

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

Free Church of the Good Shepherd

Raleigh, Wake County, WA4817, Listed 9/10/2008

Nomination by M. Ruth Little

Photographs by M. Ruth Little, June 2008



Overall view



Rear view

**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 Free Church of the Good Shepherd

other names/site number All Saints Chapel

2. Location

street & number 110 South East Street not for publication N/A

city or town Raleigh vicinity N/A

state North Carolina code NC county Wake code 183 zip code 27604

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.)

Signature of certifying official Date

North Carolina Department of Cultural 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:	Signature of the Keeper	Date of Action
<u> </u> entered in the National Register <u> </u> See continuation sheet.	_____	_____
<u> </u> determined eligible for the National Register	_____	_____
<u> </u> See continuation sheet.		
<u> </u> determined not eligible for the National Register	_____	_____
<u> </u> removed from the National Register	_____	_____
<u> </u> other (explain): _____	_____	_____

Free Church of the Good Shepherd
Name of Property

Wake County, North Carolina
County and State

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
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

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

Number of contributing resources previously listed in the National Register
0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Cat: Religion Sub: religious facility

Current Functions
(Enter categories from instructions)

Cat: work in progress Sub: _____

7. Description

Architectural Classification (Enter categories from instructions)
Gothic Revival

Materials (Enter categories from instructions)

foundation concrete
roof slate
walls board-and-batten

other asphalt

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

Free Church of the Good Shepherd
Name of Property

Wake County, North Carolina
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.)

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.

(Enter categories from instructions)

architecture

Period of Significance

1874
ca. 1899
ca. 1914

Significant Dates

1874
ca. 1899
ca. 1914

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Oertel, Rev. Johannes A. S. (architect)
Ellington and Atkins (contractor)

Areas of Significance

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 # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

Free Church of the Good Shepherd
Name of Property

Wake County, North Carolina
County and State

10. Geographical Data

Acreeage of Property .22 acre

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

Zone Easting Northing
1 17s 713980 3962000
2 _____

Zone Easting Northing
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 M. Ruth Little

organization Longleaf Historic Resources date March 24, 2008

street & number 2312 Bedford Ave. telephone 919.412.7804

city or town Raleigh state N.C. zip code 27607

12. 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 Amalgamated Empire Properties LLC

street & number 133 Fayetteville St. 6th Floor telephone 919.459.3208

city or town Raleigh state NC zip code 27601

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 Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
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Section 7 Page 1
Free Church of the Good Shepherd
Wake County, N. C.

Section 7: Description

The Free Church of the Good Shepherd (now known as All Saints Chapel) stands at 110 S. East Street, between Morson Street and E. Hargett Street in Raleigh. The frame Carpenter Gothic-style church, built in 1874, was moved to the .22-acre lot in late 2006 from its site in the Church of the Good Shepherd complex at 125 Hillsborough Street. East Street is the eastern boundary of the original city of Raleigh, established in 1792 as the state capitol. The new site is adjacent to the southern boundary of the Oakwood Historic District, a neighborhood of Victorian era single-family dwellings.¹ The chapel faces east toward the City Cemetery across the street. The north side of the church's new block contains two Victorian-era houses; the block to the north also consists of dwellings of the same era. Immediately to the south is a large parking lot surrounded by a chain link fence; further south are scattered nineteenth and early twentieth-century houses. The Free Church of the Good Shepherd's new site, set on a major thoroughfare amidst houses, is similar to its original site, where it faced Hillsborough Street from 1874 to 1899. During this era Hillsborough Street was predominantly residential. In 1899 the church was moved to the rear of the church site and set on a brick basement in order to construct a larger stone sanctuary.

The six Raleigh Sanborn maps from 1888 to 1949 illustrate the church's original architectural form, minor additions made about 1899 when it was moved to a different site on the church grounds, and the addition of the narthex about 1914. The original building (see Figs. 1 and 2) consists of the tall, narrow front-gabled nave, five bays deep, with flanking shed-roofed wings that extend the full length of the nave. At the end opposite the front door is a gabled apse. The building's structural framework consists of circular sawn timbers. The framing consists of some mortise-and-tenon joints and some nailed joints. At the peak of the front gable was a wooden cross that was reconstructed. The room to the left (now south) of the apse, an early addition with a gabled roof (sometime between 1888 and 1896), was slightly wider than the side wall of the church. The extra width was removed during the move. The room to the right (now north) of the apse has a shed roof.

