

VLR - 6/19/91 NRHP-10/15/92

NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-001

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historical name Mount Zion Baptist Church

other names/site number VDHR File No. 104-181

2. Location

street & number 105 Ridge Street not for publication N/A
city or town Charlottesville vicinity N/A
state Virginia code VA county Charlottesville code 540 zip code 22901
(independent city)

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 nationally statewide x locally. (See continuation sheet for additional comments.)

Hub C. Miller Signature of certifying official 31 Aug 1992 Date

Director, Virginia Department of Historic Resources
State or Federal agency and bureau

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

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register _____
See continuation sheet.
- determined eligible for the National Register _____
See continuation sheet.
- determined not eligible for the National Register _____
- removed from the National Register _____
- other (explain): _____

Signature of Keeper _____ Date of Action _____

7. Description

Architectural Classification (Enter categories from instructions)

LATE VICTORIAN: Italianate
LATE 19TH AND 20TH CENTURY REVIVALS:
Classical Revival

Materials (Enter categories from instructions)

foundation **BRICK**
roof **METAL**
walls **BRICK**
other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

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

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

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

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

Areas of Significance (Enter categories from instructions)

ETHNIC HERITAGE: BLACK

Period of Significance **1883-1941**

Significant Dates **N/A**

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation **N/A**

Architect/Builder **Sinclair, George A.**

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary Location of Additional Data
 State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
 Name of repository: _____

10. Geographical Data

Acreeage of Property Less than one acre

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	17	720640	4211920	3	_____	_____
2	_____	_____	_____	4	_____	_____

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Roberta C. Kerr
 organization N/A date April 1991
 street & number 1014 Aquia Drive telephone 703-659-7536
 city or town Stafford state VA zip code 22554

=====
Additional Documentation
=====

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====
Property Owner
=====

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

name Howard Allen, Chairman, Board of Trustees, Mount Zion Baptist Church
street & number 105 Ridge Street telephone _____
city or town Charlottesville state VA zip code 22901

=====
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. 470 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.
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CONTINUATION SHEET**

Section 7 Page 1

Mount Zion Baptist Church
Charlottesville, Virginia

SUMMARY DESCRIPTION

Mount Zion Baptist Church, built in 1883-1884 by a black congregation, is located in Charlottesville, Virginia, on the west side of Ridge Street, just south of the junction of Ridge and West Main streets. It sits in the middle of the block between West Main Street and the C & O Railroad tracks and faces east. The brick church is rectangular, gable-fronted, and of one story. It rests on a high English basement. It has a projecting front brick tower, square in plan, and topped by an octagonal frame drum with spire. The main body of the church has three bays on the east elevation and six on the north and south elevations, all symmetrically placed. The building incorporates features of several architectural styles, including the Italianate and Classical Revival. While there have been several renovations and alterations over the years the basic integrity of Mount Zion Baptist Church remains intact and still reflects the style of public buildings that were being constructed during the era just after the Civil War.

ARCHITECTURAL ANALYSIS

Mount Zion Baptist Church stands on a narrow city lot twenty feet from the street and is closely bordered on the north by a brick office building and on the south and west by the Trailways bus station and parking lot. The west wall of the church is inaccessible due to the closeness of the bus station wall. The ground is at street level in front (east) but drops down to expose the basement on the other three sides. The basement can be reached from the street by stairs on either side of the east elevation.

The exposed walls of the basement are stucco over brick to just under the sills of the windows at this level. Above the stucco the brick rises in a common bond pattern of five rows of stretchers to one row of alternating headers and stretchers. There are two bays each on the east and west elevations and six on both the north and south elevations. All are symmetrically placed and have a segmental arch formed from a double rowlock. The windows on this level are rectangular, three-over-three double-hung sash with molded wooden frames and wooden sills. On the east elevation the windows are partially below ground and each has a brick-lined well. Those on the west elevation are inaccessible. There are three doorways on this level. Original access was probably gained through the two double doors found on the east end of both the north and south elevations. The doors on the south are metal and surrounding brickwork suggests they are replacements. The wood-and-glass-paneled doors on the north elevation appear to be original and are not used at this time. Evidence of reworked brick suggests that the third door, located on the west end of the north side, was added at a later date and that this opening was originally a window. The segmental arch still can partially be seen above the door.

