

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 an 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 Trinity Episcopal Church

other name/site number N/A

2. Location

street & town 124 North Mulanix Street N/A not for publication

city or town Kirksville N/A vicinity

state Missouri code MO county Adair code 001 zip code 63501

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)

Mark A Miles Nov 14, 2007  
Signature of certifying official/Title Mark A. Miles/Deputy SHPO Date

Missouri Department of Natural 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 certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

- 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:) \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Trinity Episcopal Church  
Name of Property

Adair County, MO  
County and State

**5. Classification**

**Ownership of Property**  
(check as many boxes as apply)

**Category of Property**  
(check only one box)

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

- private
- public-local
- public-State
- public-Federal

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

Contributing	Noncontributing	
1	1	buildings
0	0	sites
0	0	structures
0	0	objects
1	1	Total

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

**Number of contributing resources previously listed in the National Register**

N/A

None

**6. Function or Use**

**Historic Function**  
(Enter categories from instructions)

RELIGION/religious facility  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Function**  
(Enter categories from instructions)

RELIGION/religious facility  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Bungalow/Craftsman  
\_\_\_\_\_  
Gothic Revival  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation Concrete  
walls Brick  
Stone  
roof Ceramic Tile  
Asphalt  
other Wood  
Glass

**Narrative Description**

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

See continuation sheet(s) for Section No. 7

Trinity Episcopal Church  
Name of Property

Adair County, MO  
County and State

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Narrative Statement of Significance**

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

**9. Major Bibliographical References**

**Bibliography**

(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 # \_\_\_\_\_

**Areas of Significance**

(enter categories from instructions)

**Architecture**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1917

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1917

\_\_\_\_\_  
\_\_\_\_\_

**Significant Persons**

(Complete if Criterion B is marked above)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Dunbar, Irwin, architect

\_\_\_\_\_  
\_\_\_\_\_

**Eggert and Russell, contractors**

See continuation sheet(s) for Section No. 8

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University Truman State University
- Other Name of repository:

Trinity Episcopal Church, Kirksville MO

Archives of the Diocese of Missouri, St Louis, MO

See continuation sheet(s) for Section No. 9

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Name of Property

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County and State

## 10. Geographical Data

Acreeage of Property less than one acre

### UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 1/5 5/3/5/7/6/7 4/4/4/9/5/2/4  
Zone Easting Northing

2 / / / / / / / / / / / / /  
Zone Easting Northing

3 / / / / / / / / / / / / /  
Zone Easting Northing

4 / / / / / / / / / / / / /  
Zone Easting Northing

### Verbal Boundary Description

(Describe the boundaries of the property.)

Property Tax No.

### Boundary Justification

(Explain why the boundaries were selected.)

See continuation sheet(s) for Section No. 10

## 11. Form Prepared By

name/title Cole Woodcox  
organization Truman State University date 20 September 2007  
street & number 616 East Harrison Street telephone 660.665.3864  
city or town Kirksville state MO zip code 63501

### 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

name/title Corporation of the Diocese of Missouri  
street & number 1210 Locust Street telephone 314.231.1220  
city or town St. Louis state MO zip code 63103

**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 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 Reductions Projects (1024-0018), Washington, DC 20503.

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## National Register of Historic Places Continuation Sheet

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**Trinity Episcopal Church  
Adair County, MO**

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### SUMMARY DESCRIPTION STATEMENT

Trinity Episcopal Church, located at 124 North Mulanix Street, Kirksville, is a representative example of an early twentieth-century church constructed in an eclectic style: it combines Craftsman style detailing with design guidelines popularized by the Cambridge Camden Society in the nineteenth century. Designed by local architect Irwin Dunbar in 1916 and constructed in 1917, Trinity is a one-story, asymmetrical brick building set over a raised basement. Erected on the site of an earlier Trinity Episcopal Church (1870), the 1917 Trinity is the second oldest building in Kirksville, Missouri in continuous use as a church. The building measures approximately 37 by 67 feet. Its longitudinal axis is oriented north-south, parallel with Mulanix Street. The building's west or main elevation is on Mulanix Street. The church has a two-part vertical organization: a stone watertable separates the raised basement from the first floor. The Craftsman style is evident on both the exterior and interior. The church's horizontality is emphasized by its gable roof, stone watertable and clustered windows that create bands. The deep eaves, purlins, rafters, and rough brick are among the Craftsman elements on the exterior. The interior presents extensive use of black walnut woodwork in the nave. The impressive ceiling trusses in the nave bring together Craftsman and Gothic Revival aspects (the simple, box shapes of the former and the desire for an exposed beamed ceiling in the latter). The Gothic features espoused by the Cambridge Camden Society during the nineteenth century for use in Episcopal churches are much in evidence: namely, the side-entrance to the building through a porch and the lancet and four-centered arch windows on the exterior. The four-centered arch windows are a simplification of Perpendicular Gothic that works well with the rectilinear Craftsman features. The interior arrangement of the nave and chancel are entirely in keeping with the recommendations of the Cambridge Camden Society: a center aisle, visible partition between the nave and sanctuary, a deep chancel, and a communion rail.

Alterations to Trinity's exterior have been restricted to the east elevation where a flat roof and brick parapet were replaced with a shed roof in 1998-1999. This change was to a rear façade that overlooks a garden, shed (non-contributing building) and utility pole. The two primary facades, the west and north elevations, retain all their 1917 qualities. And on the interior, the arrangement, materials and furnishings of the nave and chancel, the focal public spaces, are essentially untouched. Because the building is in good condition, Trinity successfully conveys its historic architectural significance. Moreover, having preserved its location, setting, design, workmanship, feeling, and most of its original features Trinity Episcopal Church has conveys its architectural significance and eligibilty for listing in the National Register of Historic Places.

### NARRATIVE DESCRIPTION

**SETTING** Trinity Episcopal Church is located two blocks east of the Adair County Courthouse (1898) in a residential neighborhood populated with late nineteenth and early twentieth-century houses with some modern infill. A contemporary brick church (1971) stands directly across Mulanix Street from Trinity. Situated on two lots in the northwest corner of the

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block, Trinity sits on the corner of Mulanix and Harrison streets. Mulanix Street has its original brick pavers; Harrison Street is asphalt. Concrete sidewalks stretch the length of the property's west and north boundaries. The site's grade was raised during construction of the church in 1917 by approximately eighteen inches. As a consequence, the church is slightly higher than the surrounding buildings and streets. The site tapers over a run of 110 feet along the north side and over a run of 130 feet long the west boundary back to the original grade retained by the neighboring structures. The church's entrance and primary elevation face west (Mulanix Street) and a secondary elevation faces north (Harrison Street). A small garden shed (a non-contributing building) is located on the nominated property and sits just southeast of the church. Mature trees, yews and boxwood hedges surround the building.

**EXTERIOR** Trinity Episcopal Church is a tightly massed structure. Only the narthex tower and sacristy break forward dramatically from the mass. The transepts, one on the east elevation and the other on the west, project from the wall plane by a foot. The result is subtle and makes the transepts appear notional. At the roof level, however, the transepts are more dramatic. The front gables, width of the bargeboards and depth of the eaves make a forceful interruption in the horizontal impression created by the rest of the building.

The superstructure rests on a concrete foundation six-feet high and ten-inches thick. The walls are structural clay tile covered by a brick veneer set in running bond. A chamfered stone watertable is set above the seventeenth course of brick and encircles the west, north and east sides of the building. A brick soldier course replaces the watertable on the south elevation. From ground level, the walls rise fourteen feet to a wooden frieze, cornice, deep eaves, show rafters -- curved and with a notch cut into the rafter tails to accommodate rain gutters -- and bargeboards. Three purlins set on brick corbels are displayed in each of the building's four gable ends. These provide visual rather than structural support to the bargeboards. Instead, rafter lookouts support the bargeboards in the gable ends. The English-tiled roof is cross gabled with gable ends placed over the nave, transepts and chancel. The roof has open valleys where the gables intersect.

The fenestration for the first floor is a mixture of lancet windows and septipartite and pentapartite windows set in four-centered arch openings. Each lancet window is horizontally pivoted, as are the central lights in the four-centered arch windows. Furthermore, all windows on the first floor are cream colored translucent streaky glass set in a lattice pattern. A thin green streaky glass border encloses each stained glass window. All windows in the narthex, nave and chancel are lead-came. A few show signs of buckling but are in good condition. Both the lancet windows and four-centered arch windows sit on stone sills that protrude from the wall plane. A single rowlock arch with stone blocks set at the impost and the keystone surmounts the lancet windows. The four-centered arch windows have a double rowlock arch with stone imposts and an over-sized keystone. The impost stones and the rowlock arches are flush with the wall plane. By contrast, the keystones obtrude from the wall.

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**WEST ELEVATION** The main elevation faces west and is organized into five bays, each of which articulates a unit of the church's interior. Moving from north to south these units are the staircase, narthex, nave, transept, and chancel. On the first floor, openings correspond with each bay: a single lancet window in the staircase bay; paneled double-leaf arched doors in the narthex; three lancet windows in the nave unit; a large four-centered arch of seven lights is set in the transept; and two lancet windows in the chancel. The last of these lancet windows, the southernmost, is blind.

The basement is illuminated by a combination of rectangular (22 ½ x 31) and square (29 x 29) top-hinged casement windows set in deep reveals. Most of the basement windows are original and contain frosted glass with a lattice pattern. Some have been replaced with clear glass. The basement windows are placed directly beneath the windows on the main floor, including the two windows in the sides of the narthex tower. The basement's rectangular windows are in line with the main floor's lancet windows. Two square windows are set in the basement beneath the four-centered arch window. This pattern of vertically paired fenestration holds for the west and east elevations. The west elevation has a total of ten windows on the basement level and nine on the main floor.

From the Mulanix Street sidewalk, two flights of stairs lead to the church's main entrance: a straight-run of three stairs, a landing, and a flight of six stairs set between brick piers capped with limestone coping. This second flight of stairs set within piers lead to a landing in front of the main entrance.

Three distinctive features stand out on the west elevation – the cornerstone, the narthex tower and the transept.

The corner stone, laid in May 1917, is located above the watertable in the northwest corner of the building. Because of this placement, facing the intersection of Mulanix and Harrison streets, the stone has high visibility from the street and sidewalk. "Trinity Episcopal Church" and "A.D. 1917" are cut into the stone.<sup>1</sup> A cross is placed in each of the stone's four corners.