The original church apparently had three entrances: the front entrance and two entrances in the right shed wing, one in the first bay of the wing, and one in the last bay of the wing. The front entrance, set in a small enclosed board-and-batten vestibule, had a gabled roof with kingpost truss and a double-leaf paneled door set in a Gothic-arched surround. The side entrance closest to the façade was sheltered by a bracketed hood that was a smaller version of the original front entrance gable. The original door was replaced by a sash window topped by a fixed triangular light about 1914 when the narthex was added. The door allowed easy access to the balcony stair located in this corner of the wing. In the last bay of the wing, adjacent to the right apse room addition, is another original entrance, a single door with diagonal beaded tongue-and-groove boards set into a Gothic-arched surround. This door presumably had a bracketed hood as well, but it was removed at an unknown date.

¹ Black, David R., Oakwood South Amendment to the Oakwood Historic District, 1987. N. C. Historic Preservation Office, Raleigh.

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Windows consist of Gothic-arched windows in the front and side bays of the shed wings, rondel clerestory windows in the side walls above the wings, a rose window in the front gable end, and a Gothic-arched, stained-glass window with muntins dividing it into three sections in the rear apse wall. All of the window openings are original, and all of the glass is original with the exception of those of the shed wings, which have translucent frosted glass that replaced the original diamond-patterned glass visible in Fig. 2. The rondel windows contain lavender-tinted translucent glass, divided by crossed muntins into four lights. The apse window has an image of Christ as the Good Shepherd. The rose window features the cross and the crown set within two merged triangles.

About 1899 the church was moved to the rear of the lot to make way for a new stone sanctuary (see Fig. 4). The building was set on a brick basement that was above ground level at the rear, abutting Morgan Street. At this time the right apse room was added (see 1903 Sanborn map, page 15). Between 1909 and 1914 the narthex, consisting of a center vestibule with flanking rooms, was added across the façade. The narthex has a slightly Craftsman-style character, with a chair rail forming a continuous window sill across the façade. The board-and-batten narthex has a front-gabled vestibule capped with a scrolled finial, with the original double Gothic-arched paneled door that was moved from its original location to the new entrance wall. The flanking rooms, set under a shed roof, each have a rectangular sash window with Gothic-arch muntins in the upper sash and a single pane of glass in the lower sash. The narthex was carefully dismantled in 2006 to allow the building to be moved to 110 S. East Street, and has been carefully reconstructed during the 2007-2008 restoration. On its new site, the church sits on a full basement of poured concrete. The new basement contains kitchen, dining, service, and bathroom spaces, as did the previous basement on the church's former site. The early two-over-two sash windows in the south wall of the basement have been reused in the new basement.

Later exterior changes include the attachment of a small addition in 1940 to the right rear section of the church. This was removed when the building was moved in 2006 and was not rebuilt.

The exterior retains almost all of its original Carpenter Gothic fabric. Board-and-batten siding with chamfered battens covers the walls, with some replacement material, especially on the nave. Slate shingles cover the roof of the nave. The lower sections of the church—wings and apse—apparently had slate shingles originally, but had been replaced with asphalt. These roofs were re-shingled with fiberglass shingles. All of the historic windows remain in place. The eaves are boxed, with crown moldings.

The original interior, most of which is still in place, is shown clearly in an 1880s stereopticon view (Fig. 3). The original space featured a nave with the side wings open as aisles. The soaring roof has exposed beams and trusses with chamfered edges; the apse has an identical roof and truss system. Plain square posts supported the clerestory walls. Above each post, a plain pilaster extended up to each truss. The rondels in the clerestory walls illuminate the lofty roof structure. Wooden chairs were arranged on either side of a wide center aisle and formed rows that extended into the side aisles. The apse is elevated one step above the floor of the nave. Across the rear wall, below the stained glass window, is a tall tongue-and-groove wainscot with applied Gothic-arched panels.

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A shorter tongue-and-groove wainscot extends around the outer church walls, with plaster walls above. The 1880s photograph shows wall-mounted gas chandeliers on the posts between the nave and aisles. These appear to be identical to the two six light gas fixtures with glass shades still in place on the rear wall of the balcony. At the back of the nave is a balcony, reached by a winder stair in the rear corner of the right (north) side aisle. The balcony, supported by chamfered posts with lamb's tongue details, features flat panels along its base and a railing with quatrefoil openings. The stair and balcony appear to be original. The balcony railing continues along the sides so that the balcony is open to the front and to the side aisles.

