

#250

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in "Guidelines for Completing National Register Forms" (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Church of the Most Holy Trinity
other names/site number St. Patrick's Church

2. Location

street & number 720 Telfair Street
city, town Augusta () vicinity of
county Richmond code 245
state Georgia code GA zip code 30903

(N/A) not for publication

3. Classification

Ownership of Property:

- private
- public-local
- public-state
- public-federal

Category of Property

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

Number of Resources within Property:

	<u>Contributing</u>	<u>Noncontributing</u>
buildings	1	2
sites	0	0
structures	2	0
objects	0	0
total	3	2

Contributing resources previously listed in the National Register: N/A

Name of related multiple property listing: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination 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 the National Register criteria. () See continuation sheet.

Mark R. Edwards
Signature of certifying official

2-13-97
Date

Mark R. Edwards
State Historic Preservation Officer,
Historic Preservation Division,
Georgia Department of Natural Resources

In my opinion, the property () meets () does not meet the National Register criteria. () See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency or bureau

5. 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:
- see continuation sheet

Edson H. Beall 3/21/97

Edson H. Beall
Signature, Keeper of the National Register

Date

6. Function or Use

Historic Functions:

Religion: religious facility

Current Functions:

Religion: religious facility

7. Description

Architectural Classification:

Romanesque Revival

Materials:

foundation	brick
walls	brick
roof	metal
other	stucco

Description of present and historic physical appearance:

The Church of the Most Holy Trinity in Augusta was designed in the Round-Arch style, also called Romanesque Revival. Begun in 1857 and consecrated in 1863, the stuccoed-brick church features a basilica plan, with a vaulted nave and side aisles, an octagonal apse, and a narthex. The five-part main facade features asymmetrical corner towers and a center entrance tower with a two-portal entry. The rich interior ornamentation includes gilt iron columns, painted architectural elements and a Biblical mural scene, marble altarpieces, and stained glass. A 29-rank Jardine organ is located in the gallery above the narthex. In 1968, two small concrete-block additions, a vestry and boiler room, were added to the south side of the church.

Designed in the Round-Arch mode, the exterior of the Church of the Holy Trinity is defined by round-arched openings, buttressed towers, and arcuated corbel tables. The masonry church is built of brick covered with stucco scored to resemble stone. The five-part main (north) facade features three towers--two corner towers and a center entrance tower--set against the plain gable end of the church. Incised crosses and narrow round-arched windows are set in the front gable end. The three-level entrance tower includes the two-portal granite-arched entrance, an Italian Renaissance-style window, and a small rose window above. The pitched parapet of the tower rises slightly above the gable roof of the church. The shorter northeast tower is similar, with narrow round-arched windows in the first two levels instead of the entrance and elaborate window found in the center tower.

When the church was first completed, the design of the northwest tower was similar to the northeast tower, giving the north front a symmetrical appearance. Between 1894 and 1899, an octagonal bell tower and spire were added to the northwest tower just above the

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arcuated corbel table. The tower cornice is marked by both dentils and modillions. The 4,750-pound bell that hangs in the tower was donated to the church by the Dorr family. The bell is inscribed, "Presented to St. Patrick's Church, Augusta, Georgia, 1894. McShane Bell Foundry, Baltimore, Maryland."

The east and west sides of the church are marked by a water table (also found on the north front and rear) and six round-arched windows with plain hoods. Each bay is distinguished by a small buttress that rises to the spring point of the arched window. Modillions line the cornice of the east and west sides, rear gable end, center entrance tower, and the apse. The south gable end features the octagonal apse, with three round-arched windows and buttresses like those built on the sides of the church. An oculus is set high on each side of the apse and appears on axis with the side aisles. Two octagonal chimneys, both original to the building, are located on the east and west sides of the apse. In 1968, the church built a small, two-story concrete-block vestry below the center window on the south side of the apse. Also at this time, the church constructed a small, concrete-block boiler room on the east side of the apse and a chimney on the southeast corner of the building.

