutes are not clear about the exact date of first services at the new location. See Minutes Books in the Lawtonville Baptist Church archives.

²⁴ See undated (1954) obituary clipping, *Atlanta Journal and Constitution* [?], Lawtonville Baptist Church archives; "Carnegie Library," *National Trust for Historic Preservation Online*, 19 Oct. 2005, available at <http://www.preservationnation.org/resources/case-studies/preservation-award-winners/carnegie-library.html>; and Kenneth H. Thomas, Jr., to Murray Barnard, 31 Dec. 1981, Lawtonville Baptist Church archives.

actually possesses twelve walls. Twelve, of course, has a long symbolism in both Judaism and Christianity as representing completion and would certainly have evoked for most attentive church members both the twelve tribes of Israel and the twelve disciples.

According to local tradition, architect Kops was instructed to draw plans “to resemble the temple in Jerusalem,” and in addition to evoking the Star of Redemption with the general shape of his sanctuary, Kops incorporated various unconventional religious symbols for a southern Baptist church (including the Greek letters Alpha and Omega, as well as the Star of David), imbedding them into the entrance walls and side walls of the church exterior. Kops also installed gates over the baptistry that were allegedly intended to evoke the “Gates to the Holy City and the open Tomb.”²⁵ It is certainly significant that the Alpha and Omega symbols occupy the entrance portico, as they surely were intended to remind church members of the eternity of God’s power, just as the decorative motif of the metal arch screens within the portico (three triangulated circles within one larger circle) were probably intended to reinforce the importance of the Trinity in the unified whole.

Baptist Churches in Low Country South Carolina

The Lawtonville Baptist Church exhibits a truly remarkable and unusual design for a Baptist Church in rural, Low Country South Carolina. For the most part, Baptist Churches in this region built during the 100 years prior to Lawtonville’s construction usually appeared quite spare and conventional, and usually nearly indistinguishable from churches built by other denominations, with the possible exception of their inclusion of an interior baptistry of sufficient size to permit full-immersion baptisms. The Smyrna Baptist Church (1827, Allendale County), the nearby Robertville Baptist Church (1847, moved in 1867, Jasper County), and the Gillisonville Baptist Church (1838, Jasper County) are three such examples on the National Register of nineteenth-century Baptist churches with minimal symbolic content exhibited in their design and ornamentation. A more contemporaneous example from the National Register—the Central Baptist Church (1893, Charleston County)—was a black Baptist church whose architects also eschewed ornate symbolism in their design, despite their integration of vernacular flourishes into a Carpenter Gothic style and the addition of various murals in 1915 depicting the life of Christ. Even the Mt. Pisgah Church in downtown Orangeburg (1903, Orangeburg County), a significantly larger population center located outside the Low Country, relied on conventional architectural motifs rather than ornate religious symbolism in its Romanesque Revival design, although its pavilion roof and castle keep hint at some of the octagonal themes frequently employed in Baptist churches. None of these churches, however, exhibits Kops’s reliance upon the Star of David, the Alpha and Omega symbols, and references to the Trinity in their designs or architectural ornamentation. What makes these innovations by Kops especially unusual, then, is their presence in a rural Baptist church in the south, where symbology and iconography have long taken a back seat to ritual and other liturgical concerns. Given the high degree of surviving integrity of these original architectural components of the Lawtonville Baptist Church, it is highly recommended for eligibility to the National Register of Historic Places.

²⁵ Mary Eleanor Bowers, typescript, 16 Dec. 2010, Lawtonville Baptist Church archives. Bowers credits local resident George Bender Clarke with the actual construction of the church. The Greek letters Alpha and Omega have a long symbolism in the Christian Church representing God as both the beginning and the end.

Developmental history/additional historic context information (if appropriate)

Lawtonville Baptist Church was first established as The Savannah River, Carolina, Church in 1775 in St. Peter's Parish of South Carolina. Its first structure was located on the Savannah River near Matthew's Bluff, but ten years later, the congregation built a new structure ten miles further south and renamed the church for its new location, calling it the Pipe Creek Church, thus complying with a Baptist tradition of naming their churches for nearby geographical features (often bodies of water). Two years later, the church officially incorporated as The Pipe Creek Church of Regular Baptists.²⁶ According to one early source, this first structure in the Lawtonville vicinity "was erected out of clapboards, the shingles put on with wooden pins, the hinges and fastenings were of wood, and the floor was of puncheons." A new church of "better and more suitable material" was then erected nearby circa 1843.²⁷ This new structure appears to have been a rectangular, front-gabled clapboard building with dual entrances, the entire structure set on brick piers.²⁸ After surviving the Civil War battle at Lawtonville that destroyed everything in the village aside from the church (which was used as a Union hospital) and its cemetery, the Pipe Creek Church remained active there beyond 1884, when the congregation, led by Deacon John Lawton, voted to change the name to Lawtonville Baptist Church.²⁹