A ca. 1900 documentary photograph (Fig. 5) shows that the interior was remodeled to enhance its Gothic character.² This probably occurred after its ca. 1899 move. The sanctuary became considerably more Gothic than the original plain interior by replacing the plain posts of the side nave walls with chamfered posts with molded caps and Gothic arched spandrels between the posts, as well as replacing the plain pilasters embedded into the upper wall at each truss with pilasters with curvilinear brackets of Gothic character at the top.

The rooms flanking the apse contain built-in cupboards for the men's and women's choir robes. Each is entered from the apse by a tongue-and-groove door with a surround with a flat panel at the top. The left door is a replacement for the original Gothic-arched door in this wall visible in the 1880s photograph (Fig. 3).

About 1940 the interior was remodeled by constructing walls between the nave and side aisles in order to create Sunday School rooms (Fig. 7). The walls had tongue-and-groove wainscots and plaster walls above. The ca. 1900 Gothic posts and spandrels remained in place, creating a half-timbered effect on the walls. The left shed wing was divided into a small room near the front door, with the remainder a single open space. The right shed wing was divided into two small rooms at the rear, then a closet and bathroom section, and finally an open hall leading to the exterior door near the apse. Doors with five flat panels on the outer face and tongue-and-groove sheathing on the interior opened to the side rooms.

During the recent restoration, the walls partitioning off the side aisles were removed and the Gothic posts and spandrels once again are free-standing. The interior has been returned to its ca. 1899 Gothic Revival appearance, with the side aisles functioning as a continuation of the nave space, with one exception. The front bay of the left aisle, near the front door, remains as a small enclosed space. This has been converted into a bathroom. When the partition walls were removed, a few moldings and other pieces of the Gothic posts and spandrels were found missing. These missing elements were reproduced.

The original wide pine floors are in place. Except for the early gas fixtures on the rear wall of the balcony, all light fixtures are new Gothic Revival-style globes hanging from the kingposts of the roof trusses. All of the roof trusses retain their original dark stain.

² N. C. State Archives Documentary 2003-1-87, Raleigh.

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Assessment of Integrity:

The 2006 move necessitated the temporary removal of the following architectural features: front narthex, cross atop the front gable, and the front and rear stained glass. These materials were saved. On the exterior, the Free Church of the Good Shepherd has been restored to its ca. 1914 appearance, with front narthex. The interior restoration returns the church to its ca. 1899 appearance when the original plain clerestory support posts were replaced with Gothic Revival-style posts and spandrels. The church retains excellent integrity from its construction date of 1874 and the ca. 1899 remodeling. The building is in excellent structural condition. The narthex has been recreated using the original Gothic Revival-style double front doors, of diagonal batten construction with panels, and the flanking Craftsman-style sash windows. All other materials in the narthex are new reproductions. A steeper hipped-roof was built on the narthex at this new location and the entrance steps to the narthex have been reoriented to run parallel to the front of the building rather than perpendicular to it. The number of stairs has also been increased to accommodate the taller height of the church's foundation at this site. The narthex interior follows its original configuration of a central foyer, a small room on the left side, and a stair to the basement on the right side. The vaulted ceiling of the narthex has been reproduced with new tongue-and-groove boards.

Few deviances from the historic exterior appearance have been made, but include the changes to the narthex, the elevation change, the creation of an exterior, sunken stairwell and entrance to access the basement level, and the rebuilding of the exterior wall of the left apse room so that it is flush with the left wing, rather than slightly wider than the wing as it was built. These are minor changes that have only a slight impact on the exterior appearance. The sanctuary space was negatively impacted by the enclosure of the aisles about 1940, and the removal of these partitions and the restoration of the interior to its ca. 1899 nave and side aisle plan have returned the building to its original function.

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Section 8: Statement of Significance

The Free Church of the Good Shepherd, constructed in Raleigh in 1874 by a group of members of Christ Episcopal Church who were opposed to that church's policy of pew purchase, is a frame Carpenter Gothic-style board-and-batten building with a front-gable façade and side shed wings. It was designed by the Reverend Johannes A. S. Oertel, a Bavarian immigrant, religious painter, and Episcopal priest. Known as All Saints Chapel since a larger church sanctuary was constructed between 1899 and 1914, the church is one of only two Carpenter Gothic-style churches remaining in Raleigh. It meets National Register Criterion C for its well-preserved Carpenter Gothic style. The period of significance is the year of its construction, 1874, and the years of its remodeling, ca. 1899 and ca. 1914. About 1899 the plain structural posts between the nave and aisles were replaced with Gothic-style posts, and about 1914 a board-and-batten narthex was added to the front. Gothic details include the front rose window, the apse window containing a stained glass rendition of Christ as the Good Shepherd, Gothic lancet windows along the sides, and a well-preserved interior with Gothic-style roof trusses and a Gothic-style balcony. Its modest, frugal character expresses both the egalitarianism of its congregation, who believed that its members should not have to purchase pews, and the straightened economic situation of the Reconstruction era when it was built. The Free Church of the Good Shepherd meets Criteria Consideration A and B for religious and moved properties because its significance is based on its architecture and it retains integrity of design, materials, workmanship, feeling and association. Its new site, like its original site, is on a prominent street within a historic neighborhood of the center city. As on its original site, the church faces directly onto the street.