The interior organization of the basilica-plan church features a narthex, also called a foyer, at the north end that includes the main entrance with access to the corner towers. The nave forms the body of the church and is formed by five segmental transverse barrel vaults carried on six sets of cast iron columns. The iron columns separate the nave from the side aisles, which are also formed by transverse barrel vaults. The chancel is the southernmost part of the nave that includes the apse and altar. The chancel is formed by a single vaulted nave-and-side-aisle bay and the domical vault above the apse. It is separated from the nave by a marble rail. A side altar is located on each side of the apse. A balcony is located at the north end of the church above the narthex. Although it was designed for seating and later used by the choir, the upper gallery was altered to accommodate the Jardine organ shortly after the church was constructed.

The decorative program of the church integrates architecture with painting and sculpture. Most apparent is the rich color found throughout the nave, often highlighting architectural elements. The cast-iron columns and crocket capitals are gilt with white foliated forms. The undersides of the arches that separate each barrel vault are painted with geometrical patterns. The sides of the arches and the vaults feature a variety of decorations, including painted borders, stylized foliated forms and, in the spandrels, religious insignia. J. and J. Devereaux painted the interior walls of the church. A mural scene of the lamentation is located in the center vault above the

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apse. The artists Lamkau and Kreuger, both members of the church congregation, painted three murals. The one surviving mural scene, the lamentation at the cross, was restored by Adolph Frei & Sons from Philadelphia, Pennsylvania.

Some painted elements of the interior have been lost, including two additional mural scenes that were located on either side of the lamentation. Historic photographs indicate that the side-aisle windows had elaborately painted surrounds and that the apse vaults were painted with bright borders. In addition, the head walls of the side aisles, against which the side altars are placed, were painted in a bright grid pattern. Other architectural features of the church that have been removed include the ornate wood pulpit and the original pews.

John P. Mullen executed the Tennessee marble altars in his studio in Baltimore, Maryland. The main altar features two blind arcades with beige marble insets. An image of Christ with a crown of thorns is surmounted by a marble baldachino. It is flanked by the figures of two angels set on pedestals with beige marble insets. Mullen designed the marble side altars in a similar style but smaller in scale. Mrs. M. Frederick purchased the three altars for the church for \$2,000. Between 1904 and 1905, the marble altar rail, which replaced a wood rail, and bronze sanctuary gates were added.

Original stained glass windows are located on the main facade and illuminate the apse. In 1919, the 12 "opaque" windows along the side aisles that dated to the construction of the church were replaced with elaborate stained glass windows. Designed by Mayer & Company of Munich, Germany, the new windows depict scenes of the life of Christ. The new windows were donated by local families whose names are inscribed in the glass.

Descriptions of Contributing Resources

A two-manual, 29-rank Jardine pipe organ is located in the upper gallery above the narthex. It was built by the New York firm George Jardine & Son during the Civil War, though it was not delivered to the church in Augusta until 1868 because of the Union blockade of Southern ports. The organ is set in a gabled Romanesque-style wood case. In 1993, *The American Organist* reported, "the [Augusta] organ is the largest extant 19th-century organ remaining in the South and one of the largest Jardine's in the country." Also in that year, the Organ Historical Society recognized the Augusta organ as an instrument "of exceptional historic merit, worthy of preservation." The Organ Historical Society has registered over 8,000 organs, but cited only 150 as outstanding instruments. Between 1993 and 1994, W. Zimmer &

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Sons from South Carolina, restored the organ, which had not been altered since its construction, but was in poor condition. It was rededicated on March 13, 1994, in a ceremony attended by approximately 600 persons.

Descriptions of Contributing Landscape Features

The Church of the Most Holy Trinity was once part of a campus that comprised the entire block between Telfair and Walker streets and Seventh and Eight streets. The current church lot represents less than half of the original tract and does not include any historic buildings. In 1950, a rectory was built on the east side of the church and, in 1980, a parish hall was constructed at the northeast corner of the lot.

Landscape features that contribute to the significance of the church include four large magnolia trees that may have been planted at the time the church was consecrated. In addition, the church is surrounded by an iron fence set atop a low stuccoed brick wall. In 1899, the fence and the three runs of stone steps at the main entrance to the church were added.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria:

A B C D

Criteria Considerations (Exceptions): N/A

A B C D E F G

Areas of Significance (enter categories from instructions):

Architecture
Art
Social History
Religion

Period of Significance:

1857-1919

Significant Dates:

1857 - Church cornerstone laid.
1863 - Church consecrated.
1868 - George Jardine & Son organ installed.
1894 - Belfry and spire added to west tower.
1919 - Stained glass windows installed along side aisles.