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Charlottesville, Virginia

The walls above the basement rise from a stepped water table and are laid in mixed garden wall bond (five courses of stretchers to one course of alternating headers and stretchers). Decorative brickwork is found on all four elevations. Between each window and at each corner, pilasters rise from the stepped water table to the cornice. The pilasters are one brick deep and form shallow recessed panels for each of the windows. Dentilled corbeling is found under the eaves between the pilasters on all four elevations. On three sides of the front tower there are two recessed panels, one above the other, with stepped brick corbeling on the top to the depth of one header. In the center of the topmost panel on the east wall of the tower is a stone plaque with the inscription "Mt. Zion 1st African Baptist Church of Charlottesville Organized 1867."

There are three symmetrically placed bays on the east elevation and six on both the north and south elevations. Above each bay is a single row of soldier bricks forming a semicircular arch. Those on the east elevation have a keystone. The windows, which are filled with lead-camed stained glass, have rounded heads, wooden frames, and stone sills. Two of these windows flank the center tower. In the center of the tower are a pair of wooden doors with a semicircular stained glass transom recessed into the wall. The transom bears the inscription "Mt. Zion Baptist Church Organized 1867." Above the transom is a small opening with a wooden insert and the same arch and keystone as the other bays on this elevation. Previously this had been a stained glass window but it was replaced by wood when the glass was broken about forty years ago. On the north and south sides of the front tower, stone sills and evidence of brick repair mark the location of the original entrances to the church. Under each sill is a shallow brick-lined window well. The one on the north side was originally the chute into a coal bin located in the basement level of the tower.¹

The roof is of standing-seam metal. It is moderately sloped and front gabled with projecting eaves and a boxed cornice. The center tower, which rises above the ridgeline of the church roof, has a matching overhang and cornice. On top of the tower is a tin-roofed, octagonal, aluminum-sided drum with two louvered ventilation windows and a wooden finial. Originally the drum was wooden-sided with eight pediment louvered windows; however, problems caused by the pigeon population resulted in the removal of these windows when the steeple was painted and the lantern resided in 1981.² There is one brick, exterior end chimney on the southwest corner of the building.

Upon entering the church from the street into the square tower vestibule with its scored concrete walls and tiled floors, evidence of the previous side doors is visible. Concrete stairs lead up to the lobby. The ceiling is composed of acoustical panels as are all the ceilings in the building. Entrance to the lobby is gained through a set of triple doors with opaque glass transoms. Each door has a large central glass panel. The north and south doors are slightly smaller and

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Mount Zion Baptist Church
Charlottesville, Virginia

the center door is the one that is primarily used. The narrow lobby runs the width of the building and has a tile floor and the same scored concrete walls as does the rest of the interior of the first floor. There are two stained glass windows that light each end of the room, their tops hidden by the floor of the gallery above. There are two wooden doors on the east wall. The one on the north opens into a small closet under the stair, which is partially lit by the stained glass window on the front facade. The door on the south, which is also partially lit by a stained glass window, leads to a set of stairs that descend to the basement. The three sets of double, four-panel wooden doors on the west wall are symmetrically placed, swing both ways, and lead into the main sanctuary. Tongue-and-groove paneling and doors partially enclose sets of stairs that lead to a gallery from both the north and south ends of the east wall of the lobby.

