Supplementary Listing Record

NRIS Reference Number: MP100001743 Date Listed:

Property Name: Episcopal Church of the Good Shepard--Lakota
(Episcopal Churches of North Dakota MPS)

County: Nelson State: ND

This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation

Signature of the Keeper Date of Action

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Amended Items in Nomination:

Section 8 Statement of Significance:

The period of significance (POS) for Criterion A in the nomination that was submitted, 1885-1994, is based upon the period the property was an active church, which is not appropriate. The nomination does not justify this POS, nor does it include Criteria Consideration G, exceptional significance for an event less than fifty years old. National Register Bulletin 16A guidelines state:

Period of significance is the length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for National Register listing.

The beginning and closing dates of a period of significance are "significant dates" ***only if*** *they mark specific events directly related to the significance of the property…..*

Under Criterion A the nomination states:

"As a very early feature of cultural, religious, and social infrastructure, the Episcopal (mission) Church of the Good Shepherd is historically significant statewide under NRHP Criterion "A" for its embodiment of progressive cultural presence of British, Scots-Irish, and Yankee entrepreneurs who established town sites along the Great Northern Railway."

In this statement the nomination ties the significance of the property under A to an important period of settlement in North Dakota, the "first land boom" that ended in 1897.

The Church of the Good Shepard, along with the similar Gothic Revival style Episcopal churches, are included in the "Episcopal Churches of North Dakota" MPDF approved in 10/19/1992. The recommended POS for these churches begins with the construction date of the particular church and ends in 1897, the end of the first land boom.

The other Episcopal churches in this group are listed: **All Saints Episcopal Church** in Valley City, built in 1881 with a POS under A of 1881-1897; **Grace Episcopal Church** in Jamestown built in 1884 with a POS under A of 1884-1897, and **St. Stephen's Episcopal Church** in Casselton, built in 1886 with a POS under A of 1886-1897. (A fourth church, **Grace Episcopal Church** in Pembina was only nominated under C, not A, with a POS of 1886 for its construction date.)

In the same section of the nomination, **Significant Dates** should again follow the National Register Bulletin:

Enter the year *of any events, associations, construction, or alterations qualifying the property for National Register listing or adding to its significance.*

In this case the specific significant dates would be the construction of the church, 1884-1886. The other events specifically dated do not contribute to the significance of the property. The POS under Criterion C is absorbed under the longer POS under A.

The NORTH DAKOTA SHPO was notified of this amendment.

DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* 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.

1. Name of Property

Historic name: Episcopal Church of the Good Shepherd - Lakota
Other names/site number: Lakota Episcopal (Anglican) Church (SITS# 32 NE 26)
Name of related multiple property listing:
Episcopal Churches of North Dakota (1992)
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 216 "D" Avenue West
City or town: Lakota State: ND County: Nelson (NE)
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national **_X_statewide** **___local**

Applicable National Register Criteria:

_X_A **___B** **_X_C** **___D**

DIRECTOR 8.30.17

Signature of certifying official/Title: **Date**

STATE HISTORICAL SOCIETY OF ND

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

Episcopal Church of the Good Shepherd; Lakota | Nelson, North Dakota
Name of Property | County and State

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper | Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	[X]
Public – Local	[ ]
Public – State	[ ]
Public – Federal	[ ]

Category of Property
*(Check only **one** box.)*

Building(s)	X
District	
Site	
Structure	
Object	

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

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

Number of contributing resources previously listed in the National Register: one feature (the building) was identified in 1992 MPS as having "High Potential" for individual listing

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6. Function or Use
Historic Functions
(Enter categories from instructions.)

RELIGION/religious facility, church

Current Functions
(Enter categories from instructions.)

DOMESTIC/seasonal single dwelling
COMMERCE/TRADE/professional, architect's studio

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE VICTORIAN/Gothic, High Victorian Gothic and Second Gothic Revival

Materials: *(enter categories from instructions.)*
Principal exterior materials of the property:

foundation: CONCRETE (original perimeter grade beam);
non-original concrete block masonry basement (added 1954)
walls: STONE (granite walls); PLASTER (interior plasterwork);
WOOD (cedar shingle gable ends);
GLASS (stained and hand-painted ornamental leaded glass);
roof: WOOD (cedar shingle roofing)

Narrative Description
*(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)*

Summary Paragraph

The Episcopal (Anglican) Church of the Good Shepherd in Lakota, North Dakota is identified in the 1992 Multiple Property Listing and associated historic context for "Episcopal Churches of North Dakota, 1872-1920s" as having "high potential" for individual National Register listing. Originally constructed in 1885, it is one of the earliest architectural features dating from the establishment of Lakota in 1882 as an end terminal of the Great Northern Railroad, as the transcontinental railroad advanced westward on the Dakota Territory frontier. A cooperative relationship existed between railroad investors and local entrepreneurs, enabling early construction of several important features of cultural and civic infrastructure in Lakota at the time Bishop William David Walker arrived as Episcopal Bishop in 1883. Constructed of granite fieldstones in the Victorian Gothic Revival style, in its massing, and constructions details the Lakota Episcopal mission church overtly embodies the symbolism and ecclesiology of the Episcopalian faith in architectural terms, as promulgated by John Ruskin, Augustus Pugin, and Richard Upjohn. As with other fieldstone Episcopal churches constructed in eastern North Dakota during the first Dakota Boom (from 1878 to 1897, and notably prior to statehood in 1889), the building's design and construction represent a productive and historically significant collaboration between Bishop Walker, British immigrant architect George Hancock, and local builders. Continuing in use for worship until it was deconsecrated in 2013, the property retains exceptionally integrity of type, style, construction, setting, size, and detail features.

Narrative Description

Physical context of northeastern Dakota Territory at time of railroad construction.

Lakota, North Dakota is situated in present-day Nelson County, in the pothole and slough region of uplands in the northeastern part of the state, in an area that is part of the Devils Lake basin. Typically, the area has a high water table, and the wetlands are poorly drained, often with no natural outlets. Just east of these glaciated plains is the narrow 40-mile wide Red River valley, along the eastern boundary of the state. The mixture of glacial sediment (till) deposited as glaciers ground along the landscape resulted from glacial activity. In most of North Dakota north and east of the Missouri River, fields of grey, tan and pink granite stones were deposited by glaciation.[1] This glaciated area varies from "rolling plains to hummocky areas of closely spaced hills and sloughs." (Robinson) Geologically, the soils and terrain are strewn with fieldstones left behind by the process of glaciation, sometimes referred to by geologists as "glacial erratics". Throughout this region, granite, gneiss, sandstone, and chert stones are found, ranging from cobbles small enough to be held in one hand, to boulders from 10-inches to 24-inches in one dimension. Fieldstones are constantly pushed upward to the surface by frost, and must be removed in order for agricultural fields to be tillable. The colors and types of fieldstone used in Lakota and other Episcopal churches prior to statehood were variable. Shades of grey and pink typically dominated, with tans and browns and white also present. (Beving-Long MPDF, 1992) With the exception of churches at Mayville and Casselton (where stone was brought into the Red River Valley from some distance), all the stone churches were constructed of stone that was transported short distances from nearby farmsteads into town.

Historical context during the railroad era and the end of the first Great Dakota Boom:

The small town of Lakota was platted in 1882 in northeastern Dakota Territory by local investors in the Great Northern Railway, which was advancing from Grand Forks as part of James J. Hill's "Empire Builder" vision for a transcontinental railroad to rival the North Pacific and serving immigrant populations of mainly northern- and eastern-European settlers who moved into areas where native American people (mainly Ojibwe and Lakota-Siouan people east and north of Devils Lake) were being displaced by land confiscation, treaties, and ceded land. The town name of "Lakota" is taken from one of several subgroups of Dakota-Lakota people, often taken to translate literally as "friends" or "allies." Abstracts of title for the Episcopal Church reflect that, in the case of the town of Lakota, a tract of land was acquired from a Chippewa (Ojibwe) mixed-blood individual, Joseph Gardepie, who had in 1877 been designated owner of a quarter-section tract under the Red Lake Treaty, by the General Land Office under authorization of U.S. President Grover Cleveland. Much of the land first developed in Lakota was conveyed by Warranty Deed to speculative railroad investors, most notably Francis Inman-Kane and his wife Marie Graham Kane, who funded construction of the first school in Lakota as well as the Episcopal Church and other features of civic infrastructure.

In a National Register MPDF cover and context study for North Dakota Episcopal Churches, Barbrara Beving-Long writes about the importance of cultural infrastructure that accompanied the advance of the railroad. Citing Luebke (1988), Beving-Long asserts that, "Newcomers to Dakota Territory as a matter of course brought with them the equipment and furnishings necessary for daily living. But they also conveyed their cultural baggage, the social and cultural institutions of their heritage. . . . The 'interplay of culture with environment over time' reveals the distinctiveness of the historical development of North Dakota." The history of Lakota reflects the committed presence of Canadian Scots-Irish, English-Americans, and Yankee investors with social connections, even including some interesting titled landholders (like well-heeled dairyman landholder J.S. Sinclair, titled "Lord Berriedale, the 16th Earl of Caithness"). Financial support from established east-coast interests was critically important for a fledgling frontier mission church.

Abstract of the Warranty Deed for the church reflects that it is built on land gifted in 1885 by the Inman-Kane family to Rt. Rev. Missionary Bishop William David Walker, Rev. B.F. Cooley, and other Trustees of the Protestant Episcopal Church, (originally Lots 13-14-15-16-17- 18 in Block 22 of the original Townsite). The Lakota Episcopalians of the Good Shepherd mission church initially met in a converted farm building that had been prepared for worship by a local farmer and entrepreneur named G.W.H. Hancock (who was apparently unrelated to the Fargo architect George Hancock, associated with design of the present church.) A gambrel-roofed church rectory once existed on adjacent Lots 16, 17, and 18, but was removed to a nearby farm.

Physical context and site characteristics:

The church is situated on a corner lot 75 x 140 feet (Lots 13, 14, 15), in a neighborhood of large, historic residences two blocks west of the central (commercial) Main Street, diagonally across from the city park. Approached from the south by two sets of broad steps, the "sacred realm" of the church setting is situated about 2-feet above the adjacent city sidewalks on a raised, grassy level site. Documentary photos from the decade of the early 2000s show boulevard boxelder trees and two, large boxelder trees on the east end of the site. Many of these native trees had died, and were removed in 2014 due to harm they were causing to the cedar shingle church roof. Two hand-painted signs designate the Episcopal Church of the Good Shepherd.

Cultivated foundation plantings are overgrown remnants of the gardening work done for many years by congregation members, including "Bridalwreath" Spirea (*Spiraea spiraea vanhouttei*) flanking the entrance, old-fashioned Ostrich Ferns (*Matteuccia struthiopteris*), and coarse vining Engelman ivy (*Parthenocissus quinquefolia*) that grows problematically up onto the granite stone walls. Site vegetation is mainly mixed grass turf, with many small patches of wildflowers appearing voluntarily at various times of the summer, including random patches of toadflax/"butter and eggs" miniature snapdragons (*Linaria vulgaris*), tulips, daisies, and gentians, and other ground-hugging perennials scattered randomly throughout the lawn, placing the church in an informal "wildflower garden" blooming at various times of the course of spring and summer seasons. All this detailed description of innocuous site features speaks to the picturesque rustic, naturalistic quality of the Victorian Gothic Revival church architecture that contributes to its integrity of feeling, setting, and association. Mowing the lawn with some care,

the current property owners have been endeavoring to remove weed trees alongside the foundations, and resurrect the vegetation. An unexpected discovery has been that the overgrown, moist foundation planting beds have become good habitat for a small population of native, burrowing northern leopard frogs (*Lithobates pipiens*).