Significant Person(s):

N/A

Cultural Affiliation:

N/A

Architect(s)/Builder(s):

Niernsee, John Rudolph (architect).

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Significance of property, justification of criteria, criteria considerations, and areas and periods of significance noted above:

Narrative statement of significance (areas of significance)

The Church of the Most Holy Trinity is significant under the theme of architecture because it is among the first examples of the Round-Arch style constructed in Georgia. The church features a basilica plan with two corner towers and a center entrance. Round arches employed throughout the building, arcuated corbel tables, and Italian Renaissance details unify the design and are characteristic of the Round-Arch style.

The American Round-Arch style derives from the *Rundbogenstil*, literally "round arch style," in Germany in the 1820s through the 1840s. German architects such as Leo von Klenze, Friedrich von Gartner, and Karl Friedrich Schinkel developed a style that synthesized Greek architecture with Gothic forms, primarily through the use of the round arch. The *Rundbogenstil* comprised both a structural system--round arch--and a system of ornament, which possessed classical, Gothic, or most often Romanesque or Byzantine forms and was restricted to bordering areas. Churches were designed in the form of the basilica, Greek cross, or Latin cross and, on the exterior, dominated by round-arched openings.

The *Rundbogenstil* was transmitted to America by a number of central European architects that emigrated to the United States beginning in the 1840s. American architects, such as James Renwick and Leopold Eidlitz, that built in the Round-Arch style utilized the style and materials of the *Rundbogenstil*, but without its structural or ornamental systems. The loss of the German theory that belied the *Rundbogenstil* resulted in America in the melding of mid-19th-century round-arch styles. In ecclesiastical design, the *Rundbogenstil* fused with the international Romanesque Revival; public building looked generically Romanesque, Italianate, Renaissance, or simply round-arched.¹

The Church of the Most Holy Trinity was designed by John Rudolph Niernsee, one of the most significant architects practicing in Baltimore during the mid-19th century. Born in Vienna, Austria in 1814, Niernsee studied engineering at the Polytechnic Institute of

¹Kathleen Curran, "The German Rundbogenstil and its Reflections on the American Round-Arched Style." Journal of the Society of Architectural Historians 47(December 1988): 366.

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Vienna. He continued his studies in Prague before emigrating to the United States in 1838. Niernsee first worked for railroads, surveying lines from Pensacola, Florida to Montgomery, Alabama, and routes of the Baltimore and Ohio Railroad. Through most of his professional career, which began in the early 1840s and ended with his death in 1884, Niernsee was in partnership with J. Crawford Neilson, whom he met while working for the Baltimore and Ohio Railroad. Niernsee & Neilson designed many of Baltimore's most important mid-19th-century buildings, including Calvert Street Station in 1849, Mount Clare Passenger Station in 1852, Camden Street Station in 1853, YMCA Building in 1872, Johns Hopkins Hospital in 1876, and the Chamber of Commerce Building in 1880.

Among the popular 19th-century architectural styles that the Niernsee and Neilson employed, especially in their early work, was the Round-Arch style. St. John the Evangelist Church, built in Baltimore in 1856, is a basilica-plan church that makes extensive use of the round arch. The twin-towered stuccoed-brick church is similar in form to Friedrich von Gartner's Ludwigskirche in Munich, which was one of the early monuments of the *Rundbogenstil*.

Niernsee's most significant commission was for the State House in Columbia, South Carolina. He worked on site from 1856 to 1864 and returned in 1883, remaining until his death the following year. Work on the building ceased during the Civil War and Niernsee served as engineer in the Confederate army. Niernsee most likely developed the plans for the Church of the Most Holy Trinity in the first two years he served as architect of the State House in Columbia.