The narthex tower is the west façade's principal feature. The tower is in proportion with the rest of the structure but is certainly shorter than one might expect. It rises from its base to a height of 22 feet. Nonetheless, the tower adds considerable volume to the church's otherwise compact almost two-dimensional exterior. The tower is divided into four vertically stacked sections. The basement section, set beneath the watercourse has a rectangular window on its south and north elevations. The stairs constitute the basement's west elevation. The second, third and fourth sections of the narthex tower are separated by a cornice and a stone stringcourse. The second stage of the tower is dominated by stone quoins surrounding the red double-leaf arched doors.

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<sup>1</sup> The church was consecrated in November 1917.

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The voussoirs in the door surround form a three stepped arch that echoes the stepped pediment at the top of the tower. The keystone supports the base of a cross which breaks through the cornice. A single lancet window features in each side wall of the tower at this stage. Contemporary reproduction lights flank the doors. On either side of the main entrance are two stone blocks, each bearing a cross in low relief. These blocks are set flush with the tower's corners. The stone cyma reversa cornice sits atop these blocks. The third stage is a wide band of brick with stone quoins. This stage is embellished with a prominent stone cross in high relief set directly above the main entrance. A stone string course caps this level. The fourth stage is a stepped pediment topped with limestone coping. The narthex has a flat roof. The interior face of the parapet is stuccoed from the coping down to the flashing.

A wide transept constitutes the final distinguishing feature on this elevation. The low-pitched gable together with the size of the four-centered arch window and the increased area of brick give the transept a strong presence. The transept also features the raked frieze, cornice, eaves, purlins, lookouts and bargeboard described above.

**NORTH ELEVATION** The north elevation faces Harrison Street. The highlight of this façade is the four-centered arch window with seven lights. This is the largest of the four windows of this type in the church. At the basement level, two square windows in deep reveals sit directly below the main floor's four-centered arch window. A rectangular window is set on either side of the paired rectangular windows in the basement, making four window total for the basement's north elevation. At the roof level, the gable, bargeboard, rafter lookouts, purlins, corbels and raked frieze are described above.

**EAST ELEVATION** The east elevation faces a wide lawn, mature trees and the church's meditation garden. The garden lies between Trinity and the church's vicarage next door. Two sets of three lancet windows look onto the garden. A third four-centered arch window of seven lights marks the location of the transept. The transept breaks forward slightly. As on the west elevation, the transept's importance is stressed by the prominent gable. At this point the church's rectangular footprint shifts abruptly to follow additional functions. First, a narrow concrete straight-run staircase leads down to the undercroft in the basement. A parallel wooden straight-run staircase leads up to the sacristy. A door, set at the level of the watertable, leads into the sacristy. There is no ornamental door surround, only a steel lintel. The exterior of the sacristy, a square room on the south-east corner of the church, originally had a parapet and flat-roof structure that recalled the narthex tower on the west façade. The sacristy tower had a simplified form, viz., no stepped pediment but a brick parapet above a stone cavetto cornice. The flat roof and parapet have been replaced with a shed roof that begins on the gabled roof above the chancel and extends over the sacristy's original cavetto cornice; the projection of shed roof mirrors the original eave depth found on all four elevations. The sacristy has two square headed sash windows on this elevation. These windows are double-hung 1/1. Rectangular frosted glass windows are set beneath these in the basement, for a total of ten windows at the basement level



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on this elevation.

**SOUTH ELEVATION** The least ornamented of the facades, the south elevation is an almost uninterrupted brick wall. The wall plane's sole disruption is a slightly projecting brick chimney breast that accommodated the flues from the furnace room and the sacristy. The chimney breast runs from the furnace room up to the roof line. On its east side, three small stone amortizements facilitate the breast's narrowing. On the main level there are two windows: a square-headed sash window for the sacristy and a small four-centered arch window of five lights set on a stone sill that illuminates the chancel. At the basement level, a square glass-block window is set directly below the sacristy window. This window replaced a metal-clad opening for the coal chute. Two rectangular windows are also at the basement level on this elevation. However, both were closed years ago with wooden inserts and ventilation fans. The original shape and profile were maintained. The breaker panel, entry point for the building's electrical system, is also on this elevation.

### INTERIOR

**BASEMENT** The basement's load bearing walls are original plaster over concrete. The non-load bearing walls are of frame construction. The lower level of the church contains: the undercroft – a large multi-purpose room; a nursery; bathroom; storage closet (originally this was a second bathroom); a kitchen; a brick-enclosed furnace room; and a classroom. This last space was originally the church's coal room. Adjacent to the furnace room, all of the coal room's walls are made of concrete. A dogleg staircase from the narthex tower enters this space on the north side as does a second staircase, straight run, from the exterior on the east side. All rooms in the basement are illuminated by either the square or rectangular single light windows indicated in the description of the exterior. The window and door cases are wooden and original. The floors, ceilings and lighting are not original and date from the undercroft and kitchen's remodeling in 1959.

**MAIN FLOOR** The main floor contains the spaces most directly connected with the building's religious function. This floor consists of the narthex, staircase, nave, chancel, and sacristy.

The narthex is a square room eight and a half by eight and a half feet and twelve feet in height. The 1917 floor is made out of  $\frac{3}{4}$  by  $\frac{3}{4}$  inch white and dark brown unglazed tiles laid in cement mortar. A brown hexagonal tile Greek cross is set in a white hexagonal tile ground in the center of the room. Square brown and white tiles set in a meander pattern create a broad border for the room. The main entrance to the church is on the west wall. A lancet window is set in the south wall and another in the north wall. The original 1917 wooden door and window surrounds remain. A doorway in the north wall leads directly to the staircase. In the east wall, double doors divided into five panels open into the nave. The walls and ceiling are sheetrock replacing

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water damaged plaster. Two non-structural beams with knee braces are on the ceiling. These date from a 2005 narthex renovation. The room also holds a 1917 coat rack made for the church.

The stairwell, which opens directly into the nave, holds a dogleg staircase built around a narrow pier with a wooden cap.

The main body of the church consists of two spaces that open into each other: the nave and chancel. Both the floor level and the ceiling create divisions between these two spaces. A stair located at the intersection of the transept and chancel divides the nave from the chancel. This distinguishes the functional space in these two open areas. The stair elevates the lectern, pulpit, organ and altar from the primary seating area. Above, the ceiling is the room's most striking feature. It is supported by three large Pratt trusses cased in black walnut. These beams are structural and support the weight of the tile roof. Paralleling the shift in the floor level, the shape of the ceiling changes as well. The roof over the nave is a gabled and covered with a decking of stained black walnut. Over the chancel, however, the ceiling changes to a gambrel roof. This creates a marked break between the two contiguous spaces. The truss that marks this change in roof types suggests a chancel arch separating the nave and sanctuary.

In the nave, original pews provide seating for 100 people and are set on either side of a central aisle which runs the length of the nave. The walls are white plaster laid over hollow tile. The window surrounds are stained walnut and each surround consists of a molded apron (*it's not flat*), molding, stool, stop and a molded casing that follows the outline of the lancet window it encloses. The lancet windows are lead-came stained glass, cream colored streaky glass set in a lattice pattern enclosed within a thin green streaky glass border. A plain, protruding, wide frieze with a shallow cornice molding runs around the room.

The chancel is set slightly higher than the nave and contains the building's most complex subdivisions of space in order to accommodate liturgical functions. On the east wall, below the communion rail, are a shallow alcove that holds a white walnut pew with a triangle set in the end (made in 1874 for the original Trinity Episcopal Church, it is one of three such pews placed in chancel), and a five-paneled door to the sacristy. The door to the sacristy has deep reveals. A stair and gothic-arched communion rail separate the area immediately around the altar from the rest of the chancel. Behind the communion rail, a second alcove on the east wall holds the cathedra. A wooden ambry and brass sanctuary light are attached to the wall near the southeast corner. The altar, set parallel to the south wall, faces the congregation. Two original wooden shelves topped with crosses are on either side of the main altar. The south wall also holds a four-centered arch window with five lights. The congregation's 1886 brass processional cross has been attached the wooden mullions of this window. Reed pipes for the organ fill the space along the west wall. A wooden pew sits in front of the pipes above the communion rail and the third of the 1874 pews sits in front of the organ console below the communion rail. Reserved for those

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officiating the Eucharist, these three wooden benches connect the clergy directly to Trinity's nineteenth-century church.

Beneath the chancel's walnut ceiling, Gothic-lettered inscriptions painted in red and gold are on the wide frieze boards on the west and east walls. The east wall reads "Praise God in His Holiness". A triquetra and circle with ' I T N (Adonai -- The Lord), a right hand extended in a gesture of blessing, and an Agnus Dei are on one side of the inscription. All three symbols are surrounded by a circle. A sun enclosing a Chi Rho, a globe surmounted by a cross, and a crescent moon and Alpha and Omega are placed on the other side of the inscription in the eastern frieze. The west wall has "Let Everything [sic] That Hath Breath Praise the Lord" flanked by two angels with trumpets.

The nave is illuminated by six cylindrical Gothic chandeliers set in pairs between the trusses; these were a gift to the church in 1942.<sup>2</sup> Two wall scones are at the northern end of the nave. Two interior doors and one exterior lead into the sacristy. One door enters from the nave, another in the chancel, and a third from the garden. This square room was completely remodeled in 2002-2003 to repair substantial water damage. The doors, door and window surrounds and pine floor are all original. Contemporary pine cabinets with recessed panels and lancet arches that echo the lancet windows in the adjoining nave line the east and south walls. Now replaced by a modern sink, a small fireplace originally occupied part of the south wall. The ceiling has both recessed lights and a chandelier.

### INTEGRITY AND CONCLUSION

Both the exterior and interior of Trinity Episcopal Church demonstrate exceptional integrity and the building fabric is in good condition. Trinity Episcopal Church strongly reflects its ecclesiastical usage. This early twentieth-century building retains its original location and stands on the two lots in Kirksville, Missouri associated with this congregation since 1870. Trinity conveys its historic religious function by possessing its original form, plan, proportion, scale and massing. In particular, all of the character-defining and architecturally significant elements of the building remain intact, including both the exterior decorative elements and the interior arrangement of spaces. All of the original materials on the exterior, including the brick, wood, tiles and stone are in good condition and the exterior configuration is original.

The only original exterior features no longer in place are a brick parapet and flat roof for the sacristy on a rear elevation. To correct extensive water infiltration these were replaced in 1998-1999 with a wide-eaved shed roof covered with asphalt shingles. That this change occurred on

<sup>2</sup> Based on residual wiring that runs long the ridge of the ceiling and the lighting system at Zion Lutheran Church, Macon (a direct quotation of Trinity Episcopal Church, Kirksville and designed in 1923 by the same architect as this building), the original lighting probably came from three chandeliers running straight down the nave. Presumably the six 1942 lights were added to increase the illumination in the nave.

