

VLR-6/16/99 NRHP-8/5/99

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

OMB No. 1024-0018

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**

historic name Zion Poplars Baptist Church  
other names/site number VDHR File no. 36-5001

**2. Location**

street & number 7000 T.C. Walker Rd. (S.R. 629) not for publication N/A  
city or town Gloucester vicinity N/A  
state Virginia code VA county Gloucester code 073 Zip 23061

**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.)

M. Patton Hussen 6/30/99  
Signature of certifying official Date

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 \_\_\_\_\_

**5. Classification**

Ownership of Property (Check as many boxes as apply)

private

public-local

public-State

public-Federal

Category of Property (Check only one box)

building(s)

district

site

structure

object

Number of Resources within Property

Contributing    Noncontributing

  1            0   buildings

  2            1   sites

  0            1   structures

  0            0   objects

  3            2   Total

Number of contributing resources previously listed in the National Register   0  

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

**6. Function or Use**

Historic Functions (Enter categories from instructions)

Cat:   RELIGION  

Sub:   Religious Facility  

  FUNERARY  

  Cemetery  

  EDUCATION  

  School

_____	_____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: <u>RELIGION</u>	Sub: <u>Religious Facility</u>
<u>FUNERARY</u>	<u>Cemetery</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

**7. Description**

Architectural Classification (Enter categories from instructions)

MID-19TH CENTURY: GOTHIC REVIVAL

\_\_\_\_\_

\_\_\_\_\_

Materials (Enter categories from instructions)

foundation \_\_\_\_\_

roof METAL

walls Synthetics: Vinyl

\_\_\_\_\_

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)

- X 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.
- X C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield information important in prehistory or history.

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

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or 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, RELIGION  
ARCHITECTURE

Period of Significance 1894

Significant Dates 1894

Significant Person (Complete if Criterion B is marked above)  
N/A

Cultural Affiliation N/A

Architect/Builder Mr. FRANK BRAXTON

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

Acreage of Property 3.5

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	18	366620	4140020	2	_____	_____
3	_____	_____	_____	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: Dr. Natalie S. Robertson, Assistant Professor

Organization: Hampton University (Department of History) date August 1998

street & number: \_\_\_\_\_ telephone 757-727-5349 (O) 757-838-2756 (H)

city or town Hampton state VA zip code 23668

### 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 Herbert Brown, Sr., Robert Larrimore, Benjamin Bluford, Timothy Lewis, James Burrell (all Trustees of ZPBC)

street & number 7000 T.C. Walker Road telephone 804-693-4523

city or town Gloucester state Va zip code 23061

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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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**Zion Poplars Baptist Church  
Gloucester County, VA**

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Zion Poplars Baptist Church is located in a rural wooded setting on T.C. Walker Road (Route 629) just off Route 17, in close proximity to Gloucester Court House. The church, its attendant cemeteries, and a small non-contributing service building are situated south of Route 629. The church itself was moved approximately 110 feet, to its current location, when Route 629 was constructed in the 1930s. The church is executed in an eclectic gothic revival style, with both Victorian and classical detailing. For the most part, the church is quite simple, with the exception of an impressive entry tower and a marvelously carved sanctuary.

The core of the building is roughly rectangular in plan, measures approximately 45 by 30 feet, with a projecting central tower entrance. The building is frame, and it is treated with synthetic siding. The original portion has a steeply pitched, standing seam metal gable roof (tin replaced the original material when a hurricane damaged the roof in 1954). A major addition to the rear of the original portion, added in 1958, is also frame but with a lower, less steeply pitched standing seam gable roof. A smaller addition to the rear of the first addition is masonry block with an asphalt shingle gable roof. The additions house an office, kitchen, and a meeting room. These auxiliary spaces, all finished in late 20th century materials, can be accessed from within the main body of the church, as well as from the exterior.

The church is built on a brick foundation with a cement cornerstone, in the front left corner of the foundation, inscribed "Zion Poplars Baptist Church 1894." The original portion of the building is three bays deep, each bay accentuated by a tall, narrow, modified lancet stained glass window. South of the second bays of the east and west elevations, are later, exterior brick squared chimney flues which extend upwards to a point roughly half the height of the roof.