Narrative Description:

Beginning with delivery of fieldstones by area farmers in late fall of 1884, the stone church was constructed in 1885. Scaled as for rural parish churches in England, the 22-foot x 36-foot church interior is essentially one interior volume containing the sanctuary, choir loft, and chancel/altar area articulated by a Gothic arch that separates sanctuary/nave from chancel/altar. Architectural design of the church uses several visual/compositional illusions that make the exterior appear much larger and more imposing than the small interior square footage affords. Guests who have seen the church in photos and then visit in person for the first time, often remark that the exterior seems about twice the size of the interior space.

Local craftsmen and artisans played a significant role in constructing the church. Church records and local historical accounts reflect that the church was originally constructed by Bob Collins, builder (from the nearby town of Michigan, ND), George Groves and Lawrence Pickett who performed the majority of the original stone cutting and masonry work, and Richard Saunders (carpenter and cabinetmaker). Friends of the congregation in England (probably supporters of the Episcopal mission cultivated by Bishop Walker, J.S. Sinclair, George Stephens, and the Inman-Kane family, all of English and Scottish ancestry with ties to railroad baron James J. Hill) contributed most of the money for materials and construction of the church.

Pews, lectern, and prayer desk were hand made by local cabinetmakers. The stained glass windows are believed to have been commissioned from a stained glass studio in New York. The bronze church bell, too, was a gift to the mission church by supportive New York congregants. The church was originally lighted with candles and chandeliers, until 1910 when electrical lights were installed. An allegorical painting of Christ "The Good Shepherd" was commissioned by the congregation in 1911, as an anniversary gift on the 25th anniversary of the cornerstone dedication. At the time the church was deconsecrated in 2013, the altarpiece painting and nearly all the liturgical furniture were removed by other active Episcopal congregations. Current property owners are in the process of trying to recreate those fixtures.

Until the 1920s, a gambrel-roofed parsonage/rectory was situated on lots 16-17-18 just to the north of the church. Under direction of then-pastor Rev. Sidney Smith, a major renovation of the church was accomplished in 1954, at which time a new fuel-oil furnace was installed replacing a coal-fired barrel stove that previously stood at the front-center of the sanctuary nave), the church interior was re-plastered and woodwork refinished, and the building was rewired to modern-day electrical codes with supplemental electric resistance heat. At the same time, the area below the sanctuary was excavated and a full church basement was constructed of 12-inch concrete block, positioned to the inside of the concrete grade beam that supports the fieldstone exterior walls.

In 2015 hand made pews remained in place, but lectern and altar prayer desk were removed from the church sometime after 2013, as was the *reredos* altar painting of Christ the Good Shepherd retrieving his flock. The brass church bell remains in working condition in the open belltower. The exterior is characterized by the dramatic, tall belltower spire, stonework, hand-painted colored glass, and vestry side porch. The interior displays high exposed cathedral ceilings and pendant milk-glass lighting globes, all dating from the 1954 interior renovation.

Essentially, the church exterior is materially comprised of 8-foot high, uncoursed rubble-stone walls that extend to the eaves, with a steep 16:12 pitched cedar shingle gabled roof. Split and rough-cut stones and boulders range in size from about 10-inches up to about 3-feet in size. Fairly wide, slightly recessed mortar joints emphasize the rusticated random rubble pattern. Specially selected large boulders have been worked to form rectangular masonry openings at the sides of six small lancet windows just below the eaves. About half the stonework and mortar remain in original, unaltered condition, with soft lime mortar and a hand-tooled scoring or scratch line in the mortar joints to regularize the stone pattern. Stonework on the west gabled end, mid-point of the north (rear) elevation, and in the projecting southeast vestry porch was taken down and repaired in the 1954, using a closely-matched modern Portland-cement mortar. This substantial repair of the stonework was attributed to outward bowing of some parts of the walls, and was accomplished skillfully by local stonemasons in such a manner that it does not detract from the appearance and character of the historic rubble stone masonry.

The church was originally constructed over a shallow crawlspace, with wood floor joists pocketed into the stone side walls and extending to a wood beam that ran down the centerline. Perimeter stonework is carried by a shallow concrete grade beam, extending only about 2-feet below grade. In 1954 a full basement was excavated under the sanctuary, with reinforced concrete block walls set to the inside of the grade beam so as to not disturb the stonework. Basement access and secondary egress were nominally provided by an exterior storm cellar bulkhead door on the north.

Befitting the ecclesiological movement of the Episcopal faith, the long axis of the church is oriented more or less east and west (adjusted just slightly to align with the gridded plat that derives from the railroad). The chancel at the east end is contained within the volumetric massing of the sanctuary roof. A stone vestry porch extends toward the east end of the south wall with a lower sloped roof and a side door on its east end. The element that dominates and anchors the south elevation and the overall massing of the church is the stone-buttressed, 38-foot tall stone belltower (campanile), surmounted by a 7-foot tall wrought iron Celtic cross. A fully functioning single bronze bell is in place in the open tower, which is elaborately ornamented with decorative wood trim, *piercework* (wood trim with cutouts), and a bracketed, overhanging, flared very steep hipped roof. The sanctuary roof ridge is capped with commercial, galvanized metal. A painted white wooden cross is placed at the east and west ends of the gabled peak. Exposed tails of the roof rafters and other modest wood details of eave trim are

ornamentally crafted, both to assure drainage and moisture resistance, and to achieve a pleasant, decorative "lightness" to the woodwork.

South (primary) exterior elevation, principal approach:

Congregants entered the church up two steps, through a Gothic pointed-arch masonry opening at the base of the belltower, with a pair of green-painted wood doors providing access to the vestibule beneath a projecting gable, with an ornamental wood hammerhead beam at its peak. Above the gable, the belltower walls and roof are clad with fish-scale scalloped, naturally-weathered cedar shingles matching the roof. Three prominent sides of the belltower are ornamented with 4-leaf fixed glass windows that continue the Gothic-revival ornamentation and trefoil pattern that recurs throughout the exterior and interior. The entry belltower and vestry side porch form an alcove containing two recessed stained- and painted glass windows. The rectangular masonry openings of the pointed arch windows extend up to a 6-inch bracketed overhang at the eaves. In 1992 protective storm panels were skillfully and sensitively added over the historic leaded, stained- and painted glasswork.

West (gable end) exterior elevation:

Extending up to a height of about 8-feet above grade, stonework on the west gabled end elevation has been repaired and reconstructed using modern Portland-cement mortar. In the course of these 1954 repairs, a dedication cornerstone was reinstalled with the 1885 construction date for the church. Above the 8-foot height of the stone wall, the gable ends are framed in wood with cedar shingle siding that is painted a very bright true red color. Contrasted with the bright green trim and doors, and the ornamental green wood hammerhead truss in each gable end, the red gable end trim is a striking (some might say "shocking") ornamental characteristic of the church, believed to date from its original historic appearance. The Episcopalians made extensive use of symbolism in the design expression of their church architecture, and that symbolism extended to color, with red denoting both the blood of Christ and the expression of protective "sanctuary." In the course of repainting the church exterior, the present owners intend to keep faith with the original design intent and color scheme. This may entail some forensic "cratering" analysis of underlying paint layers.

The other principal feature of the liturgical west elevation is an 8-foot diameter simplified rose window that alludes to the Episcopal "compass rose" or Tudor rose, with five brightly-colored, round glass panels surrounding a clear round center lite. Many visitors feel this simple window has an unexpected "modern" appearance within a Gothic Revival church, but the window is well-documented in church records, revealing that the five, colored glass panels (with stippled surface texture) were in fact shipped from England for use in this church. The colored glass produces rather dramatic interior effects when the long rays of setting sunlight penetrate deep into the sanctuary from this west window, reflecting brightly on the sanctuary ceiling. In 2016 a new, non-historic piece of custom-made painted and leaded glass was commissioned as a gift to the new owners, and installed in the clear center lite.

North (rear) side exterior elevation:

The north side elevation is generally unadorned except for three, pointed-arch, stained and painted-glass windows set in rectangular masonry openings. Other attributes of this back side elevation are essentially the same as the more elaborate south (front) elevation. Stonework extends up to the overhanging eave, surmounted by a 16:12 cedar shingle roof. An exterior bulkhead-type cellar door was inserted at grade in the course of 1954 renovations, at which time some of the stonework on this elevation was also skillfully re-laid by local masons.

East (liturgical east chancel end) exterior elevation:

With another hammerhead truss in the gable peak, the east gable end elevation is essentially the mirror image of the west elevation, except for a triptych, three-panel, pointed arch stained glass window set into the red-painted, cedar shingle gable end just above the flared watertable drip that overhangs the stonework. (This overtly symbolic stained glass window is discussed in more detail along with interior features.) Documentary photos show an unsightly fuel oil tank and concrete block chimney extending through the roof overhang. In the course installing new underground electrical service and new electric heating and air conditioning, both of these non-historic elements have been removed and the original building fabric was carefully patched.

Interior main floor:

Interior, the belltower and south entry vestibule are separated with paired doors from the main body of the church sanctuary. These doors (and others elsewhere inside the church) are noteworthy for the remarkable, original, cast and embossed metal door hardware that has been carefully preserved. Other features of the historic interior fabric have been carefully preserved as well, including milk glass pendant light fixtures, interior wood trim, and the few pieces of liturgical furniture that remained in place. Upon removal of 1976 era shag carpeting, a sample from an underlying layer of early-period red wool carpet was preserved for interpretive display. The earliest period flooring was tongue and grooved Douglas Fir, painted a medium gray color. This softwood flooring has been retained. Exclusively available in the northwest, Douglas Fir material would have been transported across the continent to St. Paul by the Northern Pacific, and then brought back westward to Lakota by the Great Northern Railway. Patched flooring -- retained near the front of the sanctuary nave -- reveals that an open radiant coal stove once heated the sanctuary with a decorative brick, exterior chimney that appears in early photos.

Interior woodwork -- including beaded wainscot, pews (with one end attached to the side walls), interior doors, railings and supporting posts for the choir loft, are all hand-built of softwood lumber (mainly pine). Though modestly unpretentious and workmanlike, these trim features are carefully worked with beveled (chamfered) corners and darker-stained trefoil ornamentation, all reflecting the high standard of carpenter's art reserved for symbolically and ritually important places of worship on the early Dakota frontier.

According to the scant record of historical photos, the steeply sloped, vaulted ceiling was uninsulated for most of the church's useful life. Dark-stained rafters and the underside of the roof sheathing were left exposed on the interior. Photos from the 1950s suggest that the present-day interior appearance was likely the result of the 1954 renovation of the church, when the interior plasterwork was added. At that time a distinctively high-contrast interior replaced the original dark-finished ceiling, with rafters spaced at 20-inch centers. The renovated sanctuary interior was trimmed with light background plasterwork, contrasted by dark-strained trim that reflected the rafter spacing. A single, horizontal belt trimboard ledge separates the upper ceiling volume from the lower walls of the sanctuary just above the window heads. Cosmetic alterations of the interior from 1954, near the end date of the period of historical significance, appear consistent with the original architectural treatment and design intent, reflecting the appearance that was associated with the church interior for more than 60-years.

In about 1972, open-cell styrene beadboard insulating panels were added between the rafters to yield modest improvement in thermal performance, and giving the vaulted ceiling and side panel walls a much higher contrast, horizontally striated appearance. Over time the styrene material proved to be poorly-suited to the church, evident in mildew staining and moisture condensation that discolored the surface and compromised backside ventilation of the cedar shingle roof. Rehabilitation plans included removal of the combustible styrene insulating panels in order to address the sheathing venting condition, reinsulating with new insulation, and restoration of a vapor resistant drywall panel ceiling. Dark stained trim boards matching the rafter spacing may be added later to maintain the high-contrast interior appearance consistent with the historic photos.