In addition to the theme of architecture, the Church of the Most Holy Trinity is significant in the area of art because the painting, sculpture, and stained glass that are integral to the design of the church represent important examples of mid-19th-century fine art and decorative arts in Georgia. The painting of the church interior mostly takes the form of abstract geometric patterns and stylized foliated forms and is used to highlight various architectural elements, notably the vaulting. One of three mural scenes of the life of Christ survives in the domical vault above the apse. The altars, executed in Baltimore, are significant examples of mid-19th-century religious sculpture. The stained-glass windows, especially those that survive from the mid-19th century, are important surviving examples of decorative arts in Georgia.

The Church of the Most Holy Trinity is significant under the theme of religion because it is one of the two oldest Catholic church buildings in Georgia. (St. Teresa's Church in Albany was completed in 1859). In 1810, the increasing numbers of Catholics in Augusta warranted the

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services of a resident pastor. The city's first Catholic church was completed in 1814. By the 1840s, this church was insufficient in size to accommodate the growing Catholic community in Augusta. Construction of the city's second Catholic church building was begun in 1857 and completed in 1863.

Lastly, the Church of the Most Holy Trinity is significant under the theme of social history because of its efforts to promote the welfare of the citizens of Augusta. St. Patrick's Father Barry provided the resources of the church to aid in the 1839 and 1854 Yellow Fever epidemics that plagued Augusta and surrounding areas. The church rectory was converted to a temporary hospital and the priest's house served as an orphanage where children whose parents died of Yellow Fever were given care. During the Civil War, large numbers of Federal prisoners were brought through Augusta in route to the prison camp in Andersonville, Georgia. Many of those too ill to travel were cared for in the first church building, which was temporarily converted to a hospital ward. Church publications, such as *The Pacificator* and *The Southern Banner* became very popular. Father Ryan, known as the "Poet-Priest of the Confederacy", edited both of these publications and served as pastor of the church at the end of the Civil War. St. Patrick's interest in education prompted it to open St. Patrick's Institute, a higher education institution for boys, and St. Mary's Academy, which was open to the public.

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National Register Criteria

A and C.

Criteria Considerations (if applicable)

A.

Period of significance (justification)

The 1857-1919 period of significance represents the period in which the Church of the Most Holy Trinity was built and consecrated and altered with the additions of the Jardine organ, the west tower belfry and spire, and the stained glass windows on the side aisles. During this period, the church attained the characteristics that qualify it for listing in the National Register.

Contributing/Noncontributing Resources (explanation, if necessary)

N/A

Developmental history/historic context (if applicable)

The first Catholics to settle in Georgia arrived in 1755, and were met with such intolerance that they moved to the Carolinas. Catholics were barred from Georgia from its founding by Oglethorpe in 1733, until the expiration of its charter in 1752, when it became a royal colony. Catholics, however, were present in Georgia from its beginning as a colony.

In the early 1800s, the Roman Catholic Society in Augusta was granted a plot of land by the Trustees of Richmond Academy and the city of Augusta to be used specifically for worship. Dr. Robert Brown and his congregation raised funds to erect the first the Roman Catholic church in Augusta. In 1812, construction began for St. Patrick's Church, as Church of the Most Holy Trinity was popularly known. The church was completed in 1814. The church and its congregation provided valuable services to the Augusta community. Father Barry, who was well-known by the congregation for his "religious zeal, acts of charity, and untiring devotion to the sick and poor of the city," provided the resources of the church to aid in the 1839 and 1854 Yellow Fever epidemics that plagued Augusta and the surrounding areas. The church rectory was converted to a temporary hospital and the priest's house

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served as an orphanage where children whose parents died of Yellow Fever were given care.

The church's interest in the community extended beyond the physical well-being of the public to include the educational needs of the community. This concern prompted the Catholic church to open St. Patrick's Institute, a higher education institution for boys run by the Christian Brothers, and St. Mary's Academy. St. Mary's was open to the public and its teacher's salaries were paid by the Richmond County Board of education, which was composed of the Sisters of Mercy, a group of Catholic nuns.

By 1843, the congregation of St. Patrick's had outgrown its church building. A resolution to enlarge the building by adding a transept to the existing nave was passed and it was later constructed. In 1853, the parishioners determined that even with the additional space, the church was not adequate and plans to build a "structure worthy of the second city of the state" were undertaken.