The church continued to thrive in Lawtonville until 1891, when the Southbound Railway built its line through Estill, several miles to the east. The resultant building and business boom around the Estill depot resulted in a general transfer of the area's energies, population, and interests to the new town, and by 1911, travel to services in Lawtonville was regarded as laborious.³⁰ Members of the Lawtonville congregation were already holding special services in Estill by 1910 in the old two-room schoolhouse near the present site of Lawtonville Baptist, a change already signaled by the decision to purchase a lot for a parsonage in 1908.³¹ The church then sold the old Lawtonville vicinity church building in December 1913 to Charles L. Peebles, Sr., who used its salvaged lumber to build a home for himself on Johnston Avenue in Estill.³²

In the years that followed the opening of the new church in Estill, the Lawtonville Baptist Church underwent a variety of minor and major renovations. As early as 1914, for example, funds were

²⁶ Johnston, 1-8. Coy Johnston's history of the Lawtonville Baptists is a richly detailed and well-sourced examination not only of the history of this congregation but also of the residents and communities of this part of Hampton County.

²⁷ W. H. Dowling, "History of Lawtonville Baptist Church," typescript of history supplied to the Savannah River Baptist Association, 1893, Lawtonville Baptist Church archives. Hampton County Tricentennial Commission, *Both Sides of the Swamp: Hampton County*, (Hampton [?]: 1970), 61-62, suggests that the church was relocated to its Lawtonville site in 1850, at which time this "new" church was presumably built.

²⁸ T. Oregon Lawton, "Lawtonville Baptist Church," [*Charleston*] *News and Courier*, 16 July 1950, clipping in Lawtonville Baptist Church archives. This article contained an historic image of the "Old Lawtonville Baptist Church," the source of which is unknown. Women's Missionary Society of the Lawtonville Baptist Church, "Historical Sketch," 1935-36, typescript, Lawtonville Baptist Church archives, indicates that this building was the third such building on the same site.

²⁹ Johnston, 95-96.

³⁰ *Both Sides*, 65-66. See also Women's Missionary Society, "Historical Sketch."

³¹ Johnston, 113-14.

³² Johnston, 117.

expended to install commemorative tablets into the walls of the sanctuary and to “fix the blinds on the church.”³³ Sometime before 1936, the original archways of the front elevation portico were bricked in and furnished with twin wooden doorways, thus creating a small vestibule within which congregants could don or remove their coats before entering the sanctuary—an architectural change that probably survived until 1973.³⁴ In 1955, the congregation voted to replace the existing “opera seating” in the sanctuary with new seating of a similar type, at a cost of \$5,500.³⁵ The most noteworthy alterations, though, occurred circa 1973, when noted Savannah architect John C. Lebey was contracted to create a large, curtain wall addition at the front elevation of the church that would simultaneously restore the original configuration of the entrance portico (including its arch gates) while also providing the church with an enclosed narthex area more appropriate to the gathering and sheltering of congregants as they arrived at and departed from services. Lebey, who enjoyed widespread notoriety in the region as a preservationist of historic homes and an architect who could transform problematic spaces while also preserving the essential architectural elements of a building in a sensitive, creative fashion, exhibited his customary skills, essentially restoring the original appearance of the façade of the Lawtonville Baptist Church, even though it was now enclosed by the curtain wall.³⁶ The effect, from an architectural perspective, was quite impressive. While a pressing need of the church was addressed, LeBey also managed to eliminate some previous problematic architectural changes and ensure that the church’s original appearance was well documented and preserved.

9. Major Bibliographical References

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

Baptist Courier.

“Carnegie Library.” *National Trust for Historic Preservation Online*. 19 Oct. 2005. Available at <http://www.preservationnation.org/resources/case-studies/preservation-award-winners/carnegie-library.html>.

News and Courier (Charleston, S.C.).

Estill Herald (Estill, S.C.).

Hampton County Tricentennial Commission. *Both Sides of the Swamp: Hampton County*. Hampton, S.C.: Hampton County Historical Society, 1970.

Johnston, Coy K. *Two Centuries of Lawtonville Baptists, 1775-1975*. Columbia, S.C.: The State Printing Co., 1974.

Lawtonville Baptist Church Archives, Estill, S.C.

³³ Minutes Books (1914), 35-36, Lawtonville Baptist Church archives.

³⁴ A review of the Minutes Books did not immediately locate details on this slight alteration, but it is evident in the “Christmas Greetings” image, cited supra.

³⁵ Johnston, 129.

³⁶ Original plans from the 1973 renovations are in the Lawtonville Baptist Church archives, signed by LeBey, and dated 1971, but they are not believed to have been completed until 1973.

Lawtonville Baptist Church
Property Name

Hampton County, South Carolina
County and State

Savannah Morning News (Savannah, Ga.).

Works Progress Administration. *Survey of State and Local Historical Records [WPA Inventory of Church Archives]*. 1936. Microform [1980]. South Caroliniana Library, University of South Carolina, Columbia, S.C.

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: Lawtonville Baptist Church Archives

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than two acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

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

The nominated property for the Lawtonville Baptist Church, in the town of Estill, is shown as the black line on the accompanying Hampton County tax parcel map, consisting of a portion of Parcel #068-04-10-005, drawn at an approximate scale of 1" = 40'.