There are three distinctive "systems" of stained and painted, leaded glass windows that remain in excellent condition. First, the west "Tudor rose" *roundel* window has been discussed with the narrative description of the west exterior elevation. Secondly, six smaller, pointed arch lancet windows are in place asymmetrically along the south and north side walls, set just above the dark wood wainscot. These multicolor stained glass windows are further ornamented by delicately hand-painted geometric and floral motifs. They were originally operative as pivot ventilators historically, but with installation of protective storm sash in 1992 they no longer open.

The main allegorical stained glass triptych at the east end in the chancel extensively employs both stained and painted glass, with the dove of the Holy Spirit at the top of the central panel, flanked by the Greek symbols for "alpha" and "omega" atop the side panels. The main motif of the central panel is the Christian Cross, with a bundle of grapes on the left panel invoking the blood of Christ, and a sheaf of wheat on the right-hand panel referring to the body and bread of Holy Communion. Beyond their Christian meanings for congregants, these quasi-agricultural motifs seem especially appropriate for a rural mission church in an agricultural community.

Interior basement and recent interior alterations as part of ongoing adaptive use renovation:

An 8-foot high full basement with two, steep access stairs was added in 1954 as a non-original utility space, providing a fairly serviceable kitchen and basement meeting room, accessed from the main floor by a very steep interior stair tucked under the choir loft on the west end. The added basement space also allowed for installation of a then-modern, fuel-oil forced-air furnace. Unfortunately, the carefully constructed basement was only marginally capable of withstanding extreme hydrostatic pressures from a very high water table that prevails throughout Lakota and the region. Over time the basement led to persistent problems with ground water seepage and dampness.

In September 2015 Steve and JoAnna Martens purchased the church property from the Episcopal Diocese. In partnership with preservation contractors Blake and Brea Kobiela, an intensive process of rehabilitating deteriorated features of the 130-year old building was undertaken. Moldy and mildewed materials were removed from the basement, the sump drainage system was rejuvenated, a non-functioning fuel oil furnace was replaced with a new ducted forced air electric furnace, new underground electrical service panel was installed, and the basement interior was professionally steam cleaned. The cedar shingle roof was cleaned and repaired and the vaulted ceiling was insulated with special attention to backside ventilation of the roof sheathing and careful retention of the interior ceiling appearance. In addition to thermal comfort, these rehabilitative modifications have made dramatic improvement in longstanding moisture vapor problems that will significantly extend the life of the historic building materials.

Several interior space-planning alterations were a necessary part of ongoing rehabilitation work in order to assure another 100-years or more of useful life. Some are visible and others are concealed from view. In order to make the church interior usable for an adaptive purpose as a seasonal residence and architectural/writer's studio, minimally intrusive alterations were made to the interior spatial volume, following the preservation principle of "reversibility". East of (and behind) the principal dividing Gothic arch that separates the nave from the chancel, an enclosed bathroom and open kitchenette were installed along the perimeter walls. The raised chancel area was retained, and is being articulated with a wood railing that emphasizes the central altar below the elaborate, symbolic stained glass window. Church pews have been repurposed as daybeds. Freestanding, shortened pew benches were constructed from historic original fixtures, but are no longer attached to the wainscoted side walls of the sanctuary. The choir loft floor has been leveled for future use as a sleeping loft. The overriding design principle for the renovation was to preserve the axial linearity and trim features that reflect the original Late Gothic Revival style.

Preservation maintenance of the church over time reflects substantial, regular investments by a small but dedicated congregation that still managed to keep faith with the original vision. Throughout the 130-period of its use as a worship space, the Lakota church received regular, periodic maintenance, investment by its small congregation, and repair of its systems at about

25-year intervals. It is a special privilege for an architect and historian to spend a substantial amount of time close up and intimately with detail features. Investment in this feature of cultural heritage has in no way been a burden, but is rather a privilege. Subtle details of woodcraft and decorative motifs express clear design intent that was negotiated and understood by the clergy, architect, and congregation builders. Features like the historic door hardware selected by George Hancock (latches, hinge pins, decorative locks and keyholes) are an irreplaceable part of the building's design character. As with other fieldstone Episcopal churches constructed in eastern North Dakota during the first Dakota Boom (from 1878 to 1897, and notably prior to statehood in 1889), historic design and construction of the Episcopal Church of the Good Shepherd in Lakota represents a productive and historically significant collaboration between Bishop Walker, British immigrant architect George Hancock, and local builders.

8. Statement of Significance

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

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

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

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

ARCHITECTURE
RELIGION
SOCIAL HISTORY

Period of Significance

1885-1994 continuous active use of Lakota mission church for Episcopal worship

Significant Dates

1882-1883 arrival of Great Northern Railway and founding of Lakota
1884-1886 construction and dedication of the church
1885-1897 First Dakota Boom
1954 major renovation of the church reflecting present-day appearance
1993 last major maintenance and use by Episcopal congregants
2013 deconsecration of the building by the Diocese
2016 adaptive use renovation/rehabilitation

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

Architect/Builder

George Hancock, architect
Bishop William David Walker, design collaboration
Richard Saunders and Bob Collins, builders
Lawrence Pickett and George Groves, stonemasons

Statement of Significance Summary Paragraph *(Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)*

In 1883, the town of Lakota was established in Dakota Territory by the Great Northern Railway, during the first Dakota Boom. The relationship of the Great Northern to the Episcopal mission was significant in establishing pioneering communities on the frontier of the northern Great Plains. Citing Luebke (1988), Beving-Long asserts that, "Newcomers to Dakota Territory as a matter of course brought with them the equipment and furnishings necessary for daily living. But they also conveyed their cultural baggage, the social and cultural institutions of their heritage. . . . The 'interplay of culture with environment over time' reveals the distinctiveness of the historical development of North Dakota." As a very early feature of cultural, religious, and social infrastructure, the Episcopal (mission) Church of the Good Shepherd is historically significant statewide under NRHP Criterion "A" for its embodiment of progressive cultural presence of British, Scots-Irish, and Yankee entrepreneurs who established townsites along the Great Northern Railway. By virtue of the close and productive architectural design collaboration between architect George Hancock and Bishop William D. Walker, and with the skilled involvement of local craftspersons, the property has statewide significance under NRHP Criterion "C" for its pure embodiment of the High Victorian Gothic/Second Gothic Revival architectural style and the design work of master architect George Hancock, one of North Dakota's first generation of academically credentialed architects.

Narrative Statement of Significance *(Provide at least **one** paragraph for each area of significance.)*

Social History associated with British, Scottish, Canadian, and Yankee investment and frontier settlement:

Lakota was platted as a townsite and promoted as the county seat of Nelson County, by local British landed gentry investors including the Inman-Kane family (Francis Inman Kane and his wife Marie Graham Kane), who sponsored (and funded) construction of the first Lakota School and the (Anglican) Episcopal Mission "Church of the Good Shepherd." The stone Gothic Revival churches from this period epitomized the aspirations of their sponsors and mirrored the ambitious hopes of North Dakota settlers for permanence, progress, and cultural improvement modeled after New England and the developing Middle West. The Lakota Episcopal mission church was designed and constructed at the behest of the Inman-Kane family with encouragement from a local minister, Rev. J. Nelson Jones, soon after Bishop William Walker arrived in North Dakota.

Bishop Walker determined that church building formed the cornerstone of his missionary endeavors. Like many others in the state in the boom years of the 1880s, he believed that the "marvelous spectacle of colonization" was "remarkable and wonderful" and heralded the beginning of a great future in North Dakota. In Walker's words, "an atmosphere of thought, of

industry, of refinement provided for these *[reasonably]* permanent settlers, to bring them into the Episcopal fold."

A nationwide financial depression began in 1873 and was a factor in the lack of church building in the then north half of Dakota Territory in the 1870s. The middle of three phases of Episcopal church building, 1878-97, coincided with the first Dakota Boom which began in 1878. According to Beving-Long, the end date of 1897 was chosen for later Episcopal churches constructed in Phase 2, to allow for any lag between church building planning and actual construction. In the optimistic time of Bishop Walker's tenure in the 1880s, all things seemed possible, and the newly created Diocese of North Dakota embarked upon an ambitious building program. The bishop established a diocesan Building Committee in 1884 to assist parishes and (presumably) see that the churches were liturgically correct.

Religious significance; Episcopal Ecclesiological movement, symbolism and ritual in ceremony:

Protestant clergy and the churches and missions they served were a fundamental, though often overlooked, part of everyday life in the Great Plains, especially after the Civil War. Camp meetings were held in temporary surroundings, missions were established in new settlements, and attempts were made to bring Christianity to the Indians. Perhaps more important if only because they were so widespread, the traditional ceremonies marking life's passages from birth to death as well as sermons and Bible readings enriched life on the prairie. These rites insured continuity with familiar cultural traditions and provided a measure of succor and consolation in an unfamiliar and isolated setting.[2]

Missionary Bishops of the Protestant Episcopal Church maintained and developed an especially strong record in the home missionary movement on the Plains. In addition to the normal administrative framework within the Episcopal Church, the American Church Missionary Society of New York was interested in this fertile territory for "saving the West." Their participation underlined the perception and treatment of the West as a colony for Eastern interests to exploit, particularly in the course of railroad development of townsites. As settlement proceeded, Dakota leaders not unnaturally sought to establish and control, as much as possible, their own institutions.

Building a church -- preferably the first one in town -- was an important step in settlement, with denominations vying for the honor of building the first church. Churchmen responsible for Dakota Territory were aware of this competition. Like the settlers, representatives of the home missionary movement followed the railroads. When the numbers merited further organization, a congregation was organized out of the mission. Beginning in the 1870s, representatives of the five mainline Protestant denominations embarked upon ambitious missionary programs in North Dakota following these general steps. All were dependent on outside funding. Appealing to the Board of Missions in New York for funds to build a church in Fargo in 1872, Episcopal Bishop R.H. Clarkson noted that, "local contributions will go to the church, of whatever name, that is first erected." (Clarkson served as the Episcopal Bishop of the Dakotas and Nebraska

between 1872 and 1883, and was succeeded by Rt. Rev. Bishop William David Walker, whom Robert and Wynona Wilkens characterize as "the Builder of Churches.")[3]

Named the first bishop of the North Dakota Episcopal Diocese in 1883 and consecrated on December 20 of that year, William David Walker illustrated some of the characteristics of advocates of the home missionary program. As he noted in his first address to the Convocation of North Dakota in 1884, he felt he had been called to serve in the West. While in New York, he had been moved by the "thrilling words and a marvelously winning power" of Bishop Clarkson (of Nebraska) and then "vowed a part of life to that service," the home missionary movement. After twenty years at Calvary Chapel in New York City, at the age of 45, Bishop Walker fulfilled that vow and headed West.[4]

Because of his prior service for a wealthy eastern parish (their 800-seat New York church was built for $130,000 during his tenure there) Bishop Walker successfully tapped the finances and commitment of eastern parishes and established individuals. His prior New York City parish was a wealthy one, having sent Bishop Walker to Europe five times. Walker did not hesitate to use his contacts. Indeed, at least six of the Dakota Territory churches built during his tenure (1883-96) received help from the east. In the 1880s Bishop Walker reportedly raised between $30,000 and $40,000 for church construction. He also arranged for the donation of additional monies for church insurance, repairs, and supplements to clerical salaries that averaged an estimated $800 per year. "Fonts, altars, lecterns, organs, communion services, pews, carpets, lamps, stones, chancel books, etc. etc." poured into the state. The bishop also contributed $4500 from his own salary during his time in the state. The donations supplemented what the state received ($2000 each year) from the Episcopal Board of Missions during this pivotal period.[5]

The Episcopal Bishops, including Walker, have been derisively described as the "ecclesiastical robber barons of their era." Among their important assets were the substantial contacts with wealthy and influential easterners eager to donate funds to the home missionary movement. North Dakota was in many ways treated as a colony of the more settled areas to the East. Non-resident financiers and developers exploited the Territory's natural resources and dominated its interests, but usually did not settle here permanently themselves. Thus, eastern money was invested in the West for financial gain but also to save souls. As the railroads advanced settlement, Bishop Walker's eastern contacts poured money into Dakota Territory, marking the easterners' contribution to "save the West."