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the least public corner of the building has not significantly compromised the overall integrity of the church's historic design and feel.

On the interior, alterations to the narthex and sacristy were made in the past five years to remove spoiled materials and prevent further water infiltration. Wall and ceiling materials are new, but changes to these rooms were sensitive to the character of the church and specifically incorporated design elements in harmony with the building's historic appearance. Moreover, original materials were retained in both rooms wherever possible: window and door surrounds and flooring are all original. The pattern of window and door openings in both rooms follows the 1917 plan. The nave and chancel are in almost faultless condition. These spaces possess numerous original, distinctive features. The chief alterations have been three: electrical; the placement of handrails for the elderly along the step into the chancel during the 1990s; and the reconfiguration of the organ pipes in an area limited to the historic placement of the church's organ. In the basement, adaptation of the kitchen and bathroom to allow for updated conveniences have not affected the original floor plan and the trim and pattern of window and door openings have remained intact.

The interior retains its original configuration at both the basement and main levels with impressive open spaces in the nave. The simple stained glass provides light and reflects the economic realities of a small congregation with limited finances. The remarkable trusses, white plaster, extensive use of black walnut, stained glass and workmanship contribute to the meditative, uncluttered feeling of the interior spaces. Furthermore, the prominent incorporation of three wooden benches and a processional cross from the 1870 Trinity Episcopal Church, Kirksville, perceptibly tie the furnishings of this twentieth-century structure to its nineteenth-century predecessor and strengthen the building's associative qualities.<sup>3</sup> Overall, Trinity Episcopal Church possesses well preserved and reflects its 1917 appearance and architectural features. This 1917 building retains its original appearance, clearly communicates its ecclesiastical function and effectively displays its Craftsman and Gothic Revival affinities.

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<sup>3</sup> In the nave, the church also displays photographs of the 1870 church's exterior and interior, its 1873 charter from the Diocese of Missouri and other documents relating to the congregation's founding. Furthermore, Trinity still possesses the bell (cast by the noted firm of G.W. Coffin & Co., Buckeye Bell Foundry, Cincinnati OH) from the 1870 church. Oddly, there is no indication that the architect planned to incorporate the bell into the 1917 church at all.

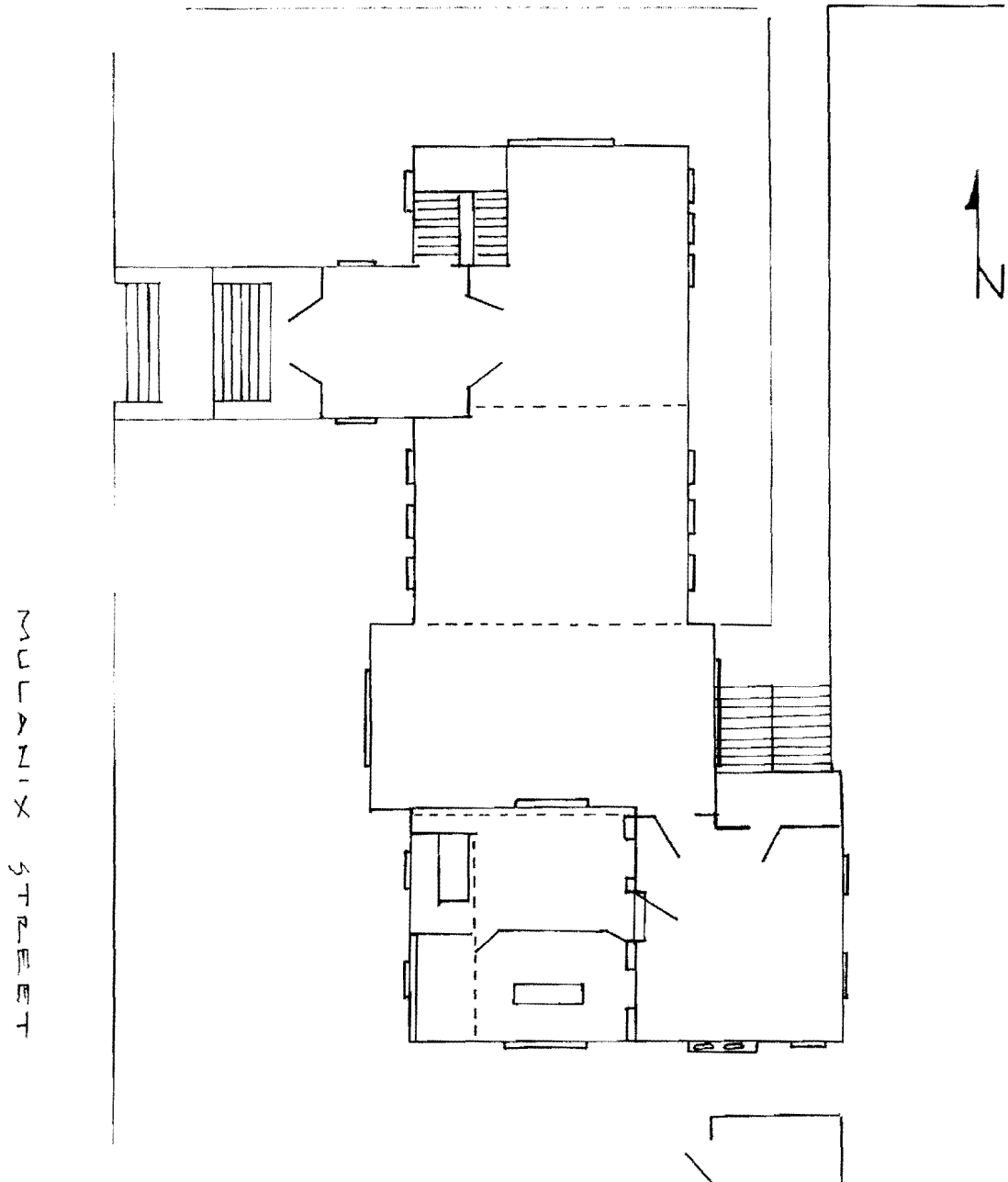
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Trinity Episcopal Church  
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**FIGURE ONE : EXISTING FIRST FLOOR PLAN**



**Existing First Floor Plan**  
Not to Scale

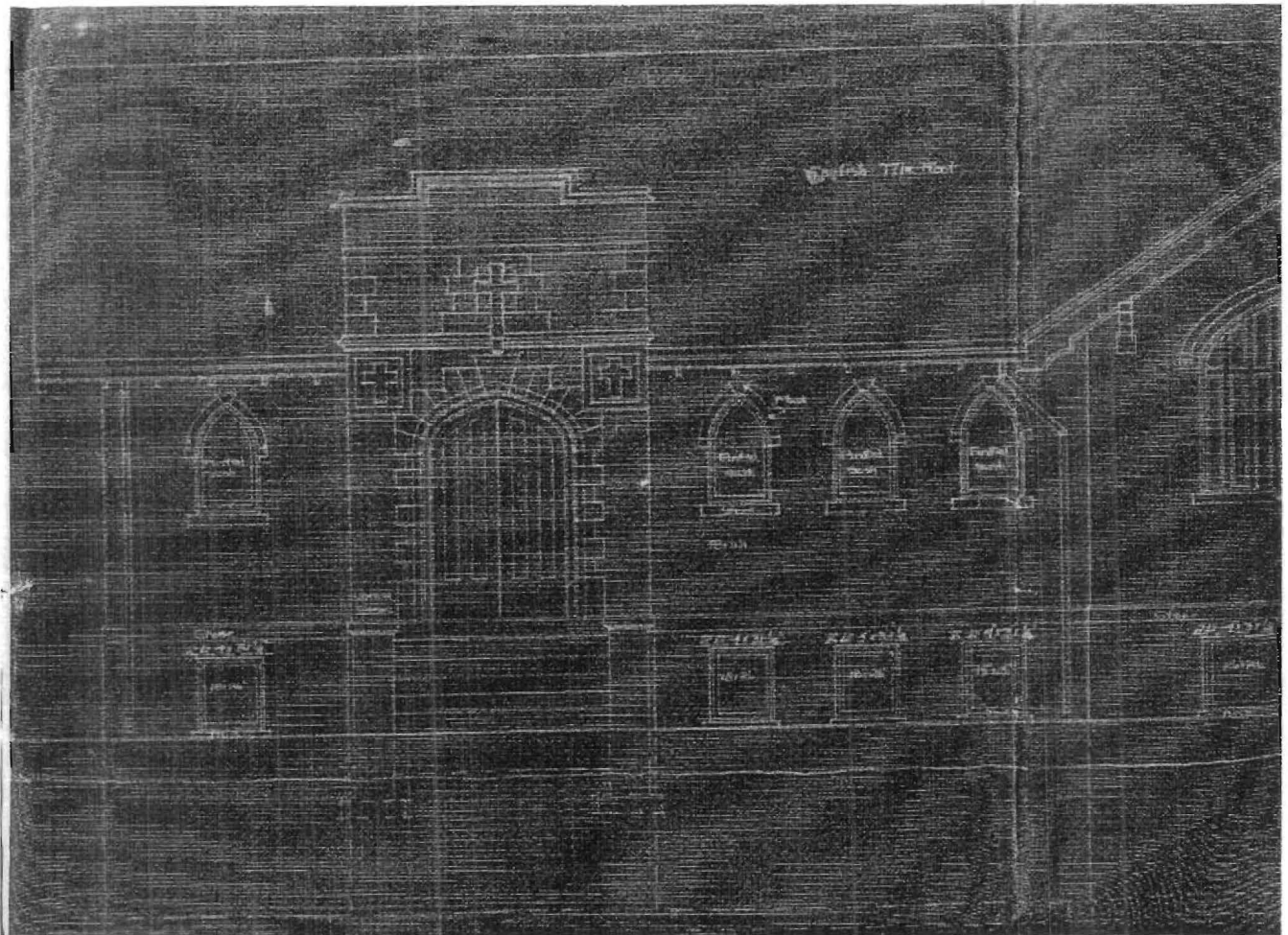
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**FIGURE TWO:** WEST ELEVATION, IRWIN DUNBAR (OCTOBER 1916)  
Source: Trinity Episcopal Church Parish Archives