The collection of building funds proceeded over the next few years interrupted only by the Yellow Fever epidemic of 1854. According to St. Patrick's 1913 Golden Jubilee program, "the plan and drawings were furnished by Mr. J. R. Nier[nsee], the principal architect of the State House at Columbia, S. C., and were donated by that gentleman free of cost to the church." (The original plans for the church are maintained in the archives of the Savannah Diocese in Savannah, Georgia.) The cornerstone was laid July 19, 1857. Construction of the church was undertaken as funds became available. When building funds ran low, the parishioners donated their time and skills to the construction of the church.

The outbreak of the Civil War created further obstacles to the completion of the church. The blockade of Southern ports, established by the Union navy, hindered the supply of building materials and separated the church from artists it commissioned in northern states. Baltimore artist John Mullen ran the blockade to deliver the three marble altars in the church, but the Jardine organ, built in New York, did not arrive until 1868. Economic pressures of the war delayed the construction of the bell tower, which was begun in 1889 and completed 1894. The church was finally consecrated on April 12, 1863.

The consecrated name of the church is Church of the Most Holy Trinity. However, the custom of the church requires the selection of a patron saint (or saints) to serve as the primary patron of the church. On Easter Sunday 1863, the clergy and congregation chose Saint Patrick as their patron saint. The church was popularly known as St. Patrick's

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from 1863 until it merged with two other downtown Augusta parishes in 1971 and its consecrated name was revived.

When completed, the church was part of a campus that comprised the entire block between Telfair and Walker streets and Seventh and Eighth streets. Large two-and-three-story buildings housed a convent and the St. Patrick's Institute, which included the first church building. A dwelling for the priest that was connected to the rear of the church by an enclosed one-story passage. Smaller outbuildings were also built on the lot. In 1939-1940, the Bell Auditorium was constructed in the center of the block. It bisected the campus and destroyed the St. Patrick's Institute buildings. By 1954, the convent at the corner 7th and Telfair streets served as a boy's Catholic high school. The priest's residence was demolished after the current rectory was built in 1950, on the east side of the church building. In 1980, a parish hall was constructed at the northeast corner of the lot. The church building is the only historic building that remains on the lot.

During the Civil War, the parish offered the first church building to the service of the Confederacy. Near the close of the war, large numbers of Federal prisoners were brought through Augusta in route to the prison camp in Andersonville, Georgia. Many of those too ill to travel were cared for in the first church building, which was temporarily converted to a hospital ward. Wounded from the battles of Chickamauga and Greensboro were also cared for by the Sisters of Mercy in Augusta. Church publications, such as *The Pacificator* and *The Southern Banner* became very popular. Father Ryan, known as the "Poet-Priest of the Confederacy", edited both of these publications and served as pastor of the church at the end of the Civil War.

As the city of Augusta and the Catholic community continued to grow, the need developed for a second Catholic church. In 1874, the Jesuit fathers Theobald Butler and Joseph Heidenkamp arrived in Augusta to give a mission at St. Patrick's Church. They were subsequently appointed to establish a new parish. The cornerstone of the Sacred Heart Church was laid on June 6, 1874. Bishop Gross of Savannah dedicated the new building on November 30 of that year. Father Butler served as the first pastor of Sacred Heart and remained at the church until 1880. In September 1897, he returned to Augusta to lay the first brick of the second Sacred Heart Church building. The cornerstone of that building was laid in February 1898 and on December 2, 1900, James Cardinal Gibbons presided at its dedication.

In 1913, a third Catholic church was built in Augusta. Originally established as a mission church for blacks in 1908, the new church was erected under the auspices of the Society of African Missions in Georgia. Headquartered in Lyons, France, the Society had been

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evangelizing blacks since 1856 on the west coast of Africa. During that half-century, 300 Society priests died in the African missions. In 1912, Father Alfonse Laube was assigned to Augusta for the purpose of building a church and school for the black community. This institution was to serve as a memorial to the martyred priests. Assisted by a number of prominent white business men, Father Laube soon had the necessary building funds. On May 14, 1913, ground was broken for the church of the Immaculate Conception.