Upon this Rock ... *Late Gothic Revival architectural style and distinctive construction method:*

Writing about the Gothic Revival and the Ecclesiologists, Beving-Long asserts, "Walker brought proven experience in fund-raising and in church construction to his new post, his first outside of New York City. Through his trips to Europe between 1863 and 1883, which presumably included England, the seat of Anglicanism, he had been exposed to European culture. He must have been aware of the at times passionate debate concerning the proper characteristics of a

liturgically correct Anglican church building." [6]

> Beginning in the early 19th century in England, a growing chorus of churchmen, religious philosophers, and architects espoused the Gothic Style as the only one suitable for churches. Led by Augustus Pugin and others, the Ecclesiologists rebelled against the cool rationalism inherent in 18th century Anglican church design and religious practices. A reform movement within the Anglican Church, Ecclesiology advocated a return to traditional medieval forms of worship within suitable church buildings. Ecclesiologically correct church buildings and furnishings were not merely decorative; they reflected the liturgical and symbolic functions of the worship service.
>
> Because there were strong underlying reasons behind design choices, the Gothic Revival Style for Anglican (and Episcopal) churches went beyond the fashionable and thus endured far longer. Specific elements were included to make the church functional at the symbolic and ceremonial levels, not to indulge in capricious design choices. Rather, the Ecclesiologists designed Gothic Revival churches based on careful study of medieval examples of the Gothic Style, especially the English country parish church. The Late Gothic Revival Style employed for Episcopal churches continued to draw strength and inspiration from these earlier symbolic foundations.
>
> Irregular asymmetrical massing was intended to provide movement and animate the exterior, to highlight the natural and honest use of building materials and to call attention to specific liturgical elements. Features of the exterior included a steeply pitched roof, chancel offset from the main horizontal mass, solid buttressed tower, small side porch, and small projecting side sacristy or vestry.
>
> The steeply pitched roof displayed a strong upward thrust to heaven, the ultimate goal of the devout. The chancel was most properly placed at the east to face the dawn, the side porches on the south. The south porch sometimes contained specific functions, such as provision for infant baptisms and stoups or wall-mounted basins containing holy water. The sacristy or vestry where vestments were stored was a functional service space for the chancel and thus adjoined it.
>
> (- Beving Long NRHP MPDF cover, 1992:14-15)

For Episcopal churches built during the first Dakota Boom, the use of locally available stone was an important manifestation of the Victorian Gothic or Late Gothic Revival. Fieldstone -- lightly dressed and neither painted nor stuccoed -- represented the honest use of materials. Just as regions in England naturally built with the stone that was locally available, so did North Dakota Episcopalians. In England there was granite in Cornwall, limestone in Lincolnshire, Leicestershire, and the Cotswolds (including Gloucestershire, Wilshire and Somerset, and flint in Norfolk and Suffolk.[7]

Bishop Walker's attitude toward stone churches reflected the preference for stone and set the tone for subsequent stone church construction in the state. Bishop Walker and later North Dakota bishops applied quite literally the Biblical reference, "Upon this rock I will build my Church and the gates of hell shall not prevail against it" (Matthew 16:18). The stone Episcopal churches of North Dakota constituted a distinctive exception to the usual frontier pattern of wood frame churches. The use of native stone, one of the few naturally occurring building materials in North Dakota, was far from utilitarian pragmatism.

Quoting at length the Beving-Long National Register Multiple Property Documentation cover;

During his time as bishop (1884-96), Walker consistently encouraged congregations to build with stone. His statements made in 1885 revealed an awareness of the symbolic importance of the church building. They should be "massive, stable churches as will pass the ordeal of fire and storm" "in this fire-swept, tornado-racked climate." He also stressed the commitment settlers made to a substantial stone building over a "timber makeshift." I find that men and women will give more labor and love and money to the abiding sanctuary than to the timber makeshift. And so wherever a stone church is built the enthusiasm among the people is hot and self-sacrificing. Walker was not the only North Dakota bishop emphasizing the symbolic importance of stone. At cornerstone laying ceremonies for a stone church in Langdon in 1903, Bishop Cameron Mann stated:

> ...the congregation observing those massive walls now just rising above the ground could have no fear for the permanence of the Church they were to support. And in this material strength of cemented stone had found a fit symbolism of the spiritual body for whose worship this building is erected. The Episcopal Church has the strength of a great spiritual foundation.[8]

These statements and characterizations seemed calculated to tug at the heart and purse strings of wealthy Easterners. Bishop Walker told of hardy pioneers reverently collecting prairie boulders, then "when coming to their market-town, carry[ing] the load of stone and lay[ing] it on the church lot." Walker continued:

> It is a rugged type of loyalty . . . which rarely meets the gaze in the East. It is a beautiful Western devotion. [9]With this approach, it is not surprising that Bishop Walker was so successful at convincing Easterners to invest in Episcopalian souls in North Dakota. His decision to stress distinctive Ecclesiologically correct stone churches ranked as sound advertising strategy appealing to those interested in seeing tangible results from their donations. The design and construction of Episcopal churches in North Dakota revealed attitudes toward their proper use, and their location.

Because it contained the principal ceremonial space of the church and was therefore the most sacred, the chancel was made separate from the nave. Restoration of the chancel was a key feature of Ecclesiology. During the secularization of Anglican liturgy in the 18th century, the altar remained the focus of worship but the separate chancel was eliminated. Surface richness on the interior continued the impression of animation and movement from the exterior and conveyed that one was in a very special place. Exposed rafters and trusses, stained glass windows, polychrome tile flooring, and surfaces decorated in vivid color, including gold, were considered fundamental functional features, not just decoration. The emphasis on the sacred space of the chancel also continued. Several steps led up to it; thus, the sacred space had to be "entered." An altar or chancel rail or more elaborate rood screen between nave and chancel underscored the distance between these spaces, between worshipper and worshipped. The cumulative result was in many ways a new type of church building consciously based on Ecclesiological philosophy, the small parish church.

American architects were aware of and influenced by the Gothic Revival from England. In particular, Richard Upjohn's design for the Church of the Holy Communion in New York (1844-45) (and other Upjohn work) introduced an influential example of the small parish church type to America where it displayed Ecclesiologically correct features: small size, asymmetrical plan, steep roofline, crenelated corner tower, well defined chancel, corner buttresses, prominent windows, pastoral setting. Other influential Gothic Revival churches from the 1840s were based on specific English examples.

As a major proponent of the Gothic Revival and the most popular architect in the Episcopal community, Richard Upjohn designed Episcopal churches in the Midwest. Examples included the Chapel of St. Mary the Virgin at Nashotah Episcopal Theological Seminary in Nashotah, Wisconsin (1858-60) and churches in Delafield, Wisconsin and Litchfield, Minnesota. The

> presence of Upjohn churches in nearby Minnesota and Wisconsin allowed Episcopal priests in the region the chance to be exposed to Ecclesiologically correct Gothic Revival churches. A number of missionary priests serving in North Dakota received training at the Nashotah Seminary.[10]
>
> By the 1880s when North Dakota saw rapid settlement, Bishop Walker and others in the Episcopal ministry had ample opportunity to know of American Episcopal parish churches based on English antecedents. They could (and should) have been familiar with church doctrine and the importance of a liturgically correct church building. It was a natural extension of their collective interest in "saving the West" to favor construction of Ecclesiologically correct rural parish churches during this period.
>
> (Beving-Long, 1992a:27-29)

Significant "defining characteristics" of the Late Gothic Revival style:

The ten earliest "Ecclesiologically correct" Late Gothic Revival designs affirm the significance Episcopal church building in North Dakota during the Territorial settlement period. The buildings convey a clearly understood, underlying design philosophy as well as the hopes and aspirations of their builders. These examples also reflect the builders' awareness of Ecclesiologically correct church design and their belief in the importance of these principles. Built in a flurry of activity in the decade between 1881 and 1891, the ten churches constitute a powerful collective statement. They provide tangible social history evidence of the process of settlers transplanting existing cultural practices to a new and unfamiliar setting. They provide tangible evidence of the process of settlers transplanting existing cultural practices to a new and unfamiliar setting.

The small, mission church or chapel type was eminently suitable for small parishes in developing communities and became common throughout the American Episcopal community after 1850. Because it and other examples of the English rural parish church so completely and properly fulfilled symbolic and liturgical concerns within a relatively modest package, it remained popular long after the heat of the Gothic Revival had passed. Befitting a small rural parish and in contrast with larger churches, the "parish-scaled" middle-period mission churches along the Great Northern Railway line (especially Mayville, Lakota, and Webster) displayed simple but religiously purposeful features.

- Liturgical (east chancel) orientation
- Bell cote (rather than towering steeple)
- Simple nave plan (rather than cruciform)
- Asymmetrical massing (nave, chancel, porch)
- Animated exterior (strong stepped buttresses)
- Honest use of materials through emphasis on texture and pattern (random, granite walls)

In particular, the bell towers--stone with wood frameworks above and topped with a steep wood shingle polygonal roof display American abilities in working with wood. Examples were built in Mayville, Devils Lake, Buffalo, Pembina, Lisbon, and Lakota. Within this basic building type, the prominently prototypical churches at Mayville, Lisbon, Lakota, Devil's Lake, and Pembina are sufficiently similar to suggest the same architectural design influence, attributable to Architect George Hancock. Decoratively scalloped wood shingles (another "honest material,"

along with stone) was often used in the gable ends. The design choice to add cedar shingles at the gabled ends likely saved money and reflected the need to maintain designs within the limits of local builders. The shingled gable ends, often brightly painted, contributed to the picturesque appearance of churches along the more northerly Great Northern Railway line at Mayville (built 1885; demolished 1990s) and Lakota (built 1885) are prime examples, as was the very tiny and charming "St. Clement" parish chapel at Webster (built 1908; demolished 1990s). Thus, the surviving mission church in Lakota is one of the few unaltered examples of early period fieldstone Episcopal church construction still surviving intact.

Beving-Long reasons that each of the ten liturgically correct churches displayed one or more of the following characteristics: Gothic Revival stylistic detail, pointed arch openings, bell cote, tower, steeply pitched roofline, side porch, vestry, asymmetric massing, offset chancel, simple nave plan, honest use of materials, buttresses, corner buttresses, crosses at the apex of gables, pointed arch windows grouped in 3's, stained glass windows, elaborate wood ceiling trusses, altar rail, and steps up to the chancel. The floorplan layout of the Ecclesiologically correct Gothic or Late Gothic Revival churches in North Dakota display certain diagnostic features. Virtually without exception, the plan is animated and made asymmetrical by the placement of a side porch or tower at the side of the main body. The additional side chamber or porch may function as the entry vestibule, vestry, organ recess, or the tower (often with entry). Some have two side porches on one side of the nave, typically an entry with tower and a vestry off of the chancel space. Even some of the later modest examples, with an entry at the nave end also have a side feature. A limited number of examples (six) display the articulated chancel associated with Ecclesiological efforts to re-establish the importance of the altar and chancel in the worship service.

Similar to the churches at Lisbon, Casselton, Jamestown, Valley City, and Rugby, the Church of the Good Shepherd in Lakota made use (albeit somewhat limited) of heavy visible wood trusswork (either scissor- or hammerhead). Also, the chancel at Lakota is set apart from the nave by a series of steps and an altar or chancel rail. As at Lisbon and Casselton, at Lakota a plaster pointed arch defines the chancel-nave separation. These churches also all had extensive stained glass windows, including pointed arch windows grouped in threes with the center one placed higher than the others. Collaboratively, the architectural designers were clearly aware of and applied Ecclesiologically correct design principles to the interiors of these churches. Interior features functioned symbolically and liturgically in the North Dakota churches. There was considerable emphasis on surface richness, the importance of the chancel, and the heavenward thrust of the ceiling. As with the roof, ceilings were steeply pitched. Exposed rafters and trusses conveyed the honest use of materials as well as emphasizing the distinctive and spiritually uplifting effect of worshipping beneath a soaring ceiling space.