A central entrance tower of four telescoping sections topped by a pyramidal spire with flaring eaves dominates the facade. The spire is centered on the church's gable front which has synthetic siding below the pedimented gable and wooden diamond shingles within. The horizontal member of the

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pediment ties into a band dividing the tower's first and second sections. Other sections of the tower are set off by a wooden shingled pent roof echoing this band. In the lowest section of the tower, there are stained glass windows on the west and east elevations and an entrance on north elevation. The entrance is slightly above grade and accessed by a small flight of steps and a ramp.

The entrance is via double leaf paneled wooden doors, augmented by double leaf glass and metal storm doors. The entrance is flanked by fluted pilasters, which, along with brackets, support a small gabled overhang. This gabled overhang telescopes back three levels to a triangular stained glass window that reads "ZION POPLARS BAPTIST CHURCH, 1866-1975." Each telescoping pediment is articulated by modest dentils; the entire assemblage has a carved vergeboard at the fore. Above the entrance, but still within the first section of the tower, is a small wooden tablet that is flanked by heavy molding and topped by a pediment upon which is carved "ZION POPLARS BAPTIST CHURCH."

The tower's second section is clad in diamond shingles to match the building's gable. All three exterior elevations of this section have a projecting pediment. On the west and east elevations, the pediment caps a single lancet shaped 2/2 double hung window. The pediment caps a pair of similar windows on the north elevation.

The third section of the tower reaches the height of the gable roof of the building. Like the second section, it is also covered in diamond shingles. On the north, west, and east elevations are pediments capping centrally placed lancet shaped louvers.

The fourth and final section of the tower is covered in recessed panels constituting a series of squares below lancets, a pattern that repeats on the interior of the sanctuary. This section's north, south, and west elevations have a centrally positioned rectangular louver. A shingled pyramidal hip spire with flaring eaves caps the tower. All four elevations of the spire have projecting pedimental 'dormers'

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clad in the pediment with diamond shingles with sawn vergeboards and capped by finials

Principal access to the interior of the church is via the central tower that houses a small vestibule. The vestibule leads to the nave. Flanking the entrance to the nave are two stairs that lead to the gallery.

The church interior has a gallery on three sides supported by square chamfered posts that extend to the ceiling. Below the gallery, the posts have decorative sawn brackets and, in some cases, iron light fixtures. The gallery rail is jigsawed balustrade. The gallery sports two rows of pews on each side, facing the interior of the church. There is a chair rail belting the entire gallery with vertical beaded paneling below it. On the north side of the church, a small post with a spherical finial interrupts the balustrade. Here, the two stairs ascend from the vestibule to the gallery landing, and a third short stair rises between them to a door leading to a storage space above the vestibule. On the east side the gallery extends the length of the interior. However, the west side gallery is short one bay, to allow for an unobstructed choir space below. Three brass chandeliers hang from the flat ceiling along the center beam. The ceiling itself is diagonally laid beaded board.

The nave is laid out with two side aisles. Gently curving, handsome oak pews face the sanctuary. On the west section, the pews stop short of a choir space which is equipped with an upright piano and is slightly elevated with chairs set off from the sanctuary area with a low curtain.

The sanctuary dominates the interior. It is partially contained in the projecting squared "apse" and spills out into the central rectangular volume at a width of the central section of pews. The rear wall of the main space within this central section width, as well as the apse itself, is differentiated by its lack of the ubiquitous white paint (it is stained pine) and by its intricate carving.

The sanctuary portion of the south interior wall has a double band of paneling consisting of a lower

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band of rectangular panels and an upper band of taller lancet panels of the same width. Interspersed between these lancet panels are carved ornaments. A cornice of dentils articulates the entire wall. Below the paneled section is molding with dentils and vertically beaded board below.

The center of the sanctuary, leading from the main volume into the apse, is a magnificent cased opening with heavily fluted squared pilasters supporting the articulated and intricately carved gable roof shape of the sanctuary. This gable is articulated on the wall of the main volume of the church in a sort of decorative king post truss. The inclined members, tie beam and king post, are fluted. The inclined members and the tie beam are further accentuated by the addition of dentils and brackets. The apex of the truss is squared off where it meets the plane of the ceiling of the nave, and it projects from the wall plane but is tied in with the molding and dentils course that tops the wall plane.

