



To our way of thinking, no religious edifice in North Carolina is more serenely beautiful than New Bern's historic First Presbyterian church.

Its gleaming white exterior, fronted by graceful columns, emphasizes the dignity that befits a structure dating back to 1822. Equally impressive is a unique interior, the likes of which you'll find only in the Congregational Church at Litchfield, Conn.

Both churches were fashioned from plans designed by England's greatest architect, Sir Christopher Wren, who died a century before either building came into being. In a world strangely foreign to the era he lived in, they stand as heart-warming monuments to his fine creative talent.

Wren was at his magnificent best when he designed places of worship. More than 50 churches in London, all of them beautiful, were born of his handiwork. His masterpiece is St. Paul's, the cathedral of the Bishop of London, and as famous as is Westminster Abbey.

It is built in the form of a Latin cross, measuring 500 feet in length, and 250 feet wide. Its great dome rises 364 feet from the pavement, and has a diameter of 102 feet, just 37 feet less than St. Peter's in Rome.

Wren's tomb is in the crypt that lies beneath the cathedral. Also buried there is the "Iron Duke" of Wellington, as well as the historian, Henry Hallam, and artists like Lord Leighton and J. M. W. Turner. Under the center of the dome, in the crypt, is the black marble tomb of Admiral Horatio Nelson, England's greatest naval hero.

Although Wren had been dead for 99 years when the First Presbyterian church here in New Bern was dedicated, the Presbyterian faith actually established a foothold in North Carolina just 16 years before he passed away.

History says that French Huguenots from Manikin Town, near Richmond, Va., settled on Trent river two miles from here in 1707, three years before Baron Christopher de Graffenreid and a party of Swiss founded New Bern.

Under the inspiring guidance of Rev. Claude Phillips de Richbourg; these hardy souls were the first Presbyterian congregation in North Carolina. They were forced to flee during the Indian massacre of 1711 and ended up on the banks of the Santee river in South Carolina.

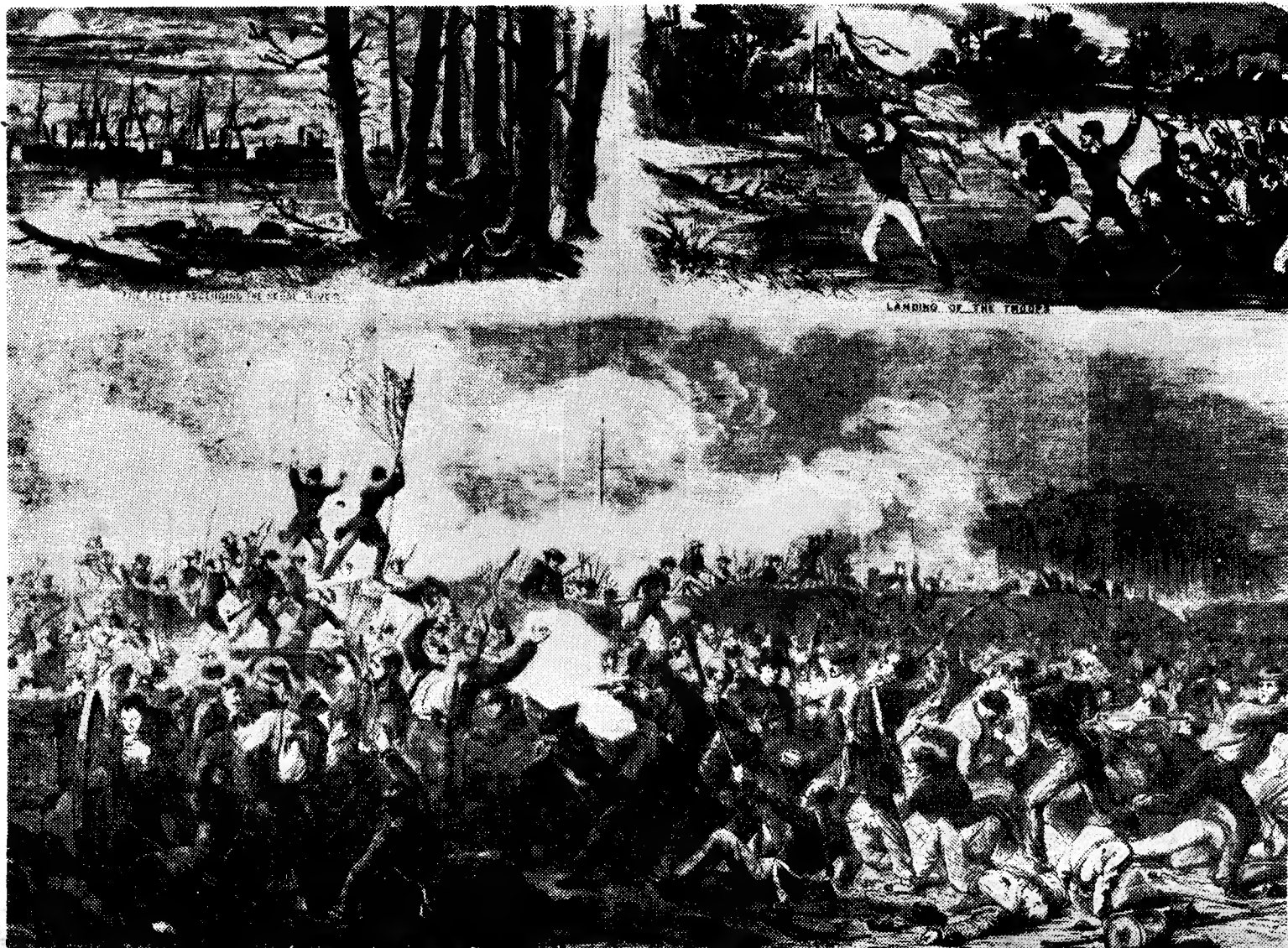
It was a bitter blow for the denomination's initial efforts in the Old North State, but the seeds of faith had been sown well. As early as 1739, Rev. George Whitefield preached a Christmas day sermon to a group of worshippers described as New Light Presbyterians here in New Bern.