The main sanctuary has three aisles--one central and two side--a two-tiered, semicircular choir loft and pulpit centered on the west wall, and a gallery that wraps around the east, north, and south walls. The narrow oak floors are believed to be original. The tops of the ten windows that light the room are hidden by the gallery just as in the lobby. Four wooden paneled doors are found on the west wall. The one on the south end leads to the original back stairs to the basement and to a choir robe room in a later addition. The door on the north end of the wall leads to the pastor's study, which was also a later addition. On the back wall of the choir loft are two doors that lead to the space behind the pipe organ that houses the works. Wood paneling fronts the base on both levels of the choir loft/pulpit. The loft is located to the rear and just above the floor of the pulpit and the front edge is enclosed by a curtain that runs along a short brass rail. On the rear wall of the loft is the organ and pipes. This organ is complete but not presently in working order.

Eight wooden, square, chamfered columns with scalloped cornices and square bases support the gallery on the north and south sides of the sanctuary. A row of dentils lines the architrave above the columns, and the cornice forms a small ledge that juts from the base of the gallery balustrade above.

The solid wooden pews have delicately scrolled edges and a detailed panel on each end. They are believed to be original and were stripped of their previous dark stain sometime between 1939 and 1949.³

The gallery has three tiers with wooden floors, now covered with carpet, and the unfinished random-width boards appear to be original. The tops of the stained glass windows protrude above the floor of the top tier to just under the eave. Along the east end of the gallery, which is just above the lobby, the west wall of the tower extends inward. There is a recessed, round-arched doorway with a semicircular transom and a vertical-board door in the tower wall. The transom is wooden and painted with a biblical scene.

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Mount Zion Baptist Church
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The ceiling is covered with acoustical panels; however, the bases of the scissor trusses for the roof structure are exposed. The roof is supported by five modified scissor trusses with support purlins and rafters.⁴ In 1986 these trusses were reinforced with steel rods when it was discovered that the roof was sagging and the walls were bowing under the stress. The floor was jacked up and the steel rods attached to pull the walls inward.⁵ These rods are still in place and are visible as they stretch across the sanctuary from the bases of the trusses. The truss bases are spaced between the windows and at the north and south ends of the room just above the eave. Each truss is chamfered and decorated with carved brackets.

The solid wooden pews that run along the north and south walls of the top tier have plain scrolled edges and a decorative, round-headed panel on the ends. The pews on the middle and bottom tiers are slatted wood with a widely spaced scallop on the back edge and a slotted book rack that runs continuously underneath the seat. A wooden paneled balustrade with a metal railing runs along the gallery.

Descending to the basement via the door on the east wall of the lobby, one enters a narrow passageway that runs underneath the lobby. The floors are tiled and the walls are painted concrete, as are all the floors and walls on this level.

Under the stairs on the east wall is a door that leads to a small unfinished closet, and on the south wall are the double metal doors that lead to the outside. On the west wall are three symmetrically placed doors that open into the main room. The doors on the north and south ends are replicas of those on the west wall of the lobby; however, the double door in the center is wood and glass paneled with a glass-paneled transom. The center and north doors are not in use. The middle of the passageway just in front of the west wall of the tower is enclosed on the north and south by two wood and glass paneled doors. The north door is closed off and the rest of the corridor is inaccessible. The base of the tower, previously a coal bin, has been converted into a small office.

The main room of the basement is located just under the floor of the sanctuary and is open just as is the room above. There are eight round metal supports with no base that correspond in place to the chamfered columns in the sanctuary. The floors, originally wooden, were badly damaged due to water seepage and termites and were replaced with concrete and covered with tiles in 1948-1949.⁶ The five windows along the north and south walls are recessed one foot into the wall. There are two wooden four-panel doors on either end of the west wall that lead to the extra classrooms, rest rooms, kitchen, boiler room, and back stairwell. The converted window/doorway is found on the north wall of this area.