Historical Background

On December 19, 1873 a group of members of Christ Episcopal Church, Raleigh's original Episcopal congregation, withdrew their membership in order to establish a new congregation that would be a "free" Episcopal Church. This group was opposed to the practice of selling pews that was traditional to the denomination. The twenty-nine members of the new congregation were organized by railroad magnate Colonel Alexander B. Andrews and Raleigh lawyer Richard H. Battle. The congregation's first service was held in Tucker Hall on Fayetteville Street on February 15, 1874. Services were also conducted in the State Capitol until the new frame church on the corner of Hillsborough and McDowell streets was finished on March 28, 1875.³

The following concise analysis of the circumstances of the church's founding and its design are taken from a report on the church prepared in 2003 by the consulting firm of Edwards-Pitman Environmental, Inc.⁴

The Parish of the Good Shepherd was organized in 1874 by a splinter group from Christ Church, Raleigh's first Episcopal congregation, founded in 1821. The splinter group sought a parish that did not

³ Harris, *An Architectural and Historical Inventory of Raleigh, North Carolina*, 64.

⁴ Edwards-Pitman Environmental, "Free Church of the Good Shepherd," 2003. 3-4.

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sell pews to members—as Christ Church had done to raise funds for the completion of their new building. Some disagreed with the pew system; others simply could not buy a pew (those at Christ Church were sold out by the 1870s). The new parish, accepted into union with the Episcopal Convention of the Diocese of North Carolina in May 1874, announced through their rector, Rev. Edward Rich, that they had organized “to meet the imperative demand for a *Free Church* in this rapidly growing city.”⁵

Assisting Rich at the first service of the parish was Theodore Benedict Lyman, the newly elected Assistant Bishop of the Diocese of North Carolina. Lyman praised the formation of the parish in his annual address at the 1874 convention: “Sympathizing very fully with this much needed effort for extending in the Capital of the State the influence of the Church, and enlarging its opportunities for usefulness, I was glad to attest my interest, and speak a few words of encouragement....Steps have already been taken looking to the speedy erection of a suitable Church edifice, and I have no doubt that a very strong and vigorous Parish will soon be established.” Lyman made the Church of the Good Shepherd his home parish, and it remained so throughout his tenure as Assistant Bishop and later as Bishop of the Diocese of North Carolina.⁶

Plans for the building that Bishop Lyman referenced were prepared by another member of the state’s Episcopal clergy, Rev. Johannes A. S. Oertel. Oertel, who had emigrated to the United States from Bavaria, showed an early talent in art. While in North Carolina, Oertel largely made his living as a portrait painter, but his true passion was religious art. His most famous work is the painting known as *The Rock of Ages*, which was mass-produced (and often pirated) on chromo-lithograph. Prior to his arrival in North Carolina in 1869, Oertel had a varied artistic career, including his work preparing designs for the interior of the U. S. House of Representatives and as an engraver producing banknotes and newspaper illustrations. Oertel painted in oil and watercolor and was also adept at carving, modeling, engraving, and drawing. By 1874, he had also become an Episcopal priest, was serving as rector of St. James in Lenoir, and had assisted architect Lyndon Swaim in the design of the 1871 St. Barnabas Church in Greensboro (not extant).⁷

⁵ *Journal of the Fifty-Eighth Annual convention of the Protestant Episcopal Church in the State of North Carolina* (Raleigh: Daily News Print, 1874), 21, 110-111; Davyd Foard Hood, *To the Glory of God: Christ Church 1821-1996* (Raleigh: Marblehead Printing, 1997), 1, 22-25, 38.

⁶ *58th Convention Journal*, 43; Marshall DeLancey Haywood, *Lives of the Bishops of North Carolina* (Raleigh: Alfred Williams and Co., 1910), 215.