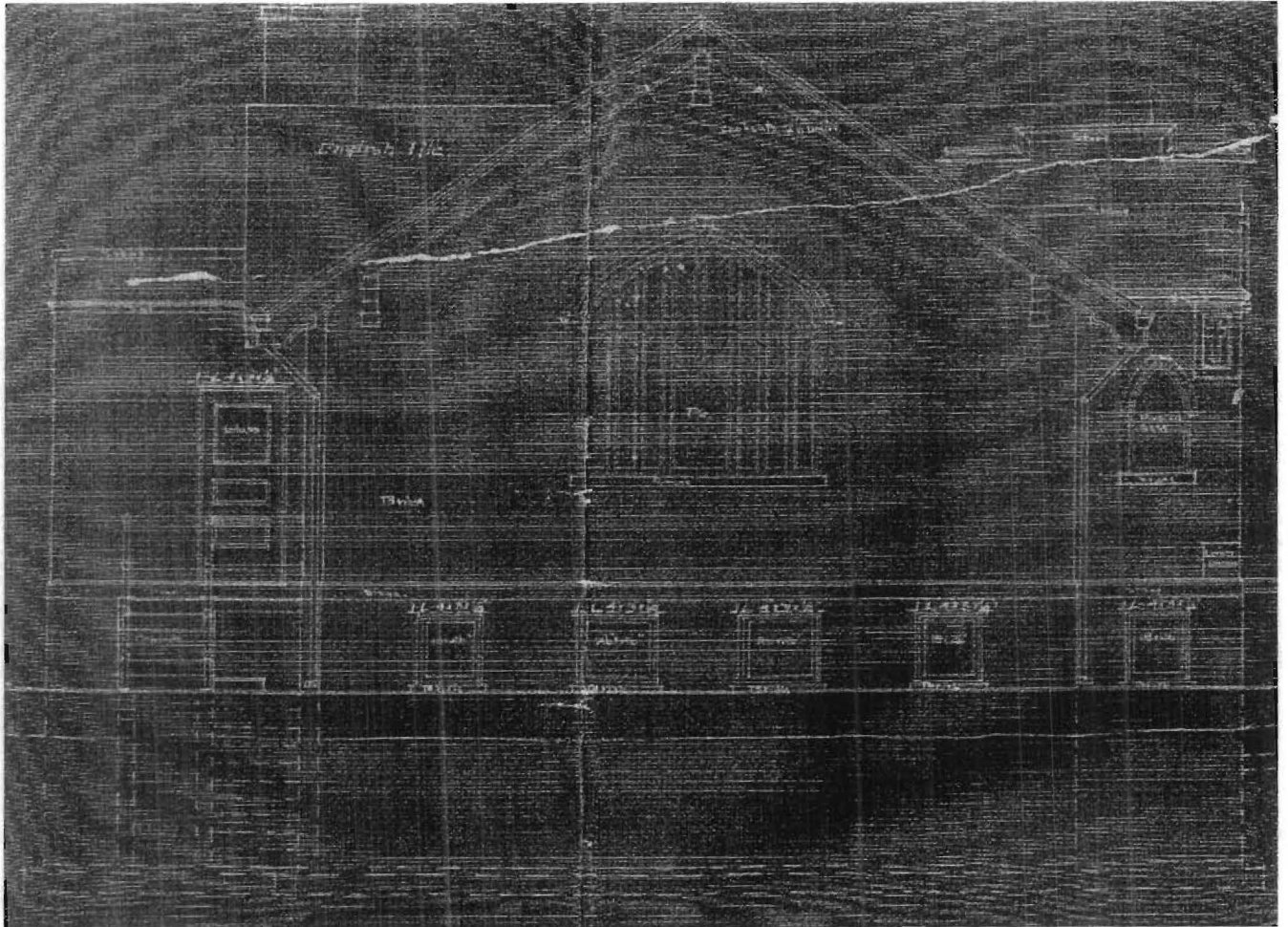
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**FIGURE THREE: NORTH ELEVATION, IRWIN DUNBAR (OCTOBER 1916)**  
Source: Trinity Episcopal Church Parish Archives



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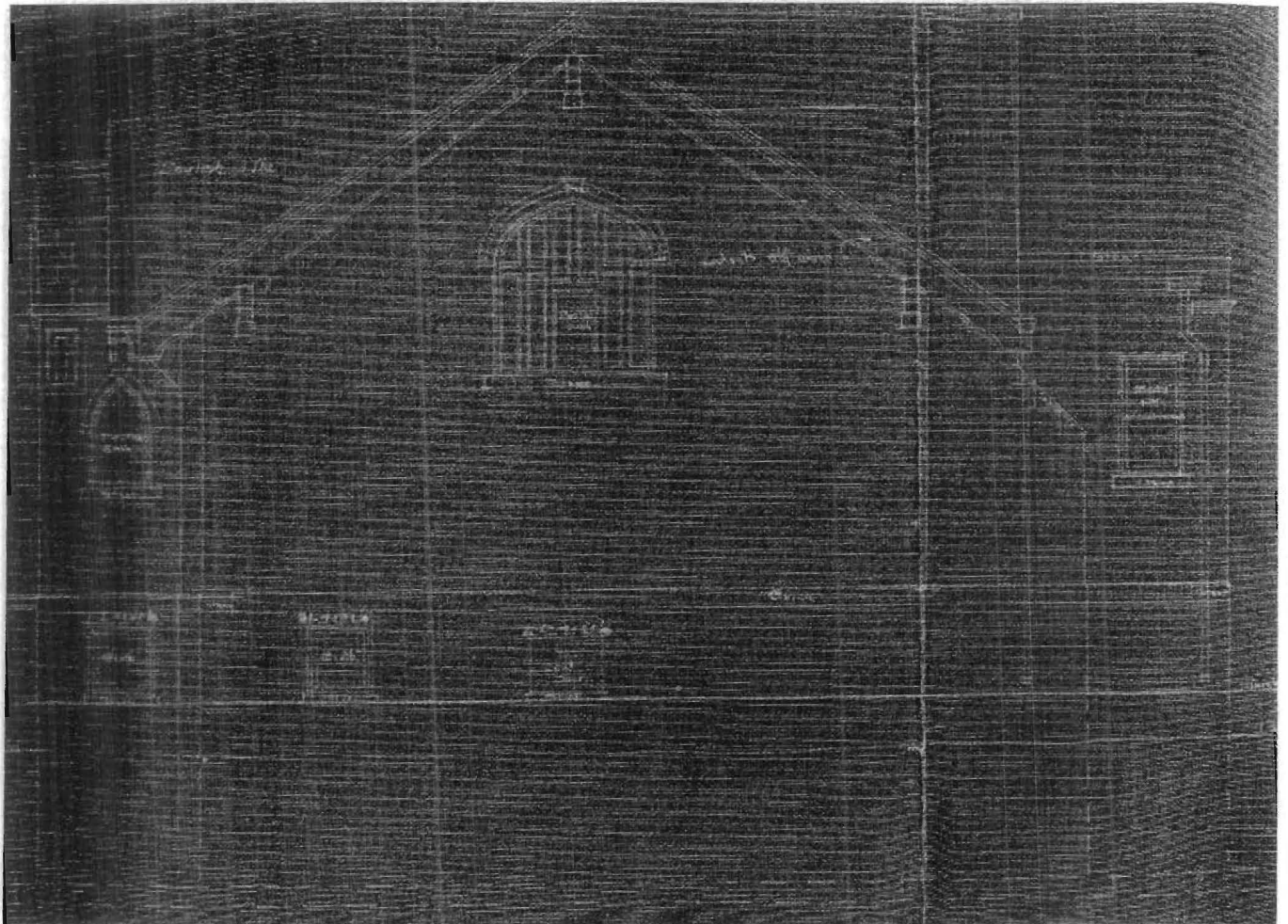
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**FIGURE FOUR: SOUTH ELEVATION, IRWIN DUNBAR (OCTOBER 1916)**  
**Source: Trinity Episcopal Church Parish Archives**





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### STATEMENT OF SIGNIFICANCE

Trinity Episcopal Church, 124 North Mulanix Street, Kirksville, Adair County, Missouri is locally significant under National Register Criterion C for the area of ARCHITECTURE. Trinity is an excellent example of a religious building in a small town that unites Craftsman and Gothic Revival features. The exterior and interior arrangement and furnishings demonstrate the building's adherence to tenets laid out in England by the Cambridge Camden Society in the nineteenth century. As a rural, mid-western outpost of the Episcopal Church, this part of Trinity's design helped it project a particular religious identity. But while Trinity Episcopal Church participates in an established tradition of Gothic Revival churches in the Diocese of Missouri, it is unique among Episcopal chapels in Eastern Missouri in its free and graceful mixing of Gothic and Craftsman styles. Set in a residential neighborhood, Trinity's scale and bungalow characteristics help it blend in with the surrounding domestic architecture. Representative of his work on other buildings in Kirksville between 1914 and 1917, Irwin Dunbar's design for Trinity Episcopal Church adeptly combines the spatial requirements of a small congregation with sound workmanship and artistic values. His blend of stylistic elements and materials make this a noteworthy example of rural, religious architecture in the early twentieth century. The period of significance for the building is 1917, the date of Trinity's construction. This reflects both the architectural significance of the church and its erection at the midpoint of a boom from approximately 1898 to 1930 that resulted in many of Kirksville's architect-designed buildings. The property meets Criterion Consideration A because it gains its primary significance from architecture rather than religion.

### ELABORATION

Designated as the county seat when it was platted in 1841, Kirksville, Missouri was incorporated in 1857. The town's early growth was slow and completely checked by the Civil War. With the coming of the Wabash Railroad in 1868 and the Quincy-Missouri-Pacific Railroad in 1872, Kirksville underwent a sudden and dramatic boom that lasted well into the early twentieth century. It became an agricultural and livestock center, a shipping and distribution hub, a leader in medical treatment and teacher education, a gathering place for small communities of blacks after the Civil War, and of immigrants who came to work in the coal mines along the Chariton River Valley west of town.