Since the church was built in 1884 it has undergone several renovations and the construction of two small side additions. Between 1905 and 1917 the basement was

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Mount Zion Baptist Church
Charlottesville, Virginia

completed, the steeple built, stained glass windows added, and a pipe organ installed. The pulpit and choir stand were changed to add a baptismal pool sometime between 1920 and 1927. A two-story addition was built on the southwest corner and radiators were added to the sanctuary when steam heat was introduced around 1929. A two-story addition that includes a pastor's study and kitchen was built on the northwest corner of the church between 1939 and 1949. Around 1948-1949 the basement was redecorated. During 1952-1959 new roof sheathing was put on, the basement was renovated, and a central office was added. In 1962, air conditioning was installed.⁷

Despite the alterations, however, Mount Zion Baptist Church remains essentially a late-nineteenth-century building. It also remains true to its mission to serve Charlottesville and its black community.

ENDNOTES

1. Interview with Walter Payne, member Mount Zion Baptist Church congregation, 22 October 1989.
2. Ibid.
3. Ibid.
4. Browne et al., Evaluation Report Mount Zion Baptist Church (N.p.; [1983]).
5. Joseph Berryhill, "Mount Zion Ready to Raise the Roof," The Daily Progress (Charlottesville, Va.), 16 March 1986.
6. Interview with Walter Payne, member Mount Zion Baptist Church congregation, 22 October 1989.
7. Mount Zion Baptist Church 100th Anniversary Publication (Charlottesville, Va.: N.p., [1967]).

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Mount Zion Baptist Church
Charlottesville, Virginia

STATEMENT OF SIGNIFICANCE

Mount Zion Baptist Church is significant for its association with the history of Charlottesville's newly freed African-Americans and their struggle to establish a viable community following emancipation. Constructed in 1883-1884 by a congregation founded in 1867, the church reflects the determination of blacks to participate in mainstream society but in a manner compatible with their own needs and aspirations. As residents of a town in which most activities and organizations were controlled by the dominant society, they needed a place that truly was their own. The church was that place. Mount Zion Baptist Church served as a house of worship, a social center, a theater, and the forum and general meeting house for the black community. Today it serves as a reminder of those early years of freedom and self-assertion, and continues to serve the community that built it.

HISTORICAL BACKGROUND

During the Civil War some black residents of Charlottesville began to assert their desire for independence from white authority. In 1864 black Baptists, both free and slave, petitioned the white Baptist church for dismissal from its segregated galleries and sought to establish their own congregations. The Delevan or First Baptist Church congregation was organized in 1864, followed by the Mount Zion Baptist Church members in 1867. The First Baptist Church members held their services in the Delevan Hotel, but demolished it in 1877 and began the construction of a church building that was not completed until 1884.¹

At first the people of Mount Zion met in each other's homes. Then Samuel White, one of the members, offered his house as a permanent meeting place. The group soon outgrew the house and in January 1875 assumed the payments on a lot adjacent to his home. The property fronted on Ridge Street and was the lot that the Delevan Church had contracted to buy before purchasing the old Delevan Hotel.² Mount Zion built a frame church building on this lot. In August 1876 the congregation contracted to purchase more land and about 1878, worked out an exchange with the widow of Samuel White so that the church owned two adjacent lots.³ Meanwhile the congregation enlarged the frame structure several times until 1883 when it was demolished and the brick church was erected.

According to local tradition, the present structure was built in 1878; however, contemporary newspaper accounts contradict that assertion. The Jeffersonian announced in its "Briefs" on August 24, 1883, that "the old Mount Zion Baptist

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Mount Zion Baptist Church
Charlottesville, Virginia

Church (colored) has been torn down, preparatory to the erection of a new building." On September 19, 1883, the newspaper reported that the "corner stone of Mount Zion Baptist Church was laid last Friday with Masonic ceremonies." On November 23, 1883, the paper announced that "The building of the new Mount Zion Baptist church is being rapidly pushed forward, and if weather conditions are favorable the roof will be on in a few days. They expect to occupy the basement in the spring."⁴ And on July 24, 1884, the newspaper report that "The first African Baptist Church of Charlottesville worshipped in the basement of their new church last Sunday."⁵ To further corroborate this later date, a mechanics lie on Mount Zion by G. A. Sinclair dated July 24, 1884, states that "George A. Sinclair, builder and subcontractor for the brickwork . . . on building lately erected by him . . . in which building such congregation now worships."⁶