Flanking the pilasters are two doors topped by a decorative element echoing the king post motif executed in heavy molding. In the rear of the sanctuary is a triptych of lancet shaped stained glass windows cased in heavily carved molding.

The interior of the church exhibits extraordinary workmanship that is in immaculate condition. The intricate patterns that adorn the wood paneling and trim in the sanctuary, and those of the wood balustrades that enclose the gallery, were designed and hand-carved by Mr. Frank Braxton, a former slave.<sup>1</sup> Some of Mr. Braxton's descendants currently attend Zion Poplars Baptist Church.

Also on the grounds are a contributing cemetery, a non contributing cemetery, a non contributing shed, and the contributing poplar grove.

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**Statement of Significance**

Before Zion Poplars Baptist Church was constructed, its original members met first under the seven united poplar trees, four of which still stand on the church grounds. They utilized the seven united poplar trees as a sanctuary for worship. Using trees and wooded areas as sanctuaries was an African-inspired cultural tradition that served religious and social purposes in the New World. Because Zion Poplars developed out of this heritage, it is connected to a pattern of events relative to the development of independent Black churches the South, making the church eligible for placement on the National Register under Criterion A. Its distinctive exterior and interior architectural characteristics qualify the church for placement on the National Register under Criterion C.

The magnificent edifice known as Zion Poplars Baptist Church developed out of an African-influenced religious practice known as a "brush arbor." The term "brush arbor" denotes a clandestine religious meeting held in wooded areas, or in remote cabins in wooded areas.<sup>2</sup> Wooded areas, or thick brush, represented the best places for religious meetings because they offered African-descended peoples a safe haven for communicating with God. Throughout the South, Blacks were prohibited, by law from gathering in large numbers in order to give, or receive, educational or religious instruction. In Virginia, for example, an 1804 statute, of The Statutes at Large of Virginia, prohibited slaves from assembling for religious purposes, unless they were attending church with their white masters or with a white family.<sup>3</sup> As a consequence of the 1831 rebellion staged by Nat Turner, a self-styled preacher from Southampton, Virginia, the General Assembly of Virginia legislated Acts 1831-32 which prohibited Black or mulatto persons, slave or free, from assembling slaves, in the day or night, for the purpose of giving them religious or educational instruction.<sup>4</sup>

It is important to note that when one speaks of "the Black Church," one is not referencing a building constructed for religious purposes. Rather, the Black Church encompasses a people and their

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religious worldview and practices, many of which are rooted in west African cultural traditions. For example, brush arbors not only served as safe havens for worshippers, but trees, bushes, or vines functioned as sanctuaries for praying, healing, religious sacrifice, and purification.<sup>5</sup> In keeping with many west African religions, Blacks' African-derived worldview included a respect for the natural elements, such as trees and bushes, among which spirits were thought to reside. It was out of this African-inspired idea that Zion Poplars Baptist Church was born.

Zion Poplars' founding mothers and fathers chose seven poplar trees, four of which are still extant on church grounds, as their sanctuary because of the manner in which they united to form one base. This natural formation was viewed as an awesome act of nature and, by extension, of God. The seven poplar trees, therefore, were considered to be sacred, hence the inclusion of the word "Zion" in the name of the church. In the African-Baptist worldview, Mount Zion was the sacred place where God met with his people. In the case of the Zion Poplars Baptist Church, the seven united poplar trees constituted a kind of "Zion" or a sacred place that was reserved for worshipping God. Literally and figuratively, the history of Zion Poplars Baptist Church is rooted in the seven united poplar trees. The four surviving poplar trees constitute a contributing site that continues to hold spiritual and historic significance for current members of the church.