Although a few architectural firms practiced in Kirksville at the turn of the century, most commercial, domestic and religious construction in town was vernacular. Local real estate developers, contractors and lumbermen had as much to do with the built fabric of Kirksville as its architects. And even though the town's major buildings had been architect-designed, most of these were by firms outside Adair County. For instance, in the twenty years before the construction of Trinity, the streetscape of downtown Kirksville was dominated by a massive Romanesque courthouse (1898) done by Robert G. Kirsch from Milwaukee; a new Beaux-Arts

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post office (1904) designed by John Knox Taylor, Supervising Architect of the U.S. Treasury; a Jacobean Revival office building, the Grim Building (1905), designed by Albert B. Groves of St. Louis; and the Collegiate Gothic of the Kirksville High School (1914) done by the St. Joseph firm of Funk and Gordon. All of these buildings stand within two blocks of Trinity Episcopal Church. In the fifteen years after the construction of Trinity, Kirksville continued to display a strong collection of buildings by mid-western architects: three multi-story four Neo-classical brick buildings done by Sanneman and Van Trump from Kansas City --the Kirk Memorial Building on the campus of Truman State University (1922), the Administration Building done for A.T. Still University (1922), the Travelers Hotel (1923-1924); and an English Renaissance Revival elementary school (1925), located one block east of Trinity, by the Des Moines practice of Thomas, McLennan and Thomas (Irwin Dunbar served as the supervising architect during its construction); the Art-Deco Kirksville Daily Express Building (1930) by Bonsack and Pearce; and the Egyptian Revival Masonic Temple (1930) also designed by Bonsack and Pearce, located one block west of Trinity. Dunbar's work at Trinity, in short, came at the midpoint of a building boom in Kirksville that brought a variety of early-twentieth century styles to this rural area.

The defining feature of most of these buildings standing within blocks of Trinity Episcopal Church is that they exhibit popular late-nineteenth and early-twentieth century revivalist styles. Trinity does this as well: the church's arrangement expresses the Gothic Revivalist tenets proposed by the Cambridge Camden Society. However, Trinity mixes these with several Craftsman traits. This particular architectural mix and the level of artistry achieved at Trinity appeared in no other church in Adair County and in only one other known example in northeast Missouri.<sup>4</sup>

Trinity's significance under the National Register Criterion C for ARCHITECTURE should also be seen in two other contexts: local religious and diocesan architecture.

Because of its style, workmanship and erection in 1917, Trinity Episcopal Church is an important structure in the development of ecclesiastical architecture in Kirksville.<sup>5</sup> By 1876 there were four churches within two blocks of the Trinity Episcopal Church erected in 1870: the Disciples of Christ (1876); the Methodist Episcopal North (1871); the Freewill Baptist (1865. In 1876 this building was bought by the Methodist Episcopal South congregation); and the Missionary Baptist (1872. In 1877 this building was bought by the Cumberland Presbyterian Congregation).<sup>6</sup> All

<sup>4</sup> The other example is Zion Lutheran Church, Macon, Macon County Missouri. Designed and built in 1923, six years after Trinity, it is almost a duplicate of Trinity Episcopal Church, Kirksville. The color of brick, pattern of stained glass, placement of the narthex tower, quality and amount of the stonework and present structural condition differ; otherwise, the two buildings' interior and exterior configurations are equal. Irwin Dunbar was the architect for both churches.

<sup>5</sup> See Table One: Trends in Ecclesiastical Architecture in Kirksville.

<sup>6</sup> These were not the only congregations in town. By 1878, Kirksville boasted an Episcopal church, a Disciples of Christ church, two Presbyterian churches, three Baptist churches (one for blacks, the other two for whites), two Methodist churches, and an A.M.E. church (built in 1878 this front-gabled vernacular

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five of the sites associated with these nineteenth-century buildings have a church on them still today, making the 1917 Trinity building part of a cluster of properties continuously associated with religion in Kirksville since the 1870s. All five of these Kirksville congregations followed a similar pattern of development: meeting first in private houses; cessation of services during the Civil War; resumption after the War; securing an ordained leader; constructing a wooden church; razing that church and building a new brick or stone one. The Freewill Baptist church, built in 1865, and Missionary Baptist Church, 1872, were Greek Revival buildings. The other three congregations built Gothic styled buildings. By 1900, however, only two Gothic churches stood – the 1870 Trinity and a new, Gothic church built in 1888 on the site of the old, Greek Revival Free Will Baptist church. The other three churches discussed had been razed or remodeled into mammoth Romanesque structures. Trinity was one of two congregations still in a Gothic building. Because of the local Episcopal congregation's small size and its even smaller finances, Trinity missed this second frenzy of church building in the Kirksville. Even when the structure's roof was damaged by fire, the Episcopal congregation met in the repaired building for another eight years before appealing for a new church. That action resulted in the church proposed in this nomination.

Trinity was constructed in 1917 to replace an earlier board and batten church that had stood on the same site since 1870. A fire damaged that wooden structure in March 1907; emergency repairs were effected but the building remained in such poor condition that the congregation petitioned the Diocese for a new structure in October 1915.<sup>7</sup> After an agreement was reached between the Diocese and the Kirksville mission, a local committee selected Irwin Dunbar, a young local architect and member of the congregation, as architect.<sup>8</sup> The old church was razed in 1916 and by October of that year, Dunbar had drawn up plans for the new building. Construction was done by Eggert and Russell, Kirksville contractors whose office was located in the same building, 402 West Harrison Street, where Irwin Dunbar's brother John practiced as an architect. The construction moved forward rapidly: the cornerstone for Trinity Episcopal Church was laid in May 1917 and the completed church was consecrated in November 1917. The building cost \$11,555 "with everything in it"<sup>9</sup> and the cost was split between the Diocese and the mission.

building is the oldest extant church in Kirksville).

<sup>7</sup> The timing was deliberate. The Diocese pledged monies for the rehabilitation and maintenance of Kirksville as a missionary station for four years succeeding 1914, the same year Irwin Dunbar graduated from the University of Missouri, moved to Kirksville, began practice as an architect and started attending Trinity Episcopal Church. In September 1915, the Rev. Mr R.D. Putney was appointed vicar of Trinity, the first priest to serve there since 1910. Given the combination of a decrepit building, an experienced architect in the congregation, a congregation willing to move forward, monies promised from the Diocese, and a new priest, Putney wasted no time. His petition for a new church came one month after assuming his duties at Trinity.

<sup>8</sup> Two groups from the congregation oversaw the church's construction: the Building Committee and the Finance Committee. The membership of both groups is a who's who of early twentieth century Kirksville commerce. In addition, Dunbar had just designed a theatre for a member of the Building Committee.

<sup>9</sup> Unpublished correspondence between Trinity Episcopal Church, Kirksville, MO with the Rt. Rev. Frederick Johnson, Bishop of Missouri, dated 1917. Archives of the Diocese of Missouri, St. Louis, MO.

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In 1922, Kirksville's Episcopalians had been in their second building just five years. In 1922, Kirksville's other Protestant churches entered a third wave of razing and building, resulting in their current Gothic Revival, Colonial Revival and Modernist structures. Too poor to participate in the second wave and too new to participate in the third wave, Trinity is an ecclesiastical remnant. It is the second oldest building in Kirksville in permanent use as a church. More importantly, since its construction in 1917, it has been stylistically unique. No Kirksville church, other than Trinity, has ever exhibited Craftsman aspects in any of its designs.<sup>10</sup>

The marketing and popularity of the Craftsman style is well-documented.<sup>11</sup> Chiefly a domestic style, the use of Craftsman elements at Trinity Episcopal Church intersects with two architectural patterns in Kirksville. First, the Craftsman style appeared in the town's domestic architecture around 1910. The largest concentration of Craftsman/bungalow examples in town can be found along East Harrison Street, where Trinity Episcopal Church stands. Most of these one-and-a-half and two-story Craftsman houses replaced late-nineteenth century houses or were built on new lots created by subdividing larger lots in the neighborhood. In addition, most of Kirksville's Craftsman houses were constructed at the same time as Trinity, demonstrating a rapid and intense manifestation of Craftsman style within the area. Two members of Trinity's Building Committee in 1917 lived in such houses along East Harrison Street.<sup>12</sup> Second, Craftsman elements characterize all of architect Irwin Dunbar's works from 1914-1917, the first phase of his practice in Kirksville. His designs for the Princess Theater (202 South Franklin Street. It was constructed for a member of Trinity's congregation who also served on the church's 1917 Building Committee), the Sojourner's Club (211 South Elson Street) and the Acacia Club (205 East Jefferson), were all built during this three year phase. Each of these structures evinces strong Craftsman elements: simple cubic volumes, clinker brick, stucco, applied wood bands, unenclosed eaves, purlins, exposed rafter tails, decorative beams, moderately pitched roof, etc. Dunbar obviously felt comfortable with the Craftsman style. And although there was no local tradition for the use of this largely domestic style for an ecclesiastical design, he selected Craftsman when planning Trinity Episcopal Church. As a consequence, the church incorporates stylistic elements characteristic of its neighborhood in 1917, elements familiar to its architect, and elements unique in their local application to church. On both the exterior and interior, Trinity Episcopal Church demonstrates a rare local adaptation of a national style to a religious function. As mentioned before, its architectural uniqueness is limited to Adair County. In 1923,

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<sup>10</sup> See Table One: Trends in Ecclesiastical Architecture in Kirksville.

<sup>11</sup> For discussions of the Craftsman movement see Barry Sanders. *A Complex Fate: Gustav Stickley and the Craftsman Movement*. Washington, D.C.: Preservation Press, 1996; Adrian Tinniswood. *The Arts & Crafts House*. New York City, NY: Watson-Guption Publications, 1999; Diane Maddex. *Bungalow Nation*. New York City, NY: Harry N. Abrams, 2003.

<sup>12</sup> Located at 715 and 723 East Harrison Street, these two Craftsman houses constructed in 1916 and 1917 were probably designed by Dunbar. 715 was built for Charles C. and Teata Givens; C.C. Givens was the president of a wholesale grocery firm in Kirksville. 723 was built for Bret Harte and Mable Stephenson; B.H. Stephenson owned and managed two hotels in Kirksville.

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Dunbar was hired to design a church for the Zion Lutheran congregation in Macon, Missouri; he duplicated almost all the forms of Trinity Episcopal Church for his work in Macon. However, this replication of Trinity's plan and elevation demonstrate the Kirksville church's importance in providing Dunbar with a workable ecclesiastical design.

The architectural significance of Trinity Episcopal Church also lies in its being a late manifestation of the design principles laid out by the Cambridge Camden Society, known also as the Ecclesiologists, in the mid-nineteenth century. In England, John Henry Newman and others began the Oxford Movement to renew theology, sacraments and liturgy in the Anglican Church in 1833. Six years later, a group of students at the University of Cambridge founded a society to study mediaeval designs and patterns of worship. In many ways the Cambridge Camden Society was the architectural, musical and applied art branch of the Oxford Movement. Between 1841 and 1868, they published a monthly journal, *The Ecclesiologist*, developed a handbook and checklist of mediaeval architectural features, advised church builders and leaders on the arrangement for spaces for a church, made measured drawings of English parish churches available to builders, and, for thirty years, campaigned for a return to mediaeval-inspired designs for chapels and their furnishings. Through their studies of mediaeval churches and in their severe critiques of built and proposed churches, the Ecclesiologists contended that Gothic churches built before the Reformation should be the inspiration for new nineteenth-century Anglican/Episcopal parish buildings. Pride of place was given to the small, English church as a prototype for new chapels.