Local tradition also ascribes the design of Mount Zion Baptist Church to George Wallace Spooner. It is known that George Wallace Spooner and Sons were listed as architects and builders in the 1888 city directory and that Spooner lived just down the street from the church. Spooner must have enjoyed a good local reputation because he and Harry P. McDonald were commissioned for the reconstruction of the Rotunda annex and interior after the fire at the university in 1895 but later lost the job due to construction problems.⁷

The importance of the church to the black community in Charlottesville, as in the nation, is well recognized. As one church historian wrote,

The church was the focal point of the black community. Practically all of the other activities and organizations of the town, with the exception of the lodges which were secret organizations, were limited to white people. In the church, however, the black men and women truly felt and indeed were free and independent.⁸

The churches organized immediately following the Civil War played an especially significant role in preparing the freedman for the new society being created. Many of the churches became educational centers or sponsored freedmen's schools. In addition, many churches served as forums for political speakers, thereby introducing freedmen to the world of politics. A black historian of the 1920s noted that "the church was the main factor in the progress of the Negro" because it served as a social center, a theater, and the forum and general meeting house of the black community.⁹ Even the white "Charlottesville papers of the time gave their full support to the Negro Churches for it was the churches which gave the colored people the leadership they needed. The fact that race relations in

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Mount Zion Baptist Church
Charlottesville, Virginia

Charlottesville were better than in other parts of the South was certainly due in part to the role Negro churches played in this leadership."¹⁰

The location of Mount Zion Baptist Church also suggests its importance in the history of Charlottesville. Ridge Street was a prominent residential area where both black and white families lived. In 1874 George Wallace Spooner lived just a few houses south of the church and William Brown, who is listed as the most affluent black in Charlottesville in 1870, and was a trustee of Mount Zion, lived just west of the church. The area to the north of Main Street and the church had been a small, predominately Irish settlement. Following the Civil War blacks moved into the neighborhood and it soon grew into an interracial community. This area became known as Vinegar Hill and continued to grow until by the early 1900s it was the center of social life of the black community as well as the heart of the black business district. During the 1960s urban renewal obliterated this community. Mount Zion Baptist Church is one of the very few structures left to remind us of a time when the blacks in Charlottesville, as well as in the rest of the country, were beginning their struggle for freedom and independence in a new society.

ENDNOTES

1. Mount Zion Baptist Church 100th Anniversary Publication (Charlottesville, Va., [1967]); Richard I. McKinney, Keeping the Faith: A History of the First Baptist Church, 1863-1980, in Light of Its Times (Charlottesville, Va.: First Baptist Church, 1981).
2. Albemarle County Deed Book 69-321, 8 January 1875, Albemarle County Courthouse, Charlottesville, Va.
3. Charlottesville City, Deed Book 7-41, 9 October 1894, Courthouse, Charlottesville, Va.
4. Vera Via, "Looking Back," The Daily Progress (Charlottesville, Va.), 12 March 1956.
5. Ibid., 24 March 1955.
6. Albemarle County Deed Book 84-55, Albemarle County Courthouse, Charlottesville, Va.

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7. The Magazine of Albemarle County History, 46 (May 1988): 45-47.
8. McKinney, Keeping the Faith, 59.
9. Altutheus Ambush Taylor, The Negro in the Reconstruction of Virginia (N.p. Association for the Study of Negro Life and History, Inc., 1926), 205.
10. Vera Via, "Looking Back," The Daily Progress, 12 March 1956, sec. 2, p. 10

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Mount Zion Baptist Church
Charlottesville, Virginia

Albemarle County. Deed Books 69-321 and 84-55. Albemarle County Courthouse, Charlottesville, Va.