Brush arbors, as a religious practice, preceded the construction of churches. Like most African-Americans, the founding mothers and fathers of Zion Poplars Baptist Church had religion before they had access to a church. Built in 1894, Zion Poplars Baptist Church stands in a rural setting on T.C. Walker Road. In the 1930s, when T.C. Walker road was constructed, the church was moved back approximately 110 feet from that road. Located to the south of the church are two cemeteries. The first cemetery, referred to as the Old Cemetery by current members of the church, dates to the nineteenth century. This site contributes to the history of Zion Poplars, insofar as some of the early pastors, deacons, and congregants, such as William Booth, are interred in that cemetery. Jeff Booth, a descendant of William Booth, hand-crafted the communion table that rests in the sanctuary of the

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church. Mr. Joshua Brown, an early congregant who was a soldier in the Union Army during the Civil War, is also interred in that cemetery <sup>6</sup> (Two of his descendants, Mr. Herbert Brown, Sr. and Mr. Isaiah Brown, are current members of Zion Poplars Baptist Church.)<sup>7</sup>

The second cemetery, called the New Cemetery, dates to 1964, making it a noncontributing site. At the rear of the New Cemetery, and gracing the southern boundary of the grounds, stand the four Poplar trees for which the church was named. To the rear of the church is a noncontributing service building.

Zion Poplars attracted congregants who traveled from miles around to attend the church. Mrs. Rose E. Norton, who was a member of Zion Poplars, and a Hampton Institute graduate, who documented the early history of the church, wrote that, "Blacks would walk long distances to attend Zion Poplars. When they reached Carter's Corner, located in the vicinity of Zion Poplars, they dusted off their shoes and adjusted their attire before they entered the church."<sup>8</sup> Many of the early congregants walked to Zion Poplars in their bare feet while others reached the church via boat and ferry which they used to cross Shell Landing Creek in Ware Neck.<sup>9</sup> Attending Zion Poplars Baptist church was an important event in the lives of the early congregants because the church afforded them the freedom to worship in accordance with their own African-Baptist worldview and practices.

Concomitant with the history of independent Black Churches, Zion Poplars Baptist Church was a multifunctional institution, serving the spiritual, educational, and economic needs of its members.<sup>10</sup> Reverend Samuel Harden, Zion Poplars' first ordained pastor, impressed upon Zion Poplars' congregants the need for spiritual and intellectual advancement, which they welcomed enthusiastically.<sup>11</sup> Reverend Harden and Charles McLaws, a member of the church, gave instruction in reading, writing, and arithmetic to church members. Zion Poplars, therefore, provided Blacks with educational services that, in many cases, the larger society refused to provide.

Zion Poplars Baptist Church is a microcosm for comprehending the historical, social, and cultural

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factors that contributed to the development of independent Black churches in the South. Architecturally, the church stands as an excellent example of the mid-19th-century gothic revival style. The plan and massing of the building are simple. However the tower and sanctuary are vernacular interpretations of the gothic revival style with classical elements. The tower and sanctuary echo similar motifs, such as lancet shaped panels and windows, and small scaled dentil courses. The church history holds that most of the design was produced and executed by Frank Braxton, a former slave. The design is striking and the craftsmanship in execution is masterful. It is all the more significant for the high degree of integrity.

As a microcosm, therefore, Zion Poplars Baptist Church has contemporaneous didactic value for members of the greater community, students, and tourists.

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<sup>1</sup>William E. Montgomery, Under Their Own Vine and Fig Tree: The African-American Church in the South, 1865-1900 (Baton Rouge: Louisiana State University Press, 1993), 34.

<sup>2</sup>Samuel Shepherd, ed., The Statutes at Large of Virginia... III (1792-1808), 108, 124. Contained in the Inventory Of The Church Archives Of Virginia. Prepared by The Historical Records Survey of Virginia. Division of Professional and Service Projects. Works Projects Administration. Sponsored by The Virginia Conservation Commission on Negro Baptist Churches in Richmond, Virginia. The Historical Records Survey of Virginia (June 1940), xi.

<sup>3</sup>A Collection of Acts of the General Assembly of Virginia (Richmond), pp. 20, 120. Contained in the Inventory Of The Church Archives Of Virginia. Prepared by The Historical Records Survey of Virginia. Division of Professional and Service Projects. Works Projects Administration. Sponsored by The Virginia Conservation Commission on Negro Baptist Churches in Richmond, Virginia. The Historical Records Survey of Virginia (June 1940), iv.

<sup>4</sup>John S. Mbiti, Introduction to African Religion (London: Heinemann Educational Books, 1991), 174. See also Mechal Sobel Trabelin' On: The Slave Journey to an Afro-Baptist Faith (Westport, Connecticut: Greenwood, 1979), 9.