On the night of March 22, 1916, fire ravaged downtown Augusta reducing 25 city blocks to ruins. Although the three Catholic churches were not damaged by the fire, many of the parishoner's businesses were destroyed. The 1916 fire signaled a large-scale movement of residents from the city's center to an outlying suburb called "the Hill."

The opening of St. Mary's-on-the-Hill in 1919, the addition of St. Joseph's Parish in 1956 and St. Teresa's in 1969, and the burgeoning suburbs of Augusta diminished the number of downtown congregants. By the late 1960s, it was clear that the downtown population could not support three Catholic churches. A shortage of priests posed another problem. Consequently, after nearly a year of consultation among the priests and the church laity and Bishop Gerald Frey of Savannah, it was decided to consolidate the three churches.

On October 12, 1969, Bishop Frey asked the architectural firm of Woodhurst and O'Brien to examine the buildings of Sacred Heart and St. Patrick's and advise as to which was the most sound. Meanwhile, he charged the pastors of Sacred Heart, St. Patrick's, and Immaculate Conception parishes to begin planning for amalgamation. The architect's report indicated that St. Patrick's was in better condition and would cost less to maintain. On July 4, 1971, he announced that St. Patrick's would serve the sole downtown parish. In January 1972, to emphasize that a new parish was being formed, the name of the church reverted to its consecrated name, Church of the Most Holy Trinity. The church was rededicated by Bishop Raymond Lessard of Savannah at a Mass on August 29, 1973.

Father William Simmons has guided the new parish through its first 13 years. In 1972, he described it in these words: "In the age we're living in, we are witnessing real Christianity. Our church is 35 to 40 percent black. It's a great experience to be here on Sunday and see these black and white people worshipping together as a people of God." Eighteen years later, under the leadership of Father John O'Brien, Most Holy Trinity was a thriving parish of over 500 families. Today, with Father Allan MacDonald as pastor the parish continues to grow and thrive with a congregation of approximately 830 families.

9. Major Bibliographic References

Curran, Kathleen. "The German Rundbogenstil and Reflections on the American Round-Arched Style." Journal of the Society of Architectural Historians 47(December 1988): 351-173.

Dorsey, John and James D. Dilts. A Guide to Baltimore Architecture Centreville, Maryland: Tidewater Publishers, 1981.

Hinton, F. Anne. Historic Property Information Form. November 1992. On file at the Division of Historic Preservation, Georgia Department of Natural Resources, Atlanta, Georgia, with supplemental information.

Previous documentation on file (NPS): (x) N/A

- () 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 #

Primary location of additional data:

- (x) State historic preservation office
- () Other State Agency
- () Federal agency
- () Local government
- () University
- () Other, Specify Repository:

Georgia Historic Resources Survey Number (if assigned):

N/A

10. Geographical Data

Acreage of Property 1.74 acres

UTM References

A) Zone 17 Easting 410140 Northing 3703800

Verbal Boundary Description

The property boundary is indicated by a heavy black line on the attached map, drawn to scale.

Boundary Justification

The Church of the Most Holy Trinity, which was once part of a campus that comprised an entire city block, has since been subdivided. The National Register nomination includes the current 1.74-acre church lot, which retains a high level of historic integrity.

11. Form Prepared By

name/title Steven H. Moffson, Architectural Historian
organization Historic Preservation Division, Georgia Department of Natural Resources
street & number 500 The Healey Building, 57 Forsyth St., NW
city or town Atlanta **state** Georgia **zip code** 30303
telephone (404) 656-2840 **date** January 31, 1997

Sponsor/consultant services F. Anne Hinton, Church of the Most Holy Trinity, Augusta, Georgia.

(OHP form version 12-08-93)