Berryhill, Joseph. "Mount Zion Ready to Raise the Roof," The Daily Progress, Charlottesville, Va. 74 March 16, 1986.

Browne et al. Evaluation Report Mount Zion Baptist Church. N.p.: 1983.

Charlottesville City. Deed Book 7-41. October 9, 1894. Courthouse, Charlottesville, Va.

The Magazine of Albemarle County History 46 (May 1988): 45-47.

Mount Zion Baptist Church 100th Anniversary Publication. Charlottesville, Va.: N.p., 1967.

Payne, Walter, member of Mount Zion Baptist Church. Interview, October 22, 1989.

Taylor, Altutheus Ambush. The Negro in the Reconstruction of Virginia. N.p.: Association for the Study of Negro Life and History, Inc., 1926.

Via, Vera. "Looking Back," The Daily Progress. Charlottesville, Va. March 12, 1956.

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Mount Zion Baptist Church
Charlottesville, Virginia

Verbal Boundary Description: The nominated property comprises city lot 20 of section 29 in plat of city and is approximately 68 feet by 109 feet in size.

Boundary Justification: The boundaries are those associated with the church since its construction.

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Mount Zion Baptist Church
Charlottesville, Virginia

PHOTOGRAPH IDENTIFICATION

All photographs are of Mount Zion Baptist Church, Charlottesville, Virginia. The photographs were taken by Roberta C. Kerr in 1991, and the negatives are filed with the Department of Historic Resources Collection at the Virginia State Library and Archives, Richmond, Virginia.

1. Negative Number: **11155/1a**
View of east elevation, camera facing west
Photo 1 of 17
2. Negative Number: **11156/14**
View of south elevation, camera facing north
Photo 2 of 17
3. Negative Number: **11156/3**
View of south addition and bus station wall, camera facing west
Photo 3 of 17
4. Negative Number: **11156/7**
View of north addition and office building wall, camera facing west
Photo 4 of 17
5. Negative Number: **11156/11**
View of front entrance doors, camera facing west
Photo 5 of 17
6. Negative Number: **11155/12a**
View of original opening on side elevation of front tower, camera facing
south
Photo 6 of 17
7. Negative Number: **11156/17**
View of corbelling on front tower east elevation, camera facing west
Photo 7 of 17
8. Negative Number: **11156/5**
View of stepped corbel table on south east elevation, camera facing west
Photo 8 of 17