<sup>5</sup>Mr. Isaiah Brown, Deacon in Zion Poplars Baptist Church, interview by Dr. Natalie S. Robertson, Gloucester (Ware Neck), Va., 6 October 1998. Oral statement.

<sup>6</sup>Mr. Herbert Brown, Sr. is the chairman of the Board of Trustees and Mr. Isaiah Brown is the chairman of the Deacons at Zion Poplars Baptist Church.

<sup>7</sup>Rose E. Norton, "The Church History, 1866-1996" (130th Anniversary), n.d. This history of Zion Poplars Baptist Church was constructed by Rose E. Norton who served as the historian for Zion Poplars for twenty-two years.

<sup>8</sup>Ibid.

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<sup>9</sup>Mrs. Mary B. Norton, Deaconess in Zion Poplars Baptist Church, interview by Dr. Natalie S. Robertson, tape recording, Gloucester (Ware Neck), Va., 13 March 1998. Tape is located in the archives of the author.

<sup>10</sup>For more information concerning the Black Church as a multi-functional institution, see C. Eric Lincoln and Lawrence H. Mamiya, The Black Church in the African American Experience (Durham: Duke University Press, 1990), 52-53, 110.

<sup>11</sup>Rose E. Norton, "The Church History, 1866-1996" (130th Anniversary), n.d.

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A Collection of Acts of the General Assembly of Virginia (Richmond), Contained in the Inventory Of The Church Archives Of Virginia. Prepared by The Historical Records Survey of Virginia. Division of Professional and Service Projects. Works Projects Administration. Sponsored by The Virginia Conservation Commission on Negro Baptist Churches in Richmond, Virginia. The Historical Records Survey of Virginia (June 1940), iv.

Brown, Mr. Isaiah ,Deacon in Zion Poplars Baptist Church, interview by Dr. Natalie S. Robertson, Gloucester (Ware Neck), Va., 6 October 1998. Oral statement.

Lincoln, C. Eric and Lawrence H. Mamiya, The Black Church in the African American Experience (Durham: Duke University Press, 1990).

Mbiti, John S. Introduction to African Religion (London: Heinemann Educational Books, 1991),

Montgomery, William E. Under Their Own Vine and Fig Tree: The African-American Church in the South, 1865-1900 (Baton Rouge: Louisiana State University Press, 1993),

Norton, Mrs. Mary B. Deaconess in Zion Poplars Baptist Church, interview by Dr. Natalie S. Robertson, tape recording, Gloucester (Ware Neck), Va., 13 March 1998. Tape is located in the archives of the author.

Norton, Rose E. "The Church History, 1866-1996" (130th Anniversary), n.d

Shepherd, Samuel ed., The Statutes at Large of Virginia... III (1792-1808), 108, 124. Contained in the Inventory Of The Church Archives Of Virginia. Prepared by The Historical Records Survey of Virginia. Division of Professional and Service Projects. Works Projects Administration. Sponsored by The Virginia Conservation Commission on Negro Baptist Churches in Richmond, Virginia. The Historical Records Survey of Virginia (June 1940), xi.

Sobel, Mechal Trabelin' On: The Slave Journey to an Afro-Baptist Faith (Westport, Connecticut: Greenwood, 1979)