United States Department of the Interior
National Park Service

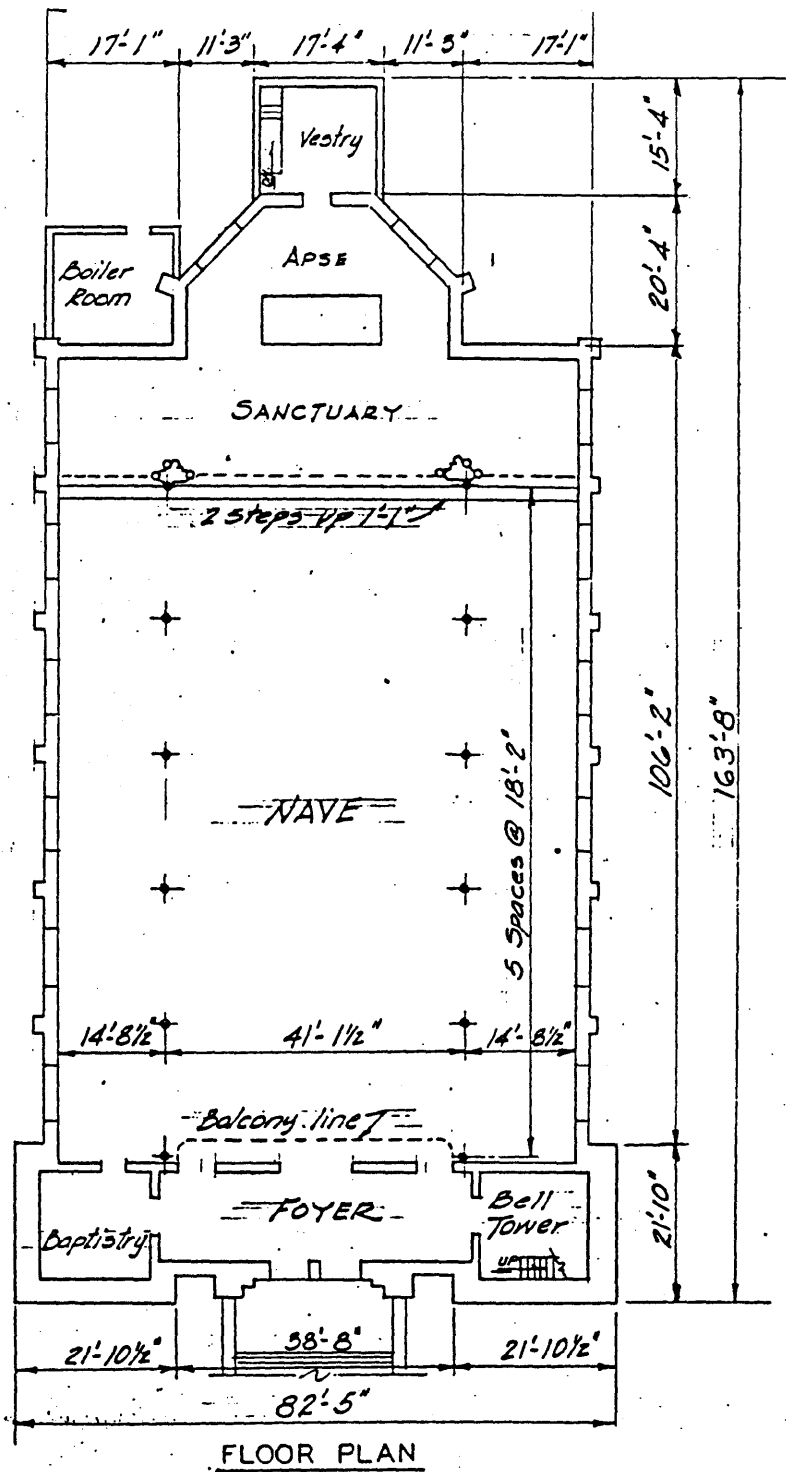
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Photographs

Name of Property: Church of the Most Holy Trinity
City or Vicinity: Augusta
County: Richmond
State: Georgia
Photographer: James R. Lockhart
Negative Filed: Georgia Department of Natural Resources
Date Photographed: May 1996

Description of Photograph(s):