⁷ Church of the Good Shepherd Vestry Minutes, September 2, 1874, Reel 099.04010, Olivia Rainey Public Library, Raleigh; Diary of Johannes A. S. Oertel, September 13 and December 13, 1874, Southern Historical Collection, University of North Carolina Library, Chapel Hill; *Journal of the Fifty-Third Annual Convention of the Protestant Episcopal Church in the State of North Carolina* (Raleigh: M. S. Littlefield, 1869), 24; Steven Michael Vroom, *The Romantic Vision of Johannes Adam Simon Oertel 1823-1909*, accessed at <http://www.thelittlecity.com/vroom/oertel/> on October 20, 2003; *Dictionary of North Carolina Biography*, s.v. “Johannes Adam Simon Oertel;” Holy Trinity Episcopal Church, *Holy Trinity Episcopal Church, 1869-1980: An Historical Perspective* (Greensboro, N.C.: The Church, 1984), 10-11.

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Oertel's design for Raleigh's new parish was a board-and-batten Carpenter Gothic church. The style was neither new nor unusual—St. Mark's Episcopal Church in Halifax had been built in 1855 in the Carpenter Gothic style and many Episcopal congregations were doing the same. It was, in fact, encouraged by the Church and made accessible by architect Richard Upjohn's 1852 pattern book, *Upjohn's Rural Architecture*, which included modest board-and-batten churches. Upjohn himself modified one of his pattern book designs for a Carpenter Gothic chapel at St. Marys's School in Raleigh; it was under construction from 1855 to 1857.⁸

Oertel's design for Good Shepherd is quite different from the chapel at St. Mary's School, which has a cruciform plan and rich detailing, including an ornate bracketed gabled entrance hood, a polygonal rose window, and slender Gothic windows. His design has side aisles that considerably enlarged the seating area without sacrificing the Gothic appearance and clerestory windows that illuminate the central nave. Oertel's design is a wooden version of European, stone Gothic churches with a nave, long side aisles, and stained glass clerestory windows. Ellington and Atkins contractors completed construction of the building in the early spring of 1875. Rev. Rich announced at the annual convention of 1875 that "On the 28th of March, 1875, Easter Day, we occupied our new *Free Church* of the Good Shepherd, which is of frame, Churchly in design, and seating comfortably 400 persons."⁹ The new building was located at 123 Hillsborough Street, one lot away from the corner of Hillsborough and McDowell streets.¹⁰

The congregation raised sufficient funds to construct the building without resorting to the sale of pews. A brass plaque still in place in the apse credits the "valuable assistance of the young ladies guild in the erection of this church." The stained glass windows are said to have been paid for by the contributions of children in the Sunday school. Certainly the building is far more frugal than that of Christ Church, designed by Richard Upjohn, the foremost Gothic Revival architect in the country, in 1848. The cruciform stone building with its stone bell tower added by Upjohn in 1859 was designated a National Historic Landmark as one of the finest Gothic Revival churches in the United States.

Reverend Rich served from 1874 to 1885. During his service the congregation established St. John's Guild, the first public hospital in Raleigh. In 1894 this became Rex Hospital, which is still in operation.¹¹ The congregation of the Free Church of the Good Shepherd grew rapidly. By 1888 the congregation had constructed a two-and-one-half-story parsonage at the corner of Hillsborough and McDowell streets. By 1896 a small room had been added

⁸ Drucilla H. York, "St. Mark's Episcopal Church," National Register of Historic Places Nomination Form, 1997; Catherine W. Bishir and Michael T. Southern, *A Guide to the Historic Architecture of Piedmont North Carolina* (Chapel Hill: University of North Carolina Press, 2003), 124-125.

⁹ Good Shepherd Vestry Minutes, February 22, 1875; *Journal of the Fifty-Ninth Annual Convention of the Protestant Episcopal Church in the Diocese of North Carolina* (Goldsboro: Messenger and Whitaker, 1875), 109.

¹⁰ See 1888 Sanborn Map, page 5.

¹¹ Newsletter of the Church of the Good Shepherd, June 13, 1999: "St. John's Guild." Copy in nomination file, N. C. HPO Office.