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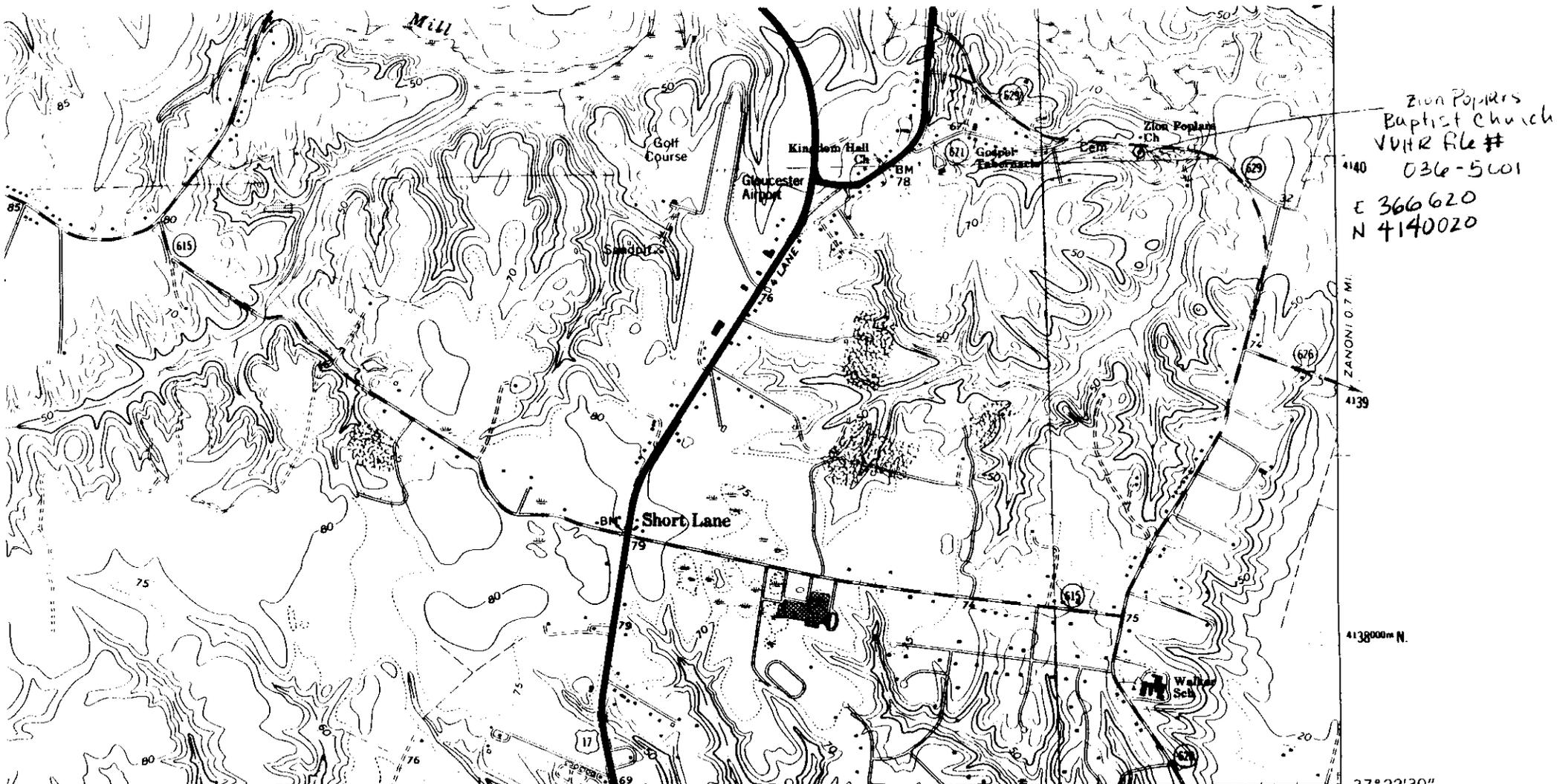
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**Boundary Description**

According to the tax map, Zion Poplars Baptist Church is listed as two parcels of land (#32-238 and #32-236A).

**Boundary Justification**

The boundary includes all land historically associated with the church which is still in its ownership.



Zion Poplars  
Baptist Church  
VDR File #  
036-501  
E 366620  
N 4140020

CLAY BANK) 5658 I SE  
SCALE 1:24000  
0 1 MILE  
3000 4000 5000 6000 7000 FEET  
0 1 KILOMETER  
INTERVAL 10 FEET  
REPRESENT 5-FOOT CONTOURS  
VERTICAL DATUM OF 1929

ROAD CLASSIFICATION  
 Heavy-duty ——— Light-duty - - - - -  
 Medium-duty ——— Unimproved dirt - - - - -  
 U.S. Route ○ State Route



**GLOUCESTER, VA.**

37076-D5-TF-024

1965  
PHOTOREVISED 1986  
DMA 5658 I NE-SERIES V834

Revisions shown in purple compiled in cooperation with Commonwealth of Virginia agencies from aerial photographs taken 1982 and other source data. This information not field checked. Map edited 1986

(ACHILLES)  
5758 N SW