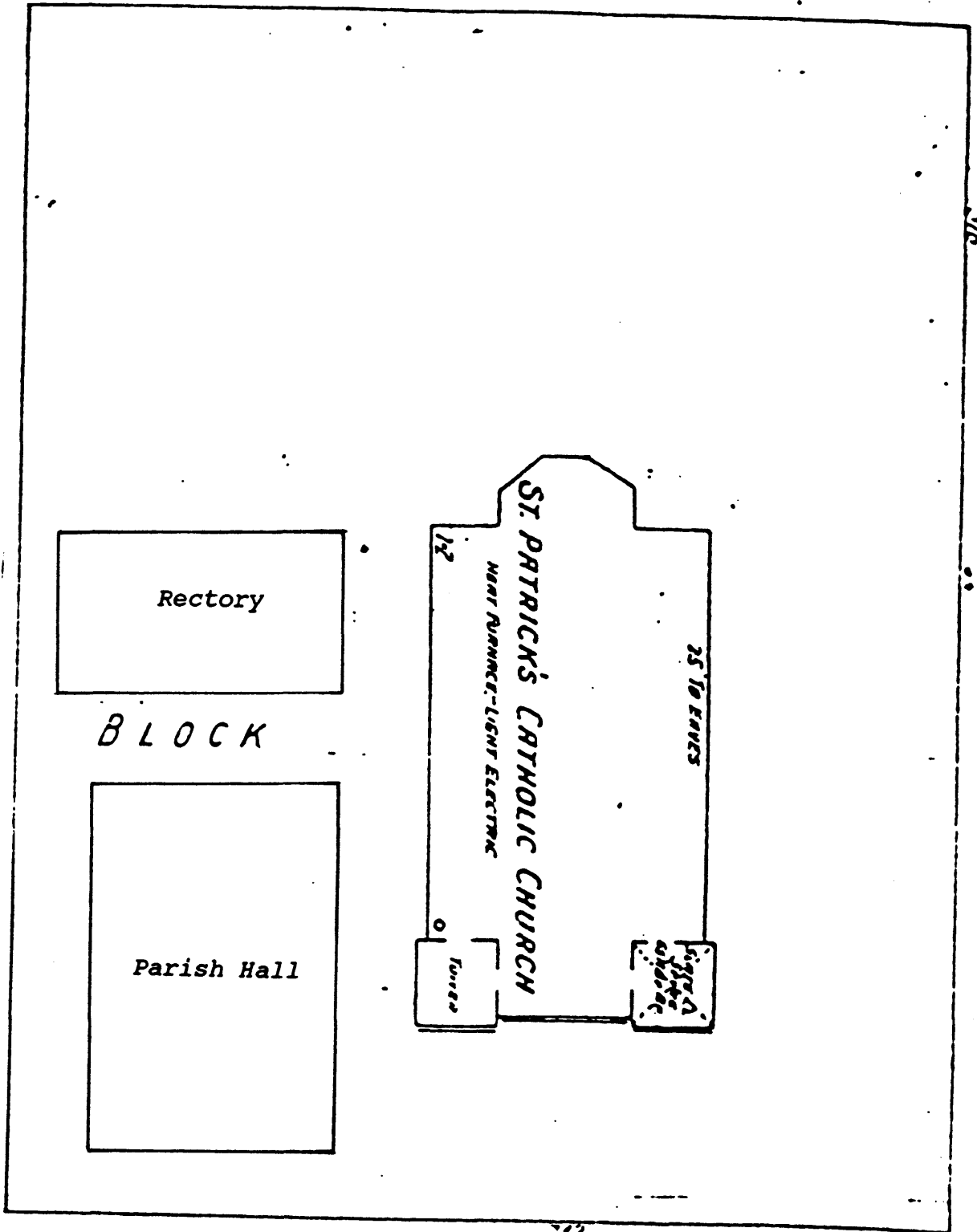
1. Main and east facades, photographer facing southeast.
2. Main facade, photographer facing southeast.
3. Main facade (detail), photographer facing southeast.
4. Rear and west facade, photographer facing north.
5. Rear and east facade, photographer facing northeast.
6. Interior, nave and side aisles toward apse, photographer facing southeast.
7. Interior, apse and main altar, photographer facing south.
8. Interior, main altar, photographer facing east.
9. Interior, nave and side aisles toward narthex, with gallery and organ, photographer facing north.



Church of the Most Holy Trinity
 Augusta, Richmond County, Georgia
 Floor Plan
 No Scale
 North

ST. PATRICK'S CHURCH
SKETCH NO. 1





Church of the Most Holy Trinity
 Augusta, Richmond County, Georgia
 Site Plan
 No scale
 North



NO. 88. 00

DR. H. W. S. RICE

47

8TH