Work of a known master architect and architectural area of significance.

The professional relationship between Bishop Walker and English-American immigrant architect George Hancock has received considerable attention, and perhaps some inadvertently dismissive mischaracterization in Beving-Long's excellently written MPS. The Episcopal Rev.

Benjamin F. Cooley is acknowledged as one early source for inspiration in church design in eastern Dakota Territory. Indeed, the first church he served (1865-69), Christ Church in Medway, Massachusetts, was a distinctive stone church built in the manner of an English Gothic country parish church. Construction at Christ Church began five years after Cooley's departure in 1874, but Cooley knew of its design, if only by his participation in cornerstone-laying ceremonies. [11] Beving-Long asserts that Cooley brought to North Dakota the plans for Christ Church, either on paper or in his memory. The 1885 church in Casselton shares considerable design elements taken from the Medway church. In later years, Cooley took credit for the design of the Medway church (as well as one in Chelmsford, Massachusetts). Father Cooley seems to have been a timely, strong and enthusiastic personality who may have convinced the others to draw on the very fine Medway design as an original source of inspiration for many of the stone churches built during the First Dakota Boom. There was considerable precedent for re-using antecedents among Ecclesiological adherents.[12]

Several primary sources cited by Beving-Long state that the plans for the Jamestown church were "drawn by Architect G. Hancock of Fargo, with Christ Church of Medway, Mass, as a model." Beving-Long goes on to speculate that, perhaps Hancock merely provided the working drawings which were based on the Medway church as well as providing architectural expertise for modifications (to a standardized design that was simply replicated). "It appears that, especially in the 1880s, church designs were the product of a collective vision rather than from one architect." [13] The design role of the missionary clergyman and the architect for the churches is complex and unclear, but it would be a gross overstatement to insinuate that a mature, experienced, and capable architect like George Hancock provided no more than a perfunctory drafting service.

For his expansive mission spreading the Anglican faith, Bishop Walker needed a capable and committed architectural design partner. George Hancock was well suited to the task, because he had actually lived and worked among buildings the church wanted to emulate – English Anglican Gothic churches. As for the prairie churches, Hancock helped Bishop Walker realize his dream during his 12-year stay in North Dakota. George Hancock arrived in Fargo in 1882, then aged 32. The English immigrant architect was an Anglican and had completed a four year course of study at the South Kensington Institute (later the Victoria and Albert Museum) in London, studying building construction and architecture. Hancock was becoming well-established as one of Dakota Territory's first academically credentialed architects in the early 1880s. Like most architects of the time, he advertised his services and willingly took on most any facet of building design and construction supervision. After state law codified architectural credentialing in 1917, he was one of the very first class of licensed architects. In 1884, Hancock was appointed by the Bishop to serve on the Diocese Building Committee. With Bishop Walker as the committee Chairman, other members were the Revs. B.F. Cooley and Anselan Buchanan, George H. Hancock, and Alfred G. Brown.

Based on material evidence and local historical records, Hancock was clearly a significant contributor to the architectural design sophistication of many/most of the Late Gothic Revival

churches including Casselton, Lisbon, Buffalo, Jamestown, Mayville, Lakota, Webster, and Devils Lake. He was well-positioned as a contributor based both on his architectural training and his connections with British and Scottish developers, as well as his Anglicanism. With the Anglican heritage of George Hancock, his association with the Episcopal Diocese of North Dakota was both natural and mutually advantageous. Unlike most American born architects, Hancock had the distinct advantage of having actually seen, visited, and studied English Gothic churches. Born in Uley, Gloucestershire, Hancock knew rural parish churches firsthand. It appears he applied that knowledge to American preferences, materials, and financial abilities in his work on Episcopal churches in the region.[14]

George Hancock participated in the construction of several stone Episcopal churches in the eastern part of Dakota Territory. Owing to design similarities, Hancock's participation on the Church Building Committee, and the timing (dating from the 1880s when Hancock was practicing in Fargo), it is a historical certainty that he was involved with the churches at Lakota, Mayville, and Pembina as well. Diocesan records and local historical accounts link Hancock's name specifically with the Jamestown, Casselton, Lisbon, Mayville, and Lakota churches. Following from model designs promulgated by Upjohn and others, the complex collaborative relationship between local pastors/priests and congregants, the fundraising and high-church advocacy of the "Building Bishop" (Walker), the architectural expertise of George Hancock, and a cadre of immigrant craftsman builders with whom Hancock regularly worked (especially Scotsman stonemason Andrew McConachie), a most constructive collaborative relationship formed that generated tasteful, individual designs in each frontier community from which the Episcopalian gospel spread.

By 1896, Bishop Walker had overseen the building of 22 churches – many of them financed from his own pocket and from contributions he elicited effectively from friends back east. In advocating the Late Gothic Revival architectural style, Bishop Walker was able to draw upon his own educational background at Columbia College and the General Theological Seminary – both "high church" institutions. Ron Ramsay observes that it was "only natural that Walker would introduce ideas of the Oxford Movement, such as the obligation to honestly use even the most humble building materials like fieldstone."

Though no architectural drawings or primary source records have been located, church records and local histories unreservedly confirm the design contributions of George Hancock. Beginning with local gathering of native granite fieldstone in 1884, with construction completed in 1885 and dedicated in 1886, the Lakota Episcopal church was designed in the late-Victorian Gothic Revival style by British immigrant architect George Hancock. Small Gothic Revival churches were abundantly and intimately familiar to Hancock from his rural upbringing at Uley, Gloucester, England. In contrast to immigrant country churches that dot the rural landscape, liturgically correct, high style churches built of fieldstone like this one were features of the Ecclesiological movement advocated by John Ruskin, Augustus Pugin, and Richard Upjohn.

Diminutive in their size, ten or twelve comparable, yet distinctive fieldstone Episcopal mission churches were built in eastern North Dakota from 1881 to 1891.

Associated Property Types and eligibility criteria established by 1992 NRHP "Multiple Property Documentation":

Physical Characteristics. Significant examples of the Property Type qualify for National Register listing under Criterion C (architecture). The term "Episcopal church" refers to buildings specifically designed to be Episcopal churches, displaying liturgically functional features and were intended to serve Episcopal congregations (rather than more minor missions).

Distinctive examples dating from the First Dakota Boom, 1878-97 typically recall the qualities of an English country parish church but are interpreted with American techniques, setting, and materials. Recalling English rural stone churches, many of these churches are of fieldstone with wood shingling in the gable, American materials, and are located in railroad towns. Use of native stone, along with the nave plan with side porches, exemplifies the application of Gothic Revival Ecclesiological principles to North Dakota Episcopal church design.

The Gothic and Late Gothic Revival Styles as applied to North Dakota Episcopal churches beginning in the 1880s derive from early and mid-19th century American and English Gothic Revival Styles associated with the Ecclesiological movement. The North Dakota examples should be viewed as late applications of the Gothic Revival of the mid-19th century. The continuing preference for Gothic motifs into the 20th century emphasizes the underlying symbolic importance of the Gothic as it was applied to these churches.

The use of the Gothic or Late Gothic Revival Style with their Ecclesiological associations is the principal defining characteristic of the Episcopal churches of North Dakota. Important features, which are present at Lakota, include:

- pointed arch openings
- asymmetrically placed belltower, offset from chancel
- steeply pitched roofline
- side porch/vestry
- asymmetric massing
- simple nave plan with side porch(es) or tower
- honest use of materials (especially stone)
- buttresses
- crosses at the apex of gables
- small, squat lancet windows, some of which are grouped in 3's
- rose windows
- stained (and hand-painted) leaded glass windows
- elaborate wood trusses (employed decoratively in the gables at Lakota)
- altar or chancel rail, with steps up to the chancel
- small scale suited to rural or small town parish church

Associative Characteristics identified by Beving-Long in the 1992 MPDF support the eligibility for individual listing of the Lakota Episcopal Church. As a significant example, the Episcopal Church of the Good Shepherd calls attention to the broad interest among Episcopalians in liturgically correct Gothic Revival churches. The churches provide tangible evidence of the process of settlers transplanting existing cultural practices to a new and unfamiliar setting. They convey the underlying design philosophy as well as the hopes and aspirations of their builders. In particular, the marked preference for stone churches reflects Episcopalian tenets as well as the presence of considerable quantities of glacial fieldstone in North Dakota.

Locational Patterns. Lakota's Episcopal Church of the Good Shepherd, like virtually all Episcopal churches in eastern North Dakota, was constructed in a developing railroad town at the time the town was platted for railroad development. As rail construction moved from east to west Episcopal church buildings were constructed in aspiring and prominent newly formed communities.

Boundaries. Church buildings typically occupy one or more lots (often at a corner site) in towns. Cemeteries are not usually part of the church site. A rectory may be near the church, even adjacent, but is seldom a significant feature meriting inclusion in the boundaries of a National Register property. Rectories seldom exhibited similar time of construction, materials, or design features related to the church and its important physical and associative qualities. These patterns hold true for the Episcopal Church at Lakota.

Condition. The number of Episcopal congregations, never large, has dwindled during the 20th century in North Dakota. As a consequence, a number of Episcopal churches stand vacant or have been sold by the Diocese for adaptive use renovation. Episcopalians appear conservative in their approach to their churches and tend to maintain rather than replace them. This is certainly true of the dedicated congregation at Lakota. Elaborate wood frame steeples on some of the 1880s churches proved difficult to maintain and may have been truncated or otherwise altered. The buttressed belltower steeple at Lakota remains intact and in generally sound, well-maintained condition. Most potentially significant early Episcopal churches constructed of stone were not prone to easy alteration. Mortar may have deteriorated on some churches, and in some cases has been inappropriately repaired according the Secretary of the Interior's best practices for rehabilitation. Some repair work has been made to the stonework at Lakota's Good Shepherd, but the repairs in no way detract from the architectural appearance of the building.

Significance. The related set of Episcopal churches of North Dakota are significant under Criterion C (architecture). The Episcopal church at Lakota is identified in the MPDF as having "high potential" for individual NRHP listing. Eligible churches embody the Gothic or Late Gothic Revival Style, especially as it relates to principles of the Episcopal Ecclesiological movement. Significant examples like Lakota call attention to the broad interest among Episcopalians in liturgically correct Gothic or Late Gothic Revival churches, consistent with the advocacy of Pugin, Upjohn, and their contemporary theorists.

The churches provide tangible evidence of the process of settlers transplanting existing cultural practices to a new and unfamiliar setting. They convey the Ecclesiological design philosophy underlying the Gothic Revival Style as well as the hopes and aspirations of their builders. The marked preference for stone churches reflects Episcopalian tenets and liturgically expressive aspirations as well as the presence of considerable quantities of glacial fieldstone in North Dakota.

Registration Requirements stipulated in the MPDF:

Lakota's Episcopal Church of the Good Shepherd embodies the distinctive characteristics of the Gothic or Late Gothic Revival Style and is significant under Criterion C (architecture). Significant properties under MPDF Registration eligibility requirements derive their primary significance from architectural distinction and therefore are eligible for consideration. Built during the first half of the First Dakota Boom, the church displays sufficient design elements to convey its intended role as liturgically correct Gothic or Late Gothic Revival Episcopal churches. Key defining design elements of prominence at Lakota relate to plan, materials, and Gothic or Late Gothic Revival detail, presence of a side chamber (tower, vestry or entry porch), steeply pitched roof pointed arch openings, asymmetry, honest use of materials (especially stone), and articulation of chancel reflected in the design (offset from nave, interior steps or ceiling treatment.)