Although its membership peaked in the 1840s, the influence of the Cambridge Camden Society was immense on both sides of the Atlantic. Most Anglican-Episcopal buildings constructed in the nineteenth century followed the Society's suggested arrangements: chapels should be oriented east-west; have a steep sloped roof; entrance to the nave should be through a south porch; the practice of having members rent or buy pews, thereby making them private and reflect social hierarchies, should end -- pews and seating should be open to all in attendance; chancels should be clearly distinguished from the nave; the church must have a deep chancel; solid materials, wooden beams and ceilings were preferred; lectern, pulpit and baptismal fonts should utilize mediaeval patterns.

Trinity Episcopal Church adheres to many of these tenets: the architectural separation of the chancel from the nave; beamed ceiling; the side entrance through a tower; the flat front and notional transepts that suggest a Latin cross plan; the hints of Perpendicular Gothic, *the* English style, seen in Trinity's use of lancet windows and four-centered arch windows with their rectilinear tracery -- mullions crossed by horizontal transoms that produce repeated vertical rectangles.<sup>13</sup> The design Dunbar gave Trinity demonstrates the tenacity of the Cambridge

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<sup>13</sup> The clearest deviation from the Ecclesiologists' principles is that Dunbar oriented the church north-south, probably to accommodate the long chancel and nave. The deviation is curious, since the 1870 Gothic church was oriented east-west, bisecting the two lots it sat on.

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Camden Society guidelines for an Episcopal church well into the twentieth century. Dunbar's application of Ecclesiological suggestions also shows that they remained the design of choice not only by urban Episcopal congregations but in rural areas. Furthermore, its use at Trinity displays that the guidelines could be grafted onto a contemporary American domestic style and yield pleasing architectural results.

Dunbar's apparent adherence to Cambridge Camden Society suggestions was not serendipitous. The Cambridge Camden Society and the American architects who promoted set out practical examples of churches that helped establish a standard of excellence in revivalist architecture. In 1848, the General Theological Society, the center of Episcopal intellectual life, founded the New York Ecclesiological Society to advocate the importance of Cambridge Camden principles in America; they too had a journal. And as early as 1843 Episcopalians turned to their Anglican counterparts for ecclesiologically "correct" plans.<sup>14</sup> Although no known architectural instructions from the Diocese of Missouri are known to exist, there was a clear course toward Gothic established by the Diocese's buildings. Christ Church Cathedral in St. Louis (1859-1867) set the Gothic precedent for subsequent chapels throughout the Diocese. One of the best examples of the Cambridge Camden Society's principles can be seen at St. Jude's Episcopal Church (1867), Monroe City, Ralls County, Missouri. Designed by the Rev. Mr. Frederick B. Scheetz, St. Jude's brought High Church Gothic splendor to a small rural railroad town.<sup>15</sup>

In 1871 the Diocese of Missouri adopted a distinction between parishes (autonomous congregations) and missions (dependent on the Diocese). In an evangelizing effort to spread the Gospel and develop branches of the Episcopal Church, several missions were opened across Missouri in the early 1870s.<sup>16</sup> Trinity Episcopal Church was just such an establishment. The greatest growth in the Episcopal Church in Missouri coincided with the state and Kirksville's greatest population growth, 1870 to 1900. Founded as a missionary station in 1870, Trinity Episcopal Church, Kirksville was part of a parish that covered seven counties in Northeast Missouri. The small board and batten Gothic-styled church erected in Kirksville resembled those constructed at other mission churches in northern Missouri in the early 1870s, e.g., at Clarksville, Pike County and at Louisiana, Pike County. All three of these resemble the wooden churches for missions too poor to afford an architect that appeared in Richard Upjohn's *Upjohn's Rural Architecture* (1852).

Trinity Episcopal Church represented a remote outpost in the Episcopal missionary field of northern Missouri. At first, Kirksville was a missionary station dependent on the Gothic splendor of St. Jude's, Monroe City for a supply minister on horseback. Moreover, the modest

<sup>14</sup> The plans for St. James the Less (1843), near Philadelphia PA are the first documented case.

<sup>15</sup> The Rev. Mr. Scheetz drew the plans for at least four churches in Missouri, all of them Gothic: St. Jude's, Monroe City; Trinity, St. James; St. Mark's, Butler; and St. Paul's, Lee Summit. St. Jude's and St. Paul's are on the National Register of Historic Places.

<sup>16</sup> By 1886, The Diocese of Missouri had 40 missions, Kirksville being one of them, and 51 parishes.

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Gothic board and batten church built in Kirksville in 1870, was consecrated three years later by the Rev. Mr Scheetz, the architect of St. Jude's and still its rector in the 1870s. In consequence, the 1870 Gothic Revival church in Kirksville is indirectly tied to one of the strongest advocates of Gothic Revival architecture in northern Missouri.

The model of the small English parish church continued to be the design source for Gothic Revival churches in the Diocese of Missouri throughout the late nineteenth-century: for instance at Trinity Episcopal Church (1858) in Hannibal, Marion County and its remodeling in 1899; St. Paul's Church (1880), Palmyra, Marion County; Church of the Redeemer (1893), St. Louis; and Calvary Church (1899), Columbia, Boone County. Architects and building committees in the Diocese of Missouri continued to employ Gothic Revival in the twentieth century as seen St. James in Macon, Macon County built in 1901 and St. John's, St. Louis in 1907. Even the Episcopal churches in the Diocese constructed immediately before or at the same time as Trinity -- St. Michael and St. George (1913-1929); Epiphany Chapel (1917); St. Mary's (1918) -- continued the trend of Gothic-inspired designs. In fact, St. Michael and St. George, a massive Gothic church, represents the climax of proper ecclesiological design in the Diocese. Trinity's place in the architectural development of the Diocese's chapels is important: at the time of its construction, Trinity was participating in an almost sixty-year old Gothic Revival tradition for Episcopal churches in Eastern Missouri.<sup>17</sup> Trinity's incorporation of Ecclesiological principles, therefore, helped it demonstrate an architectural style immediately identifiable as Episcopalian. Likewise, Trinity's rural location at the very edge of the Diocese made its use of Gothic a critical decision in establishing its identity and heritage.

Trinity Episcopal Church embodies the distinguishing components of both the Craftsman and Ecclesiological movements and displays these with a high degree of artistry, feeling for materials, scale and articulation of ornament. This small, rural building demonstrates Phoebe Stanton's contention that the fundamentally conservative Cambridge Camden movement actually provided a foundation for a new architectural aesthetic.<sup>18</sup> In Trinity's case, the arrangement and rectilinear appearance of Perpendicular Gothic easily accommodated the simple rectilinearity of Craftsman design. The combination yielded a rare small-scale building.

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<sup>17</sup> Trinity is among of the last churches in the Diocese of Missouri to use the Gothic style as well. Six more Gothic styled churches were built during the 1920s and 1930s. Then, Diocesan architecture shifted: the next chapels built in the Diocese of Missouri were a show-stopping Art Moderne (St. Mark's, St. Louis in 1938) and two Georgian Revival engaged axial tower structures (Grace Church, Clarksville, Pike County in 1940 and St. Peter's, Ladue, St. Louis County in 1949).

<sup>18</sup> See Phoebe B. Stanton. *The Gothic Revival and American Church Architecture*. Baltimore, MD: Johns Hopkins University Press, 1968.

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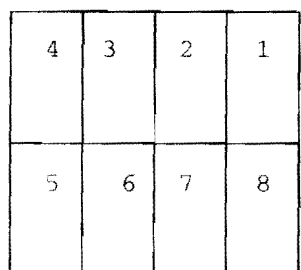
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### PROPERTY HISTORY

Trinity Episcopal Church sits on Block 25, lots 3 and 4 of Linder's Second Addition, two blocks east of the Adair County Courthouse Square. Each of the two lots measures 54 x 108 feet.



**Block 25  
Linder's Second Addition  
Kirksville, MO**

The addition was laid out and registered on 15 August 1857 by William P. Linder, Sr. (1818 - 1885) as part of real estate speculation for the area east of the public square in Kirksville. This addition was the fifth since the original city of Kirksville was platted in 1841. Linder, an attorney, had successfully developed an eight block strip of land (Linder's First Addition) between the Courthouse and Trinity Episcopal Church in 1854.<sup>19</sup> He hoped to repeat the real estate success with this new addition which centered on a two-acre public square. Linder's Second Addition is the only subdivision laid out in Kirksville during the mid-nineteenth century with a public square. Whatever his intention, it seems to have proved too radical a residential design because the square, Block 25, assumed a more conventional real estate use in 1867. It was split in half, subdivided into lots and sold to the public.<sup>20</sup> George W. and Nellie Gray Browning, both Episcopalians, purchased lots 3 and 4 in 1868, sold them and then repurchased them for \$500 in March 1870.<sup>21</sup> A board and batten chapel for Kirksville's Episcopalians was constructed on the two lots later that same year. The first service held in the new church was celebrated on 1 January 1871. The Brownings deeded the property to Trinity in March 1871.<sup>22</sup> The Diocese of Missouri accepted the church and the two lots in 1873 when the construction

<sup>19</sup> In 1856, he and a partner developed four blocks (Linder and Mulanix Addition) immediately south of the strip between the Courthouse and Trinity. In short, he was responsible for the city's third, fourth and fifth subdivisions.

<sup>20</sup> In July 1867, Linder and his wife sold Block 25 in its entirety for \$800 to Andrew J. Knight, a local real estate developer (*Deed Record Book M*: 348). Knight divided the block and sold the north half to George Browning in December 1868. Browning then sold the north half of the block to Elizabeth V. Williams in February 1869. And finally in a curious real estate transaction, Williams sold the two lots that Trinity stands back to the Brownings in March 1870. The Episcopal church was constructed on that land almost immediately. See Adair County Recorder's Office, *Deed Record Book O*: 333, 336.

<sup>21</sup> George W. Browning was heavily involved in land speculation and development. He bought Block 25, lots 3 and 4 for \$500 from Elizabeth V. Williams. He also sold her land in Kirksville valued at \$500 that same day. Trinity's two lots were part of a land swap. See Adair County Recorder's Office, *Deed Record Book Q*: 225, 238.

