

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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### SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 91001906

Date Listed: 12/30/91

United Lutheran Church  
Property Name

Grand Forks  
County

ND  
State

#### Multiple Name

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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.

Beth Boland  
Signature of the Keeper

1/23/92  
Date of