Boundary Justification (Explain why the boundaries were selected.)

The boundary for the Lawtonville Baptist Church includes the historic sanctuary and a 1945 non-historic addition, but excludes the 1962 detached Sunday School/Music building approximately midway the block along Fourth Street and a modern church bus shed at the southeastern corner of the parcel along Peoples Street.

11. Form Prepared By

name/title Eric Plaag, Ph.D.
organization _____ date August 9, 2012
street & number 215 Rocky Creek Rd. telephone (803) 466-7050
city or town Boone state NC zip code 28607
e-mail ericplaag@gmail.com

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.
- **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: Lawtonville Baptist Church

City or Vicinity: Estill

County: Hampton County

State: South Carolina

Photographer: Eric Plaag (unless otherwise noted)

Date Photographed: November 8, 2011 (unless otherwise noted)

Description of Photograph(s) and number:

- 1 of 47: SW oblique, ca. 1911, photographed by Julian DeBruyn Kops
- 2 of 47: NW oblique, ca. 1911, photographed by Julian DeBruyn Kops
- 3 of 47: NW oblique, ca. 1911, photographed by [Clinton M.] Van Orsdell, Orangeburg, SC
- 4 of 47: NW oblique, ca. 1911, photographer unknown
- 5 of 47: Sanctuary interior, looking SE, ca. 1911, photographed by Julian DeBruyn Kops
- 6 of 47: N elevation oblique, 1936 Christmas Card, photographer unknown
- 7 of 47: W elevation oblique, 1975, *Baptist Courier*
- 8 of 47: NW oblique, looking SE
- 9 of 47: N elevation, looking S
- 10 of 47: NE oblique, looking SW
- 11 of 47: NW addition detail, looking SE
- 12 of 47: W elevation, looking E
- 13 of 47: SW oblique, looking NE
- 14 of 47: S elevation oblique, looking NE
- 15 of 47: SE corner and tower, looking NW
- 16 of 47: E elevation tower, stack, and roofline detail, looking NW
- 17 of 47: S elevation window detail, looking NW
- 18 of 47: NW addition entrance detail, N doorway
- 19 of 47: N elevation window detail, looking SE
- 20 of 47: NW addition center window detail
- 21 of 47: W elevation window detail with NW addition W doorway, looking E
- 22 of 47: N addition doorway with original Alpha design, looking NE
- 23 of 47: N arch outside original entrance, looking E
- 24 of 47: W arch and original entry, looking SE

AUG 24 2012



Thursday, 16 August 2012

Ms. Carol Shull
Interim Keeper, National Register of Historic Places
U.S. Department of the Interior
National Park Service
1201 Eye (I) Street, NW, 8th Floor
Washington, DC 20005

Dear Ms. Shull:

Here are the National Register nominations for the Lawtonville Baptist Church and the Palmetto Theatre, both in Hampton County, and Efird's Department Store, in Richland County, South Carolina, recently approved by the South Carolina State Board of Review.

We are now submitting these nominations for formal listing in the Register.

If I may be of further assistance, please do not hesitate to contact me at the address below, call me at (803) 896-6182, fax me at (803) 896-6167, or e-mail me at power@scdah.state.sc.us. I hope to hear from you soon.

Sincerely,

J. Tracy Power, Ph.D.
Historian and National Register Co-Coordinator
State Historic Preservation Office

- 25 of 47: W addition doorway with original Omega design, looking SW
- 26 of 47: Alpha image detail, looking E
- 27 of 47: NW wall of NW addition, looking N
- 28 of 47: NW sanctuary entry, looking NW
- 29 of 47: Altar, baptistery, and presbytery doors with ceiling detail, looking SE
- 30 of 47: Baptistery gate detail, looking SE
- 31 of 47: Baptistery detail, looking SE
- 32 of 47: N wall, sanctuary, with ceiling, looking N
- 33 of 47: W wall, sanctuary, looking W
- 34 of 47: S wall, sanctuary, silhouette, looking S
- 35 of 47: E wall, sanctuary, window detail, looking E
- 36 of 47: NE corner, sanctuary, window detail, looking NE
- 37 of 47: E wall, sanctuary, door to Fellowship Hall detail, looking NE
- 38 of 47: S wall, sanctuary, window and tablet detail, looking SW
- 39 of 47: SW corner, sanctuary, window detail, looking SW
- 40 of 47: N wall, sanctuary, alcove and window detail, looking NW
- 41 of 47: Sanctuary ceiling apex detail
- 42 of 47: Rear entrance in SE tower, looking E
- 43 of 47: Dedicatory stone, rear presbytery room
- 44 of 47: E presbytery room, looking N
- 45 of 47: Brewton Building, looking SW (non-contributing)
- 46 of 47: Rear of Brewton Building, looking NE (non-contributing)
- 47 of 47: Surviving sanctuary opera seats (stored in Brewton Building)

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Lawtonville Baptist Church

address 196 Fourth Street telephone (803) 625-2871

city or town Estill state SC zip code 29918

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.



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