<sup>22</sup> For \$500 -- the price he bought the property for the year before. See Adair County Recorder's Office, *Deed Record Book S*: 150.



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costs of the chapel had been paid off. The site for the 1870 church was logical since four other Protestant denominations in Kirksville had their own churches within two blocks of the two lots donated to the Episcopalians. Moreover, the Brownings and other families who built and furnished the church are among the early settlers of Kirksville, thereby tying the property to prominent figures in County's nineteenth-century settlement and development.

One of the three oldest extant houses in Kirksville, located at 415 East Washington Street, stands on the same block as Trinity. George Edward McGovern, a prosperous grocer, bought the four lots that comprise the entire eastern half of Block 25 in May 1871. He built a brick house on one of those lots c.1875; this two-story brick house remains standing and backs onto the Episcopal church's property.<sup>23</sup> Until the early 1890s, the only structures on Block 25 were Trinity and the McGovern House.

In 1938 the George F. Sneed House, a 35 x 33 foot brick one-and-a-half story Tudor Revival structure, was built for an electrician on lot 2 (412 East Harrison Street). In September 1947, Trinity purchased the house for approximately \$13,000 to serve as the vicarage, thereby creating a block of three contiguous lots (nos. 2, 3, 4) on the north side of Block 25 associated with the Episcopal congregation.<sup>24</sup> Only lots 3 and 4, those traditionally associated with the church, are being nominated for the National Register.

**ARCHITECT** Irwin Dunbar (1888 – 1975) was born at Glenwood, Missouri, a small town located just outside Lancaster, the seat of Schuyler County. He graduated from high school in Lancaster, 23 miles north of Kirksville. After his father's death, the family sold the Dunbar Bros. Foundry in Lancaster and moved to Columbia, Missouri where Dunbar continued his education at the University of Missouri. In 1914, he graduated with a degree in mechanical engineering and moved to Kirksville where he began his career as an architect.

Dunbar's work as an architect spanned two World Wars, the Depression, and the general economic expansion of the 1950s. Given the enormity of these national events, it is not surprising that a regional architect's career during this period was peripatetic. Dunbar left and returned to Northeast Missouri several times throughout his life. Because of these moves, his architectural work in Kirksville falls into three easily distinguishable periods: 1914 to 1917; 1919 to 1926; and 1932 to 1944. His work is varied in its stylistic features – from Craftsman to Gothic, Tudor and Classical Revival to Art Moderne.

His earliest buildings were constructed in Kirksville between 1914 to 1917: the Princess Theater (1915), the Sojourner's Club (1916), the Acacia Club (1916), Trinity Episcopal Church (1917),

<sup>23</sup> Interestingly, McGovern paid \$365 for his four lots in May 1871. The Brownings sold their two lots to Trinity in March 1871 for \$500.

<sup>24</sup> See Adair County Recorder, *Deed Book 146*: 492.

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and several residences in Kirksville. As discussed above, Craftsman elements characterize all these designs. Furthermore, the buildings quote each other: e.g., the Princess Theater originally had two towers with a string course, quoins and Mission-styled shaped pediments, an arrangement similar in profile and detailing to the tower at Trinity Episcopal Church.

In 1917 Dunbar joined the United States Army Engineers and served in France for nineteen months with Company H of the 23<sup>rd</sup> Engineers. After the war, he remained in France in order to study art at the Beaux-Arts University in Toulouse. He returned to Kirksville in 1919 and was married in 1922. Foremost among the buildings he designed in Kirksville during his second period, from 1919 to 1926, are the Citizens National Bank (1922), the Presbyterian Church (1922), the Rollins Apartments (1925), the Baxter-Miller Building (1926), the Adair County Home for the Indigent (1926), and the Kennedy Theater (1926). All but the last of these are still standing.

The Dunbars left Kirksville in 1926 for Whittier, California, where Dunbar worked for an architectural firm and studied architecture at the University of Southern California and at the Chouinard School of Art, Los Angeles. Then, during the Depression, he returned to Kirksville and worked as an architect for the Missouri Highway Department. Between 1932 and 1944 he designed several houses in Adair County, the Rieger Armory in Kirksville (1940; standing) and the public swimming pool in Macon, Macon County, Missouri (1938; standing). These represent some of the most varied and complex of his architectural designs. Due to the lack of construction work during World War II, he moved to Moline, Illinois where he worked as an architect for John Deere & Company until 1958 when he retired and returned to Kirksville, where he died in 1975. His funeral was conducted in this church designed by him fifty-nine years before.

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### Table One: Trends in Ecclesiastical Architecture in Kirksville

This table shows the progression of a building/property rather than the history of a congregation. As the size of congregations waxed or waned, they traded with other congregations for a larger or smaller church, rented another building, joined another congregation, or ceased to hold meetings. The congregation that a building/property was originally associated with is underlined. If the church/property was later connected with another denomination, that group is given *in italics*.

<u>Original</u> <i>Subsequent Occupant</i>	1 <sup>st</sup> Building (Date and Style)	2 <sup>nd</sup> Building (Date and Style)	3 <sup>rd</sup> Building (Date and Style)
<u>Free Will Baptist</u> <i>Methodist Episcopal South</i>	1865, Greek Revival	1888, Gothic	Razed
<u>Cumberland Presbyterian</u> <i>Missionary Baptist</i> <sup>25</sup>	1868, Greek Revival	1897, Romanesque	1952, Colonial Revival
<u>Presbyterian</u>	1868, Greek Revival	Razed	
<u>Trinity Episcopal</u>	1870, Gothic	1917, Gothic/Craftsman	
<u>Methodist Episcopal North</u> <i>First United Methodist</i>	1871, Gothic	1899, Romanesque	1955, Gothic
<u>Missionary Baptist</u> <i>Cumberland Presbyterian</i> <i>First Presbyterian</i>	1872, Greek Revival	1897, Romanesque	1922, Gothic <sup>26</sup>
<u>Second Baptist</u>	c.1875, Greek Revival	Razed	
<u>Disciples of Christ</u>	1876, Gothic	1900, Romanesque	1971, Contemporary
<u>African Methodist Episcopal</u> <i>Missionary Bible</i>	1878, Front-gabled vernacular		
<u>Mary Immaculate</u>	1892, Romanesque	1905, Romanesque vernacular	1947, Gothic

<sup>25</sup> The Missionary Baptist and Cumberland Presbyterian congregations traded buildings and lots in 1877.

<sup>26</sup> This Kirksville church was also designed by Irwin Dunbar.

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### Verbal Boundary Description

All of lots 3 and 4, Block 25, Linder's Second Addition, a subdivision laid out in Kirksville, Adair County, Missouri in 1857.

### Boundary Justification

The nominated property includes the entire parcel historically associated with Trinity Episcopal Church since March 1870.

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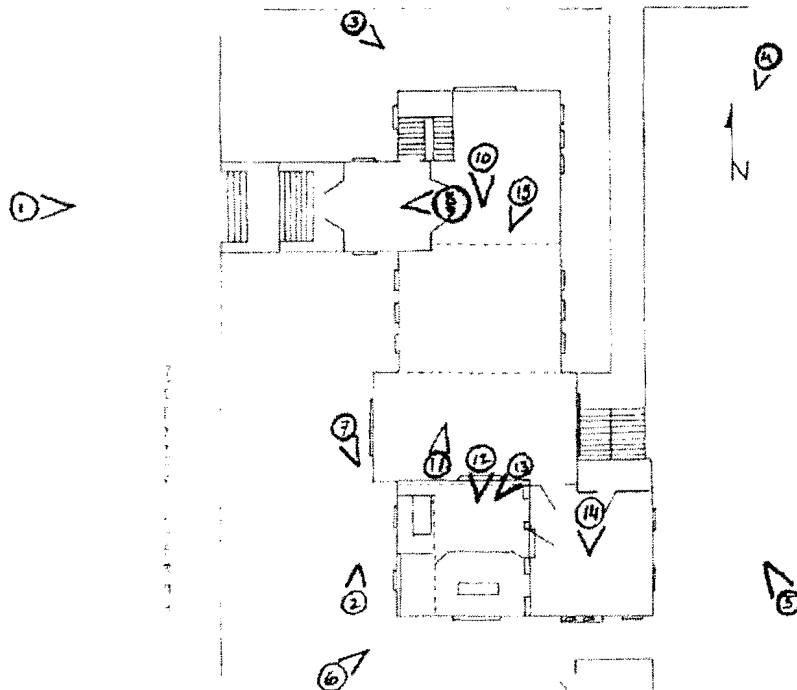
**Trinity Episcopal Church  
Adair County, MO**