Integrity Considerations. Alterations are acceptable if the changes are compatible in scale, design and materials with the original structure and if they are reversible and reasonably unintrusive *[sic;* Beving-Long's terminology*]*. Original materials, design, setting, location, and association must be present to a sufficient degree to recognize the building as an Episcopal Gothic or Late Gothic Revival church. Changes that are compatible in appearance and are at least 50 years old are considered part of the historic fabric. Alterations that relate directly to religious functions are expected and, if unintrusive, acceptable.

After a faithful 130-year tradition of timely stewardship (often by elderly congregants), the Lakota Episcopal Church of the Good Shepherd church was deconsecrated on October 27, 2013 but remains a notable object of much local pride. In September 2015, Steve and JoAnna Martens acquired the building from the Episcopal Diocese, in partnership with Blake and Brea Kobiela. Though the church had been conscientiously maintained within the resources of its small, rural congregation, the new owners began an intensive process of maintenance and rehabilitation to restore the building to habitable condition, especially managing the persistent moisture vapor problem. Repurposed for continued future use as an informal getaway/vacation residence and architectural studio/research library, the building is now regularly opened to the public and is a subject of local interest to visitors of all ages, from preschoolers to the community's most elderly residents. Much of the church's history has been documented in local history books, and by architectural historians Barbara Beving-Long and Ronald H.L.M. Ramsay. The historic Episcopal Church of the Good Shepherd features prominently in the 2015 book *Buildings of North Dakota* (Martens and Ramsay), and on the publically accessible internet site sah.archipedia.org.

Summary conclusions:

Lakota's Episcopal Church of the Good Shepherd is Significant under National Register Criterion C, at a statewide (regional) level, primarily for the historic building's distinct architectural style, method of construction, and work of a known master architect (George Hancock) in an especially fertile collaboration with "the builder of churches" (Rt. Rev. Bishop William D. Walker), local priests and skilled local craftsmen. The Lakota mission church has a prominent place of importance and high priority for NRHP listing within context of stone churches in other North Dakota communities.

The Victorian Late Gothic Revival Episcopal Church at Lakota faithfully follows "high church" design principles discussed by Augustus Pugin and exhibits liturgical orientations, configurations, and architectural details of Episcopal (Anglican) worship promulgated by Richard Upjohn in his influential 1852 publication *Upjohn's Rural Architecture*. In its architectural design, the church building reflects surprising architectural sophistication in an early railroad community on the developing Dakota frontier, utilizing the skills of local craftspeople and builders.

Distinctive architectural features that embody the Late Gothic Revival style include ritual ceremonial approach, internal spatial organization, material details and symbolism, expression of structure, and vocabulary of the time (hardware, lighting, fixtures, stained-and colored glass windows and rustic decorative woodworking motifs). Special considerations are associated with the commitment to building from local stone; citing the verse from St. Mathew, "upon this Rock," with metaphorical meanings in addition to the pragmatic use of one of North Dakota's few indigenous building materials.

The property has secondary significance under Criterion A for events associated with local Social History, Religion/Religious movements, and settlement history influenced by railroad development and the influence of prominent English, Scottish, Canadian, and Yankee investors; linked with the emergence of Episcopalian Protestantism as a cultural landscape context. Mission churches on the North Dakota frontier, especially in railroad towns, were associated with settlement and establishment of communities' cultural infrastructure. The Inman-Kane family's financial and moral contributions to church (and community school) reflect historical connections with James J. Hill and other Manitoba/Great Northern Railway entrepreneurs.

Thanks to the 130-year tradition of sustained stewardship, the property merits statewide significance as exemplary of its type according to criteria identified in the 1992 MPDF, reflecting integrity of design, location, setting, feel, and associations. It is one of the most intact, best preserved fieldstone Episcopal churches of the pre-statehood First Dakota Boom.

Endnotes:

[1] John P. Bluemle, *The Face of North Dakota. The Geologic Story,* Educational Series 11 (North Dakota Geological Survey, n.d.), pp.1-17.

[2] Ferenc Morton Szasz, The *Protestant Clergy in the Great Plains and Mountain West, 1865-1915* (Albuquerque: University of New Mexico Press, 1988, pp.7-29. Elwyn B. Robinson, *History of North Dakota* (Lincoln: University of Nebraska Press, 1966), p.293.

[3] Robert and Wynona Wilkins, *God Giveth the Increase. The History of the Episcopal Church in North Dakota* (Fargo: ND Institute for Regional Studies, 1959), see Ch.11;pp.29-61.

[4] See Beving-Long, 1992a, quoting Appendix, 1884 Convocation Journal, p. 14, quoting Wilkins, p. 29; Walker was born in New York City on June 29, 1839. He graduated from Columbia College in 1859 and from General Theological Seminary two years later. He was ordained an Episcopal priest in 1863 and spent the next 20 years at Calvary Chapel, also in New York City.

[5] "Protestant Episcopal Church of North Dakota," undated article in *The Record,* [August 1895], copy in 46-200816, State Historical Society of North Dakota Archives; Wilkins, p. 54, refers to this article as well. Walker evidently came from a well-to-do family; his father left $5,000 (less New York inheritance taxes) for the endowment of an Episcopal school in North Dakota.

[6] For an excellent discussion of Ecclesiology and the Gothic Revival in England and America, Beving-Long references William H. Pierson, Jr. American *Buildings and their Architects. Technology and the Picturesque* (Garden City, NY: Doubleday & Co.,1978). Unless noted otherwise, comments in this report regarding these topics are drawn from this source.

[7] Derry Brabbs, *English Country Churches* (New York: Viking Press, 1986), pp. 41-2.

[8] "Laying of corner stone at Langdon," *The North Dakota Sheaf,* August 1903, p. 5.

[9] Wilkins, p. 34, quoting Walker from 1885, 1887, and 1888 sources.

Pierson, pp. 192-4; Ron Ramsey, "Early Episcopal Churches," *Red River Valley Historical Journal* (1980):7.

[10] Mark J. Duffy, ed. *The Episcopal Diocese of Massachusetts,* 1784-1984 (n.p.: The Episcopal Diocese of Massachusetts, 1984), p.438.

[11] Some investigations of Episcopal churches, including architectural field surveys (prior to 1992), have suggested that most all stone Episcopal churches in North Dakota were designed by George Hancock. Based on this data, a study of the Episcopal Churches of George Hancock was envisioned. However, Beving-Long (as consultant) and SHPO staff (Lauren McCroskey, Architectural Historian) discerned a number of limitations with the original focus of the project and with basic available sources. As a result, the project was re-designed and the scope of study broadened considerably. Research discovery of additional design sources, including the Church Building Committee, and the role of missionary priests, enriched the context and showed these churches to be of deeper importance within the Episcopal community rather than the work of a single architect.

[12] Ramsey, p. 10. Ramsey refers to an 1910 letter written by Cooley as the source for Cooley's claims regarding church designs. Beving-Long, p.27.

[13] Using parish records and referring to an October 1, 1883 meeting, Mrs. Jennie Chenery referred to Hancock providing the drawings which were based on Christ Church in "History of Grace Episcopal Church, Jamestown, North Dakota", SHSND archives, 1008600106; Mrs. Chenery, "History of Grace Church told by an early member," *Jamestown Sun,* April 17, 1928, quotation.

[14] Using parish records and referring to an October 1, 1883 meeting, Mrs. Jennie Chenery referred to Hancock providing the drawings which were based on Christ Church in "History of Grace Episcopal Church, Jamestown, North Dakota," SHSND archives, 1008600106; Mrs. Chenery, "History of Grace Church told by an early member," *Jamestown Sun,* April 17, 1928, quotation.

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
_X_ no determination but previously indicated eligible by the 1992 National Register MPDF
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____ recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:
_X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____N/A_____

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10. Geographical Data

Acreage of Property ___Less than one acre (75' x 140' = 10,500 sf); 0.24-acres_____

Using either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: 48° 02' 38" N Longitude: 98° 20' 47" W

UTM References
Datum (indicated on USGS map):

[X] NAD 1927 or [ ] NAD 1983

1. Zone: 14 Easting: 548 820 Northing: 5 321 150

Verbal Boundary Description *(Describe the boundaries of the property.)*

Lots 13, 14, and 15 of Block 22 of the original Townsite of Lakota, Nelson County, North Dakota.

Boundary Justification *(Explain why the boundaries were selected.)*

Remaining parcel associated with original plat of historic property as described in legal abstract; which constitutes all the land and property historically associated with Lakota Good Shepherd Episcopal (Anglican) Church.

11. Form Prepared By

name/title: Steve C. Martens and JoAnna L. Martens
organization: Steve C. Martens; Architect
street & number: PO Box 742
city or town: Fargo state: ND zip code: 58107-0742
e-mail martensfrozenmusic@gmail.com
telephone: 701 361 3943
date: July 2, 2017 (final draft for SHPO review and SRB action)

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Photo 1:
Name of Property: Episcopal Church of the Good Shepherd
City or Vicinity: Lakota, ND
County: Nelson State: North Dakota

Photographer: Steve C. Martens
Date Photographed: June 10, 2005
Description of Photograph and number, description of view indicating direction of camera:
Stone church southwest corner belltower overview, facing northeast
image id: NE_LakotaEpiscopal SCM_031color.tif
1 of 10

Photo 2:
Name of Property: Episcopal Church of the Good Shepherd
City or Vicinity: Lakota, ND
County: Nelson State: North Dakota

Photographer: Steve C. Martens
Date Photographed: May 21, 2016
Description of Photograph and number, description of view indicating direction of camera:
Stone church southwest corner entry below bell tower, facing northeast
image id: NE_LakotaEpiscopal SCM_324color.tif
2 of 10

Photo 3:
Name of Property: Episcopal Church of the Good Shepherd
City or Vicinity: Lakota, ND
County: Nelson State: North Dakota

Photographer: Steve C. Martens
Date Photographed: May 21, 2016
Description of Photograph and number, description of view indicating direction of camera:
Stone church west (end) and south (primary) elevations, facing northeast
image id: NE_LakotaEpiscopal SCM_P952 bw.tif
3 of 10

Photo 4:
Name of Property: Episcopal Church of the Good Shepherd
City or Vicinity: Lakota, ND
County: Nelson State: North Dakota

Photographer: Steve C. Martens
Date Photographed: November 21, 2015
Description of Photograph and number, description of view indicating direction of camera:
West (end) elevation with rose window in gable, facing east-northeast
image id: NE_LakotaEpiscopal SCM_P884 bw.tif
4 of 10

Photo 5:
Name of Property: Episcopal Church of the Good Shepherd
City or Vicinity: Lakota, ND
County: Nelson State: North Dakota

Photographer: Steve C. Martens
Date Photographed: November 21, 2015
Description of Photograph and number, description of view indicating direction of camera:
Stone church north (rear) and west (end) elevations, facing southeast
image id: NE_LakotaEpiscopal SCM_P885 bw.tif
5 of 10

Photo 6:
Name of Property: Episcopal Church of the Good Shepherd
City or Vicinity: Lakota, ND
County: Nelson State: North Dakota

Photographer: Steve C. Martens
Date Photographed: November 21, 2015
Description of Photograph and number, description of view indicating direction of camera:
Stone church liturgical east (end) and north (rear) elevations, facing west-southwest
image id: NE_LakotaEpiscopal SCM_P890 bw.tif
6 of 10

Photo 7:
Name of Property: Episcopal Church of the Good Shepherd
City or Vicinity: Lakota, ND
County: Nelson State: North Dakota

Photographer: Steve C. Martens
Date Photographed: May 21, 2017
Description of Photograph and number, description of view indicating direction of camera:
Stone church liturgical east (end) elevation with chimney removed, facing northwest
image id: NE_LakotaEpiscopal SCM_859 color.tif
7 of 10

Photo 8:
Name of Property: Episcopal Church of the Good Shepherd
City or Vicinity: Lakota, ND
County: Nelson State: North Dakota