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on the left side of the apse and a semi-detached addition to the right of the apse.¹² In 1899 the Reverend Dr. Pettinger laid the cornerstone for a new stone Late Gothic Revival-style building designed by Raleigh architect C. E. Hartge, a native of Germany.¹³ The original sanctuary was moved to the rear of the lot in 1899, abutting Morgan Street, and raised on a brick basement, high at the rear due to the slope of the site. It remained in use as the sanctuary, since construction of the new church proceeded quite slowly. The 1903 Sanborn Map shows the old church's new location adjacent to the left rear corner of the foundation of the new church and abutting West Morgan Street at the rear of the lot. The room to the right of the apse replaced the earlier semi-detached addition of 1896. It was added at the time of the move in 1899, along with two small rooms flanking the front entrance.¹⁴ A documentary photograph of the interior, dated about 1900, shows that the original plain posts that supported the clerestory walls had been replaced with Gothic-style chamfered posts and spandrel arches and permanent pews had been installed in place of the earlier individual chairs. This embellishment of the sanctuary probably happened just after the move.

The old church continued in use until May 17, 1914 when the first service was held in the new church.¹⁵ The Sanborn map of 1914 shows the old church labeled "Sunday School." In order to link the new building into the old one, the original entrance bay and later flanking rooms were replaced with a narthex across the entire façade, linking into the left rear corner of the new church.¹⁶ No further changes occurred to the old building until 1940 when a sizeable addition was added to the right rear.¹⁷ About this time the side aisles were partitioned to provide Sunday School rooms.

The Good Shepherd congregation continued to grow, and by 2003 was in need of more space for its activities. The construction of the Parish Life Center, a three-story stone annex, necessitated the removal of the old church building. After a prolonged search for a suitable new site for the 1874 church, Empire Properties, a Raleigh development company that specializes in the rehabilitation of historic buildings, purchased an ample-sized lot in a historic neighborhood on the east side of the business district and moved the church there in late 2006. The new site is on S. East Street, important as the original east boundary of the city of Raleigh. The building is oriented on the lot just as the original church was oriented on its Hillsborough Street lot. The church directly fronts the street with a narrow front yard. Thus the architecturally-appealing sanctuary is once more visible to passersby. (On its compromised site at the rear of the Church of the Good Shepherd complex from 1899 to 2006, the front of the church was not very visible from the street. Most Raleigh residents saw only the rear wall, set directly on Morgan Street on a high brick basement.) The Free Church of the Good Shepherd has been restored for an adaptive use that is compatible with its architectural character.

¹² See 1896 Sanborn Map, page 6.

¹³ Edmisten, "All Saints Chapel," typescript report, 2003.

¹⁴ See 1903 Sanborn map, page 15.

¹⁵ *Therefore with Angels and Archangels*, 69.

¹⁶ 1914 Sanborn Map, page 13.

¹⁷ See 1949 update of the 1914 Sanborn Map, page 13.

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Architecture Context: Nineteenth-Century Gothic Revival Churches in Raleigh

Raleigh has a number of nineteenth century Gothic Revival churches, most of masonry construction. The oldest is the stone Christ Episcopal Church built in 1848 and 1859. The cruciform building of local granite with dressed brownstone trim, and its prominent bell tower with stone steeple connected by a stone arcade, was designed by noted Gothic Revival architect Richard Upjohn and is designated as a National Historic Landmark. Among the brick nineteenth-century Gothic Revival-style churches in Raleigh are the First Baptist Church of 1859 and St. Paul's AME Church of 1884. Only two examples of the nineteenth-century wooden Carpenter Gothic style have survived in Raleigh—St. Mary's Chapel (NR 1979) on the campus of St. Mary's School, and the Free Church of the Good Shepherd. These wooden churches are rarer than the masonry ones because they tend to be the original facilities that have been replaced by larger facilities over the years. St. Mary's Chapel, built in 1855 using a design from an architectural pattern book by Richard Upjohn, is a small, cruciform, picturesque board-and-batten chapel with narrow lancet windows, a bracketed entrance hood with Gothic Revival ornament, and a very steep front-gable roof.

The 1874 Free Church of the Good Shepherd is a well-preserved expression of an inexpensive Carpenter Gothic church built during the Reconstruction era for a congregation whose founding purpose was to provide worship for all, regardless of income level. The church's design of inexpensive machine-made materials perfectly embodies its mission as an Episcopalian sanctuary for members who either could not afford or did not wish to participate in the system of pew purchase practiced at Christ Church. The simple board-and-batten building with side wings and clerestory windows has an interior of rich Gothic character created by soaring roof trusses illuminated by stained glass clerestory and gable end windows. As further enriched by the substitution of Gothic Revival support posts in a remodeling of ca. 1899, and with the ca. 1914 board-and-batten narthex added to the façade, the Free Church of the Good Shepherd is a unique example of the Carpenter Gothic style in Raleigh.