## Additional Documentation Photographs

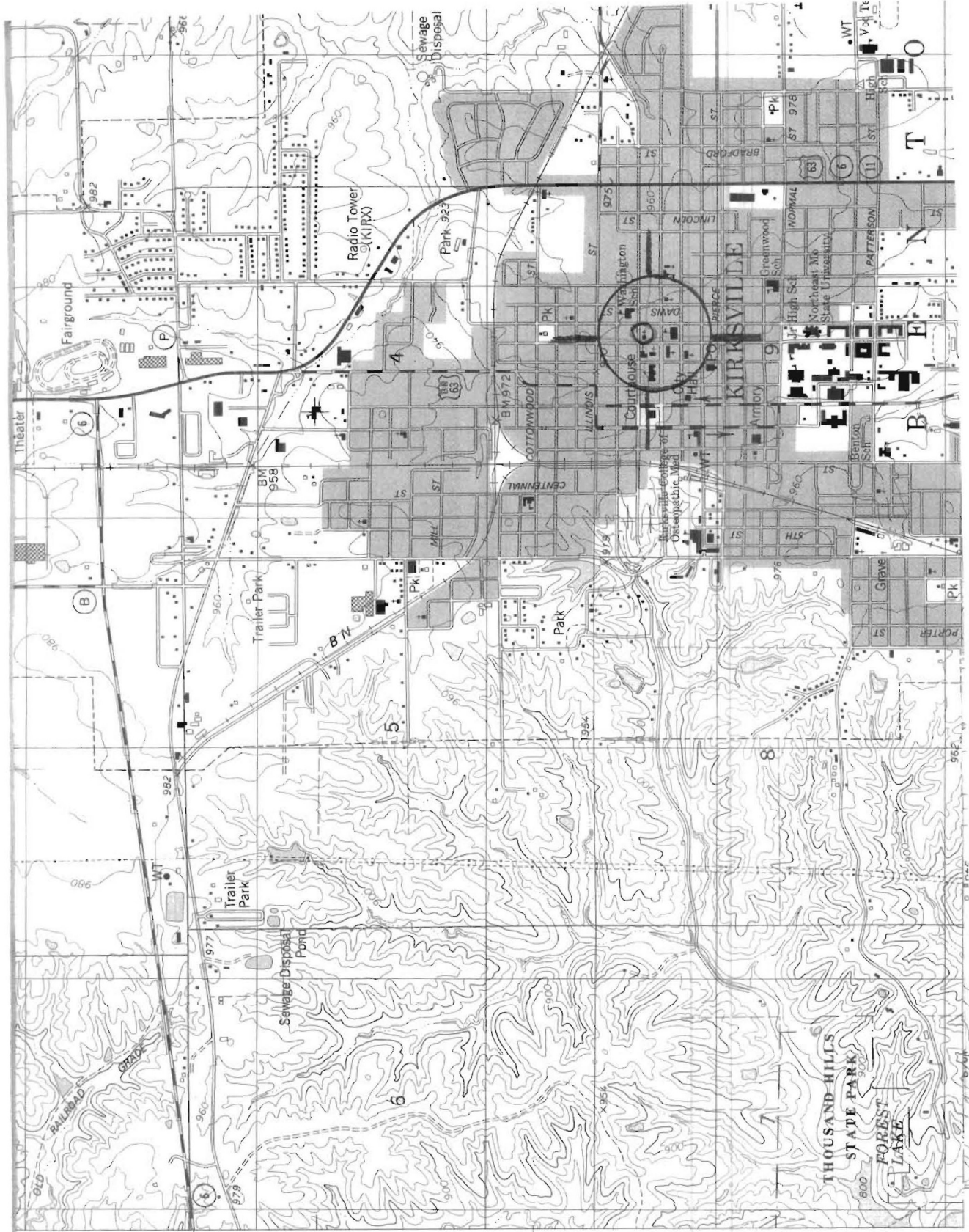
The date of all the photographs is July 2007; Cole Woodcox, Kirksville, Missouri, photographer. All images are the property of and in possession of Trinity Episcopal Church, 124 North Mulanix Street, Kirksville, Missouri.

### Key to Photographs

Photo #	Description	[ ] indicates camera direction
1.	West Elevation, Mulanix Street Façade	[E]
2.	West Elevation, Mulanix Street Façade	[NE]
3.	North Elevation, Harrison Street Façade	[S]
4.	East Elevation, Garden Façade	[SW]
5.	East Elevation, Garden Façade	[NW]
6.	South Elevation	[NE]
7.	West Elevation, Detail of purlins and show rafters	[S]
8.	Narthex	[W]
9.	Narthex, Detail of tiled floor	[W]
10.	Nave	[S]
11.	Nave	[N]
12.	Chancel	[S]
13.	Chancel	[SW]
14.	Sacristy	[S]
15.	Undercroft	[SW]





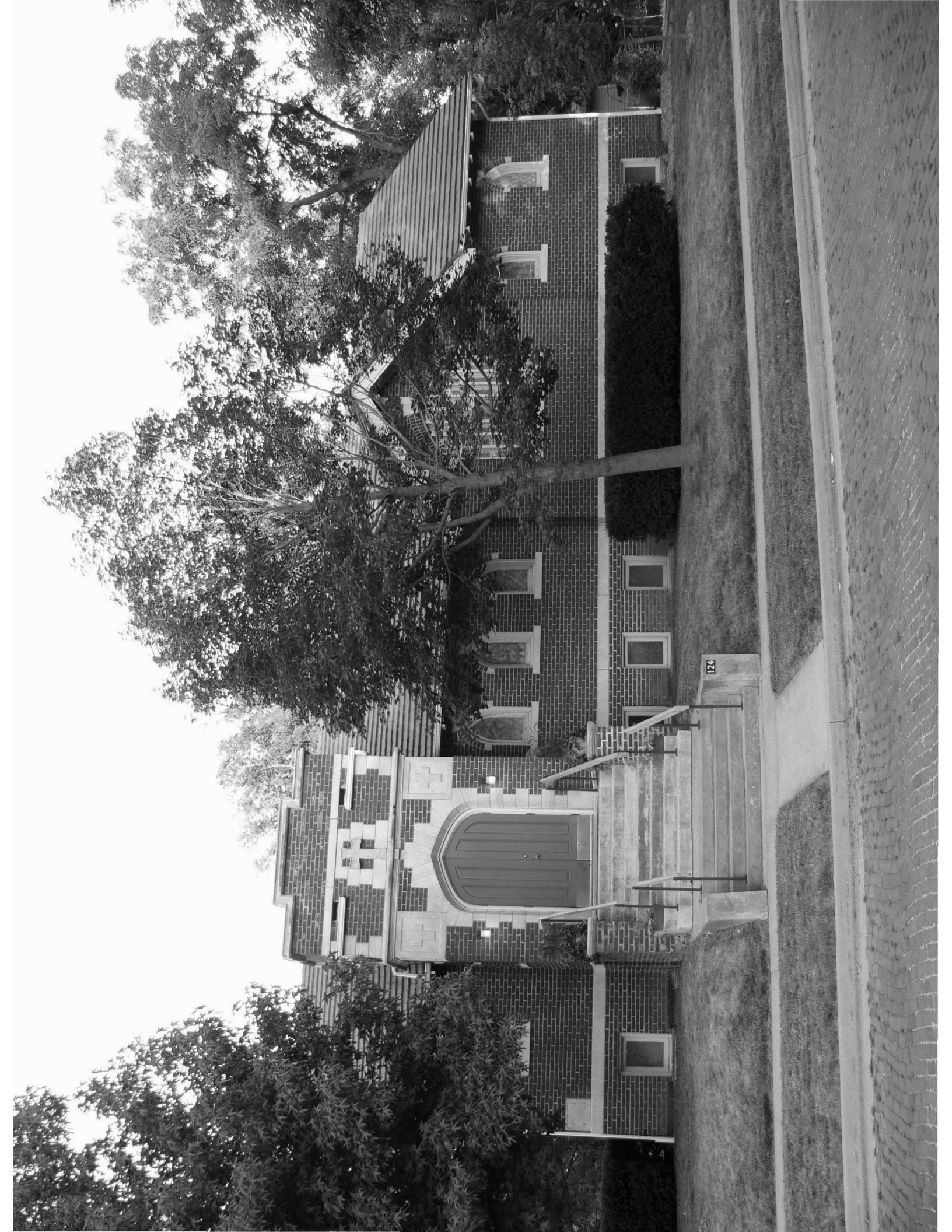


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Family Episcopal  
Church  
Adair Co., MO  
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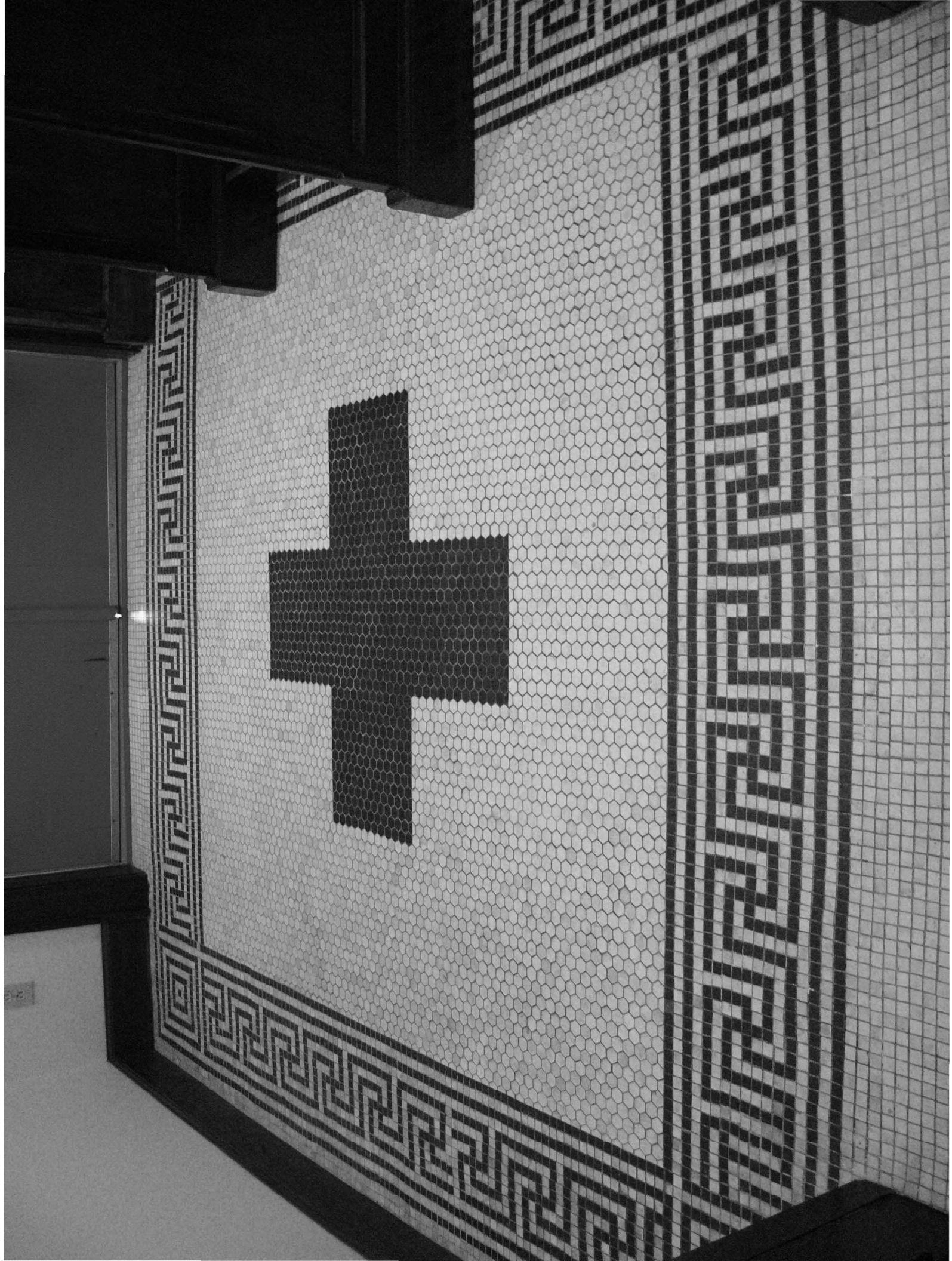


















Praying that we may break the fast