Photographer: Steve C. Martens
Date Photographed: May 21, 2017
Description of Photograph and number, description of view indicating direction of camera:
Interior detail of stained glass triptych window, facing east from sanctuary nave
image id: NE_LakotaEpiscopal SCM_P919 color.tif
8 of 10

Photo 9:
Name of Property: Episcopal Church of the Good Shepherd
City or Vicinity: Lakota, ND
County: Nelson State: North Dakota

Photographer: Steve C. Martens
Date Photographed: May 21, 2017
Description of Photograph and number, description of view indicating direction of camera:
Interior detail of renovated sanctuary, facing east (chancel) end from choir loft
image id: NE_LakotaEpiscopal SCM5_2017a color.tif
9 of 10

Photo 10:
Name of Property: Episcopal Church of the Good Shepherd
City or Vicinity: Lakota, ND
County: Nelson State: North Dakota

Photographer: Steve C. Martens
Date Photographed: May 21, 2017
Description of Photograph and number, description of view indicating direction of camera:
Interior detail of renovated sanctuary, facing west
image id: NE_LakotaEpiscopal SCM5_2017c.tif
10 of 10

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Episcopal Church of the Good Shepherd; Lakota
Name of Property

Nelson County, North Dakota
County and State

1992 MPDF; "Episcopal Churches of North Dakota"
Name of multiple listing (if applicable)

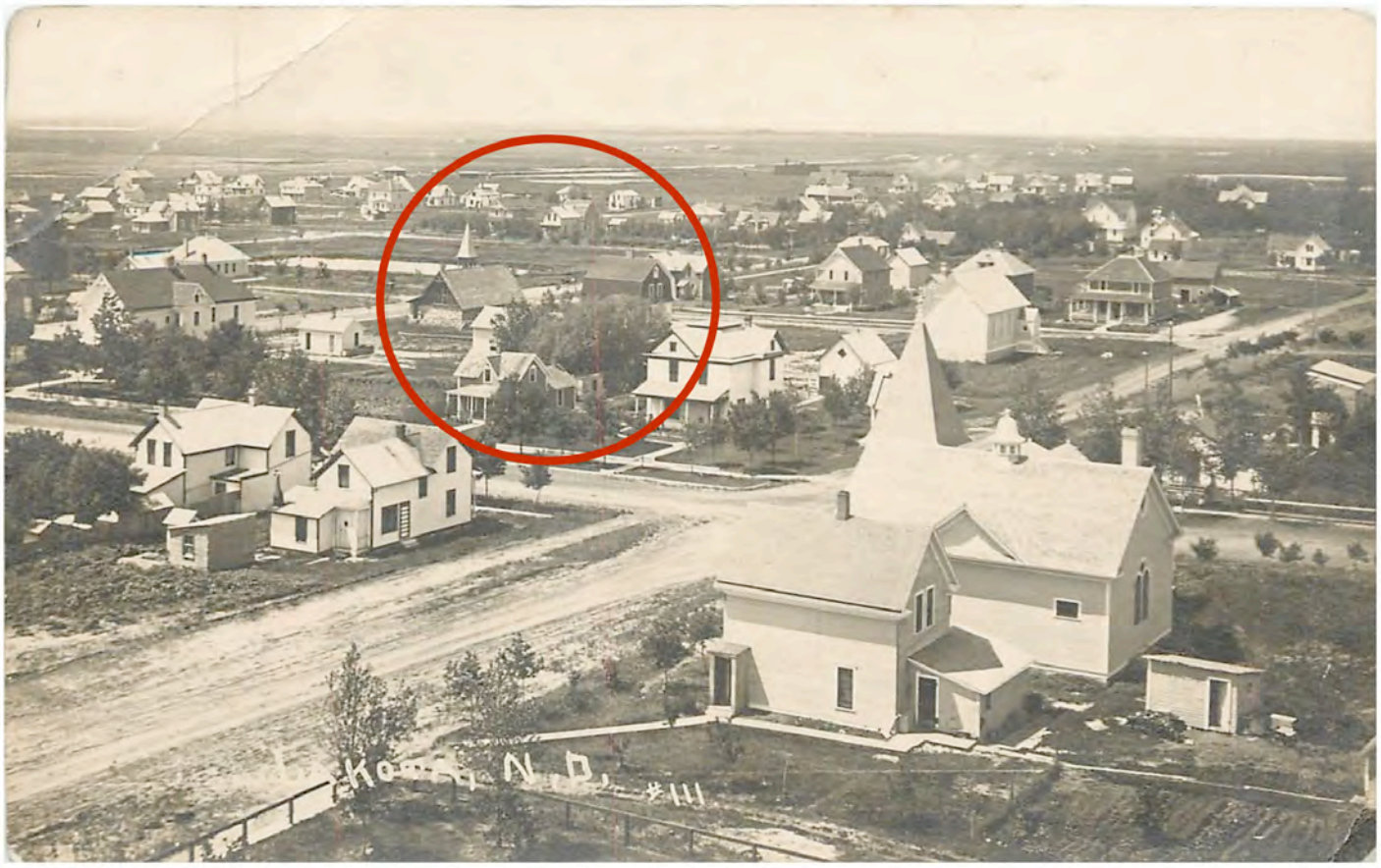

Fig 1: Postcard aerial view of Lakota looking southwest (ca.1900) taken from belltower of Inman-Kane School on site of present-day Lakota Public School. Episcopal Church and Rectory are at upper left. *(courtesy of private collections of Ronald H.L.M. Ramsay)*

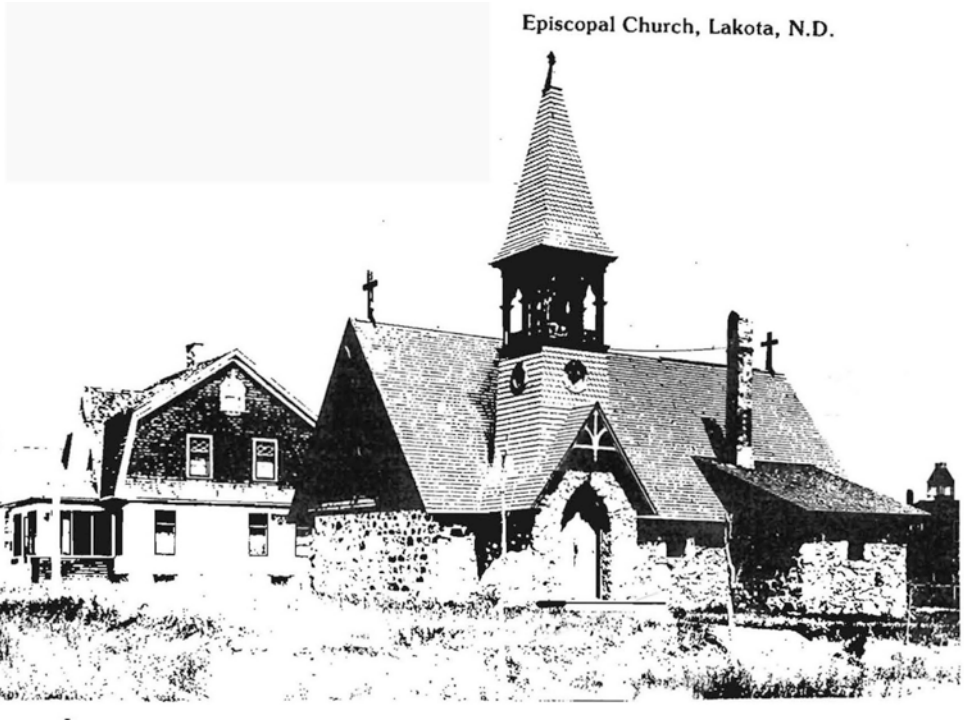

Fig 2: Historic image of Lakota Episcopal Church in about 1910, with gambrel-roofed rectory in background at left, (beyond). *image reproduced from Ramsey, 1980.*

Fig 3: Interior views of fully furnished sanctuary at time the church was still in active use.
image reproduced from Lakota Centennial Committee, 1983.

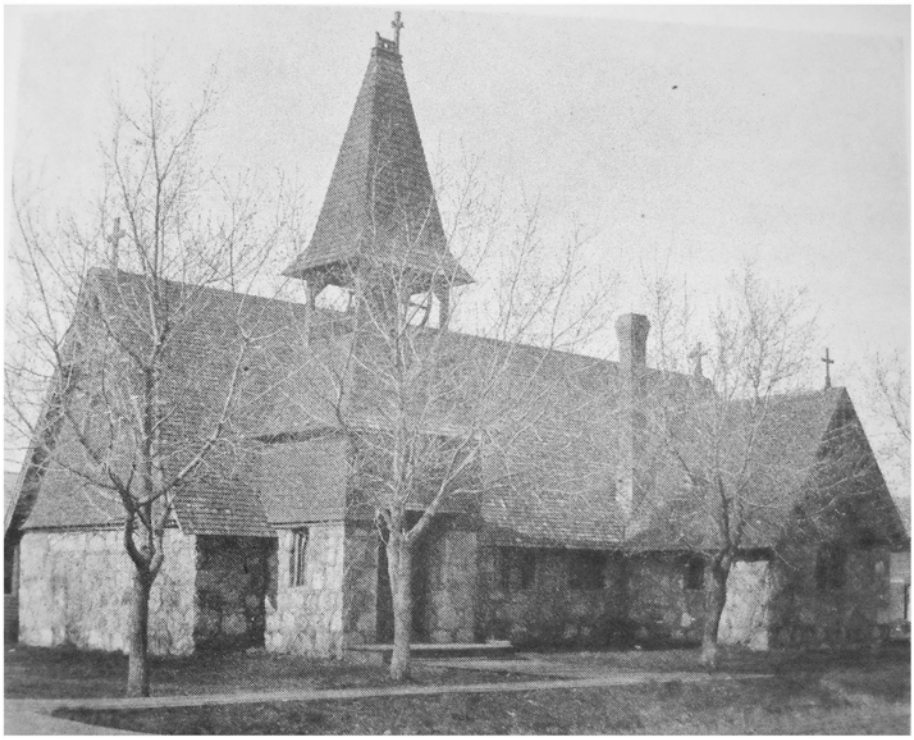

Fig 4: comparable Mayville Episcopal Church was demolished in the 1990s for a grocery store parking lot.