The Free Church of the Good Shepherd is one of two known extant churches in North Carolina designed by the Reverend Johannes Adam Simon Oertel (1823-1909). When he designed the Free Church of the Good Shepherd in Raleigh in 1874, he was a clergyman and artist at Sewanee University in Tennessee. His other extant church is St. Athanasius Episcopal Church in Burlington, built 1879-1880, which resembles St. Mary's Chapel in its four-bay front-gabled board-and-batten form, with a double kingpost truss in the front gable end and a shed-roofed entrance porch with scalloped bargeboards that shelters the front door.¹⁸ His earliest known church in North Carolina, the 1871 St. Barnabas Church in Greensboro, has been demolished.¹⁹

Oertel, an important nineteenth-century artist of Renaissance breadth in the arts, expressed his Christian faith in paintings, engravings, architecture, and sculpture. He was born in Bavaria and studied art in Munich, Germany. In 1848 he moved to Newark, New Jersey. In the 1850s he worked as a banknote engraver in Washington, D.C. In

¹⁸ Bishir and Southern, *A Guide to the Historic Architecture of Piedmont North Carolina*, 243.

¹⁹ Edwards-Pitman Environmental, Inc. "Free Church of the Good Shepherd," 3.

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the 1860s, living in Rhode Island, he painted a painting known as "The Rock of Ages" that was widely reproduced. In 1869 Oertel moved to Lenoir, N. C. and served as clergy to St. James's Church and two nearby mission churches. Oertel was ordained to the priesthood in 1871, and served churches in Lenoir, N. C. and Grace Church in Morganton, N.C. From 1889 to 1891 he taught fine arts at Washington University in St. Louis. During his forty-six year art career he produced nearly 1,200 major works. His prolific body of work includes religious paintings and sculptures for churches in New York, North Carolina, Missouri, Tennessee, Maryland, and Washington, D.C. Among his sculptures are altars and reredoses for the Church of the Incarnation in Washington, D.C. and St. James's Church in Lenoir, N.C.²⁰

Criteria Consideration B: Moved Buildings

A moved property significant under Criterion C must retain enough historic features to convey its architectural values and must retain integrity of design, materials, workmanship, feeling, and association in order to be eligible for listing in the National Register. The Free Church of the Good Shepherd has a high degree of integrity, representing the 1874 sanctuary as enhanced on the interior about 1899 and with its narthex addition of about 1914. Both the interior enhancement and the narthex complement the original Carpenter Gothic design. As one of only two surviving Carpenter Gothic-style churches in Raleigh, it reflects the frugal wooden architectural building phase associated with the beginning of most Episcopalian congregations. The church remains largely unchanged from ca. 1874, with its design, materials, and workmanship generally intact. The soaring interior space, the dark stained ceiling trusses, the lavender glass of the rondel windows, brilliant stained glass of the front apse window, and rear rose window all combine to create a rich religious interior created on a lower budget and more quickly than the larger masonry Gothic Revival churches that are much more numerous. The building retains the feeling and association of a small thrifty congregation, as indeed it was. On its new site, its orientation, setting, and general environment are comparable to those of the historic location and are compatible with the property's significance. Today the church fronts a major thoroughfare in a historic neighborhood in downtown Raleigh, with a similar offset from the street as at its original site.

²⁰ *Dictionary of North Carolina Biography*, Powell, Vol. 4, 388; Edmisten, "All Saint's Chapel," a typescript, 2003, copy in Historic Preservation Office nomination file.

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Section 10: Boundaries

Verbal Boundary Description:

The nominated boundary consists of the .22 acre parcel at 110 S. East Street, shown in the accompanying Wake County Tax Map as parcel 1703889579.

Boundary Justification:

The nominated boundary represents the entire tract now associated with the Free Church of the Good Shepherd.

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Photographs:

The following information pertains to all photographs:

Photographer: M. Ruth Little

Date: June 2008

Location of Negatives: State Historic Preservation Office, Raleigh, North Carolina

1. Front elevation from east
2. Overall view from southeast
3. Streetscape from southeast
4. North elevation from east
5. Rear overall view from southwest
6. View of sanctuary looking toward altar
7. View of sanctuary looking toward balcony
8. View of balcony and stair to balcony
9. View of reconstructed narthex (interior)
10. View of basement

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Appendix: Documentary Photos



Fig. 1. Church of the Good Shepherd, Hillsborough Street, Raleigh. pre-1899.