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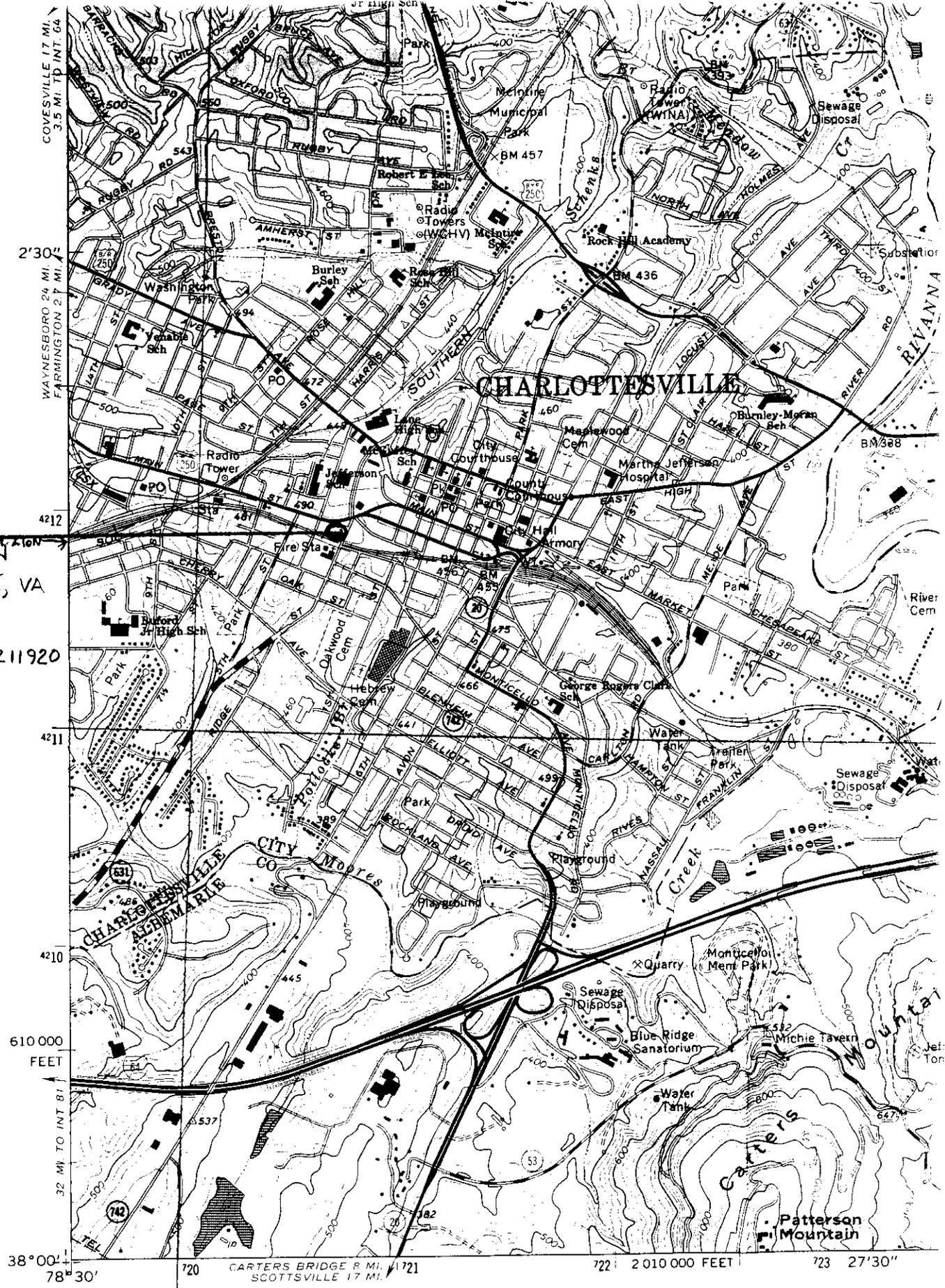
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Mount Zion Baptist Church
Charlottesville, Virginia

9. Negative Number: **11155/5a**
View of octagonal drum, camera facing southwest
Photo 9 of 17
10. Negative Number: **11157/24**
View of gallery stairs on north side of lobby, camera facing north
Photo 10 of 17
11. Negative Number: **11157/23**
View of sanctuary, camera facing west
Photo 11 of 17
12. Negative Number: **11157/5**
View of chamfered post, church sanctuary
Photo 12 of 17
13. Negative Number: **11157/6**
View of pews in sanctuary
Photo 13 of 17
14. Negative Number: **11157/8**
View of sanctuary and gallery, camera facing west
Photo 14 of 17
15. Negative Number: **11157/11**
View of sanctuary and gallery, camera facing west
Photo 15 of 17
16. Negative Number: **11157/10**
View of truss and chamfered bracket
Photo 16 of 17
17. Negative Number: **11157/15**
View of gallery pew
Photo 17 of 17

T. ZION
 ARTIST CHURCH
 CHARLOTTESVILLE, VA
 TM:
 171720640/4211920



(ALBERNE)
 5239 / NE

Mapped, edited, and published by the Geological Survey
 Control by USGS and USC&GS

Topography by photogrammetric methods from aerial photographs
 taken 1963. Field checked 1964. Revised from aerial
 photographs taken 1972. Field checked 1973

Polyconic projection. 1927 North American datum
 10,000-foot grid based on Virginia coordinate system, south zone