Fig 5: nearby St. Clement's Episcopal Church at Webster was sadly being used as a hay storage barn before it was demolished in the 1990s. Even in decay, celebratory gold leaf paint was still visible in gabled shingle bands.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

Episcopal Church of the Good Shepherd; Lakota
Name of Property

Nelson County, North Dakota
County and State

1992 MPDF; "Episcopal Churches of North Dakota"
Name of multiple listing (if applicable)

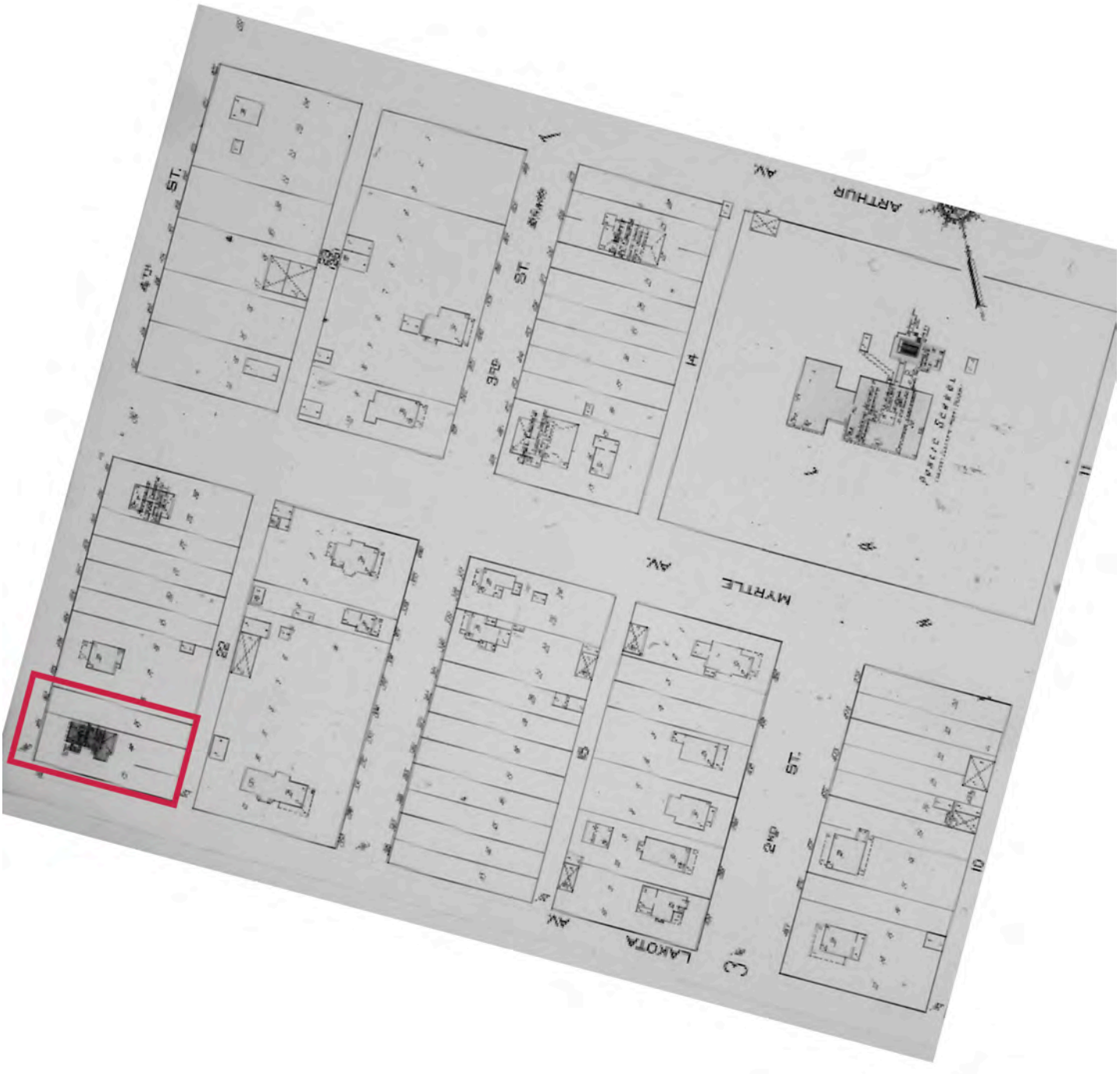

Fig 6: 1908 Sanborn Fire Insurance Company map excerpt for Lakota, ND
with Episcopal Church of the Good Shepherd property highlighted in red.
NOTE: excerpt from Sanborn Insurance map books has been rotated with "North" up for clarity and consistency.

Fig 7: *GoogleEarth* aerial excerpt for Lakota, ND
with Episcopal Church of the Good Shepherd property highlighted in yellow.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 6

Episcopal Church of the Good Shepherd; Lakota
Name of Property

Nelson County, North Dakota
County and State

1992 MPDF; "Episcopal Churches of North Dakota"
Name of multiple listing (if applicable)

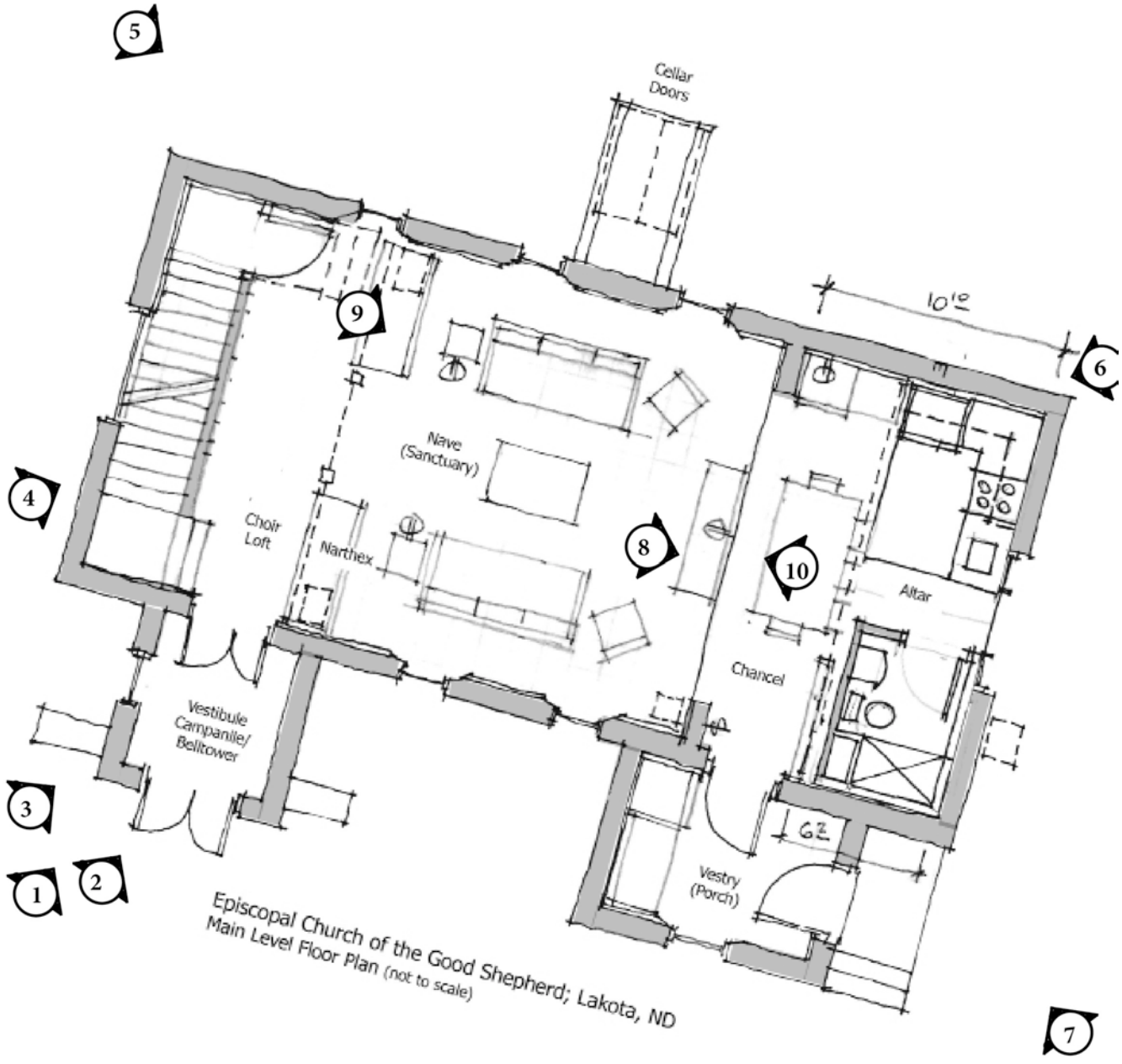

Fig 8: Schematic floor plan of Episcopal Church of the Good Shepherd, Lakota as reconfigured in 2016 adaptive use renovation; with photo standpoints referenced.

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National Register of Historic Places Continuation Sheet

Section number 7 Page 7

Episcopal Church of the Good Shepherd; Lakota
Name of Property

Nelson County, North Dakota
County and State

1992 MPDF; "Episcopal Churches of North Dakota"
Name of multiple listing (if applicable)

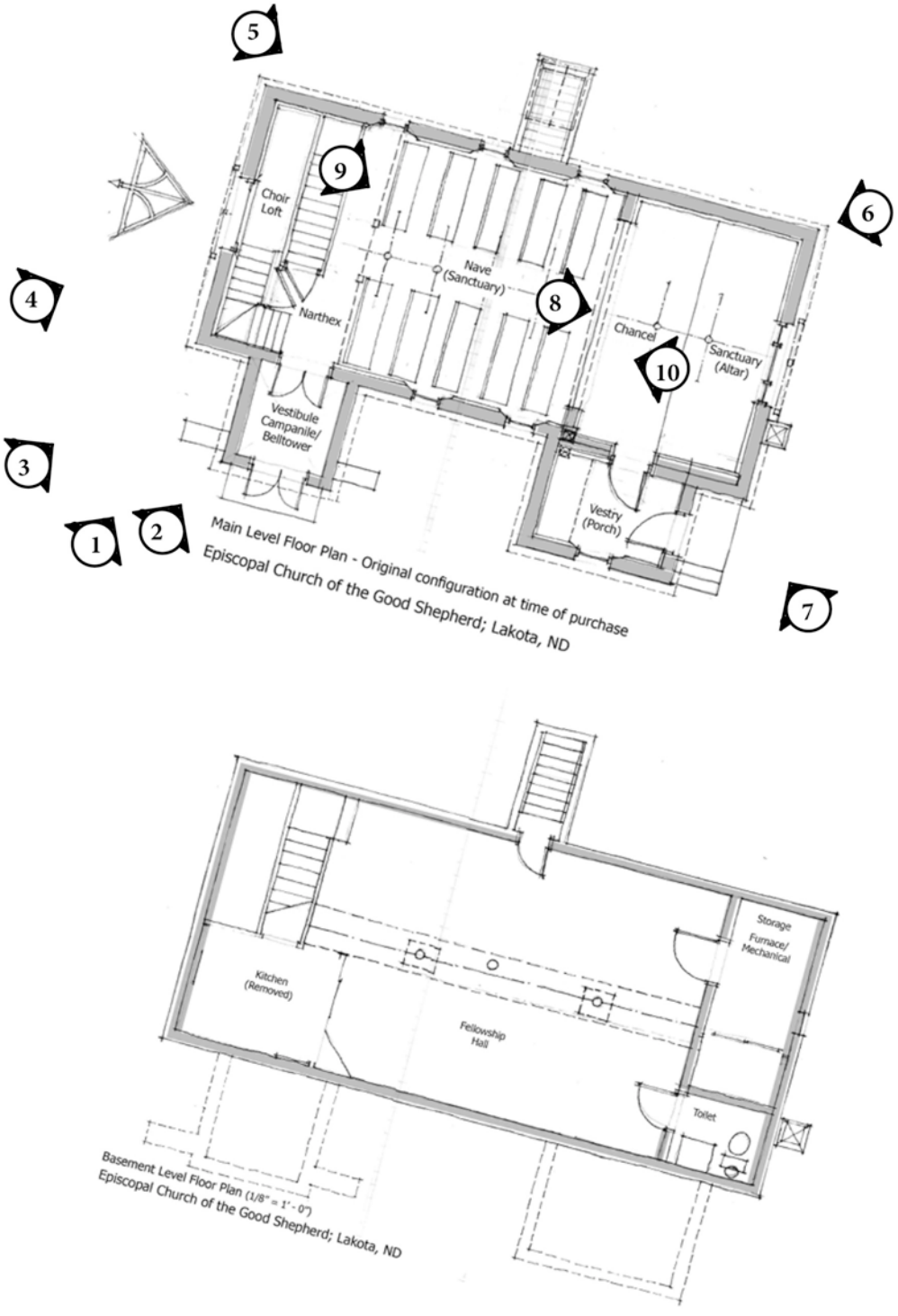

Fig. 9: Schematic floor plans of Episcopal Church of the Good Shepherd, Lakota
The basement level was excavated and constructed in 1954.

Fig. 10: Interior views of sanctuary at time the church stood abandoned in 2015.

Fig. 11: Detail feature; Historic door hardware at main entrance, retained at all exterior and interior doors.


THE
EPISCOPAL CHURCH
WELCOMES YOU
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THE GOOD SHEPHERD
"ANGLICAN"