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Fig. 2. Church of the Good Shepherd, Hillsborough St., Raleigh. 1880s. (*Stereoscopic Views*, by W. T. Robertson, North Carolina Collection, UNC Library)

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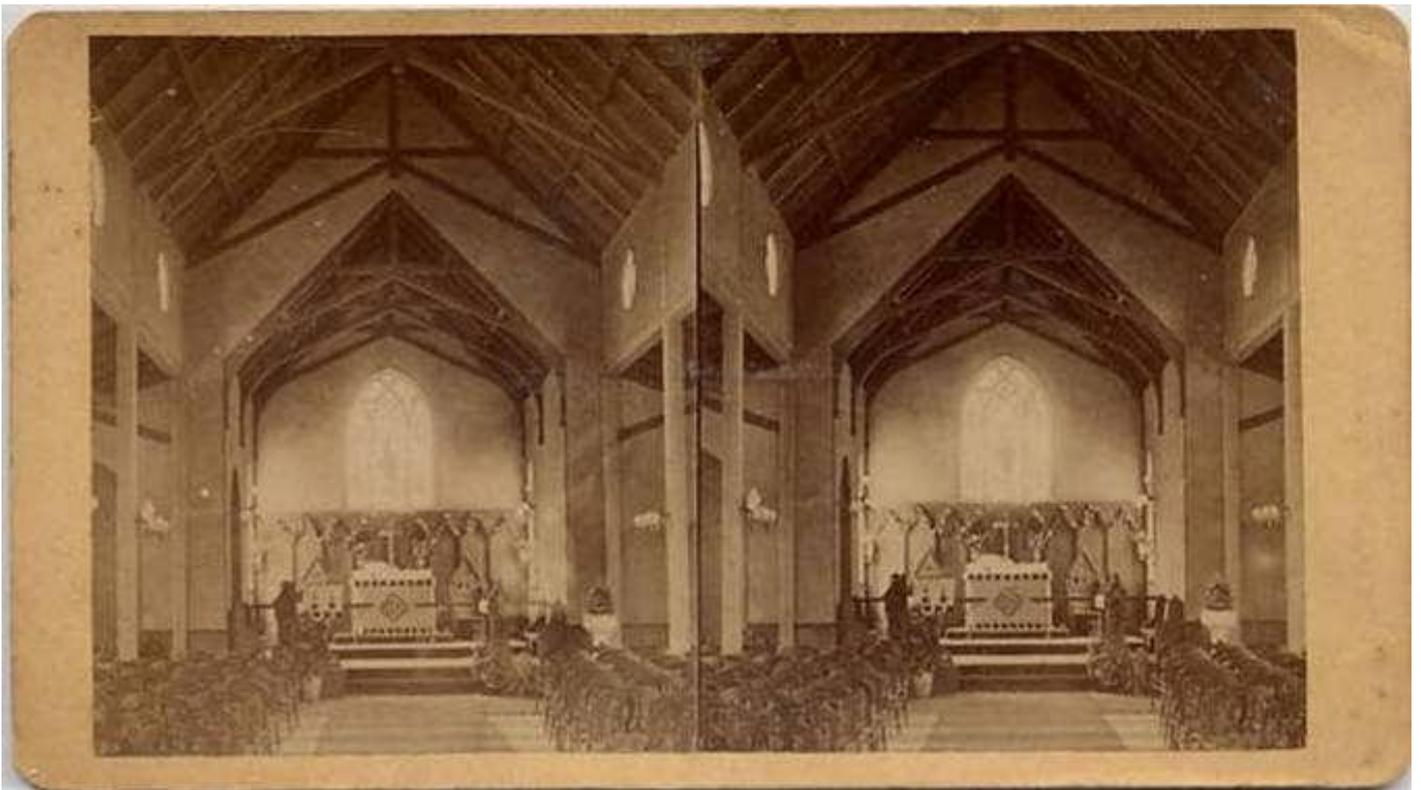


Fig. 3. Church of the Good Shepherd interior, 1880s. (*Stereoscopic Views*, by W. T. Robertson. North Carolina Collection, UNC Library.)

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Fig. 4. Church of the Good Shepherd, as moved in 1899 to the rear of Hillsborough St. site. New church completed in 1914 in foreground. (photo by Mary Ann Lee, 1976, N. C. State Archives)

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Fig. 5. Church of the Good Shepherd interior, ca. 1900. (Documentary in collection of the N. C. State Archives)

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Fig. 6. All Saints Chapel exterior, 110 S. East St., Raleigh. March 2007. (photo by M. Ruth Little)

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Fig. 7. All Saints Chapel interior, 110 S. East St., Raleigh. March 2007. (photo by M. Ruth Little)