However, for reasons obscured by the obliterating hand of time, it wasn't until 1817 that a permanent organization was formed by the Rev. John Witherspoon, then living in Hillsboro, who was a New Bern native and a grandson of one of the signers of the Declaration of Independence.

A lot was purchased in 1819, and in three momentous years the present edifice was completed. Bow pews were sold to members, and some of them were priced as high as \$350 apiece. Strangers weren't overlooked, however, and pews were provided for them too. A pipe organ was installed in 1854.

The beautiful structure, a symbol of peace on earth and good will toward men, played a tragic part in the War Between the States. When an epidemic of yellow fever struck here, it was turned into a federal hospital for Yankee soldiers.

In 1866 the edifice was taken over again by its members and
(Continued on Page 8)



OUT OF THE PAST—We are indebted to Dr. Charles T. Barker, a keen student of history, for these rare reproductions of the Battle of New Bern in the War Between the

States. World shaking events of the last century have failed to dim the intense pathos and heartbreak of that long ago occasion.

New Bernians Are Not Keen For Any Campaign Insignias



A STREET IN OLD BERNE

Lovers in this season of the harvest moon may not hesitate to wear their hearts on their sleeve, but the average New Bernian feels quite differently when it comes to political buttons.

Here and there you'll see an occasional Kennedy or Nixon badge pinned on someone's lapel, and a few automobiles are displaying the frank feelings of their owner. These are only exceptions that prove the rule of prevailing reticence among local voters. Most folks shy away from making a show of their election intentions, for one reason or another.

Business men usually consider it foolhardy to publicize their political preferences. Customers, they sense, can quickly be irritated if a merchant peddles campaign fodder that doesn't coincide with their own prejudices. And even the customer whose choice of candidates happens to be the same as the man he is trading with is apt to frown on mixing politics with business.

Republican officials in this normally Democratic stronghold aren't nearly so hesitant about declaring themselves on the eve of an election. Barring a Republican victory (and this year it could happen) they have little to lose by sticking by their party and saying as much to whom it may concern.

As far back as 1892, the little celluloid buttons so familiar in today's political campaigns were flourishing. At first they were made to be used in lapel button-holes, but a short time later pins were attached.

History says that the first big order came from famed Mark Han-

na, when he purchased five million for the successful McKinley campaign. Then as now, celluloid was fairly inexpensive, which explains why no other type of button has supplanted the original version to any great extent.

If you're under the impression that ingenuity in the manufacture of political buttons is a modern development, you've got the wrong impression. Some of the old-time buttons were master creations.

For example, supporters of McKinley in his first Presidential campaign wore small gilt bees in their lapels. When the bee's tail was flicked, it released a spring. The wings spread wide open, and photos of McKinley and Hobart were visible.

In addition, the resourceful Republican party had an elephant-shaped pin with a blanket that flew up and displayed McKinley and Hobart. They also had a pin called the "Presidential Chair." By releasing a catch under the seat, McKinley's face was revealed.

Perhaps the most unusual political button to blossom that year, or any other year, was an emblem depicting the front door of the White House. By manipulating it, you could show either McKinley or his unsuccessful opponent, William Jennings Bryan.

Before celluloid buttons arrived on the scene, campaign buttons were made of lead, rubber, brass, silver, wood and bone. Woodcuts were being used in the latter days of the 1790's, and with the advent of the 1800's, tintypes were used in metal frames.

(Continued on Back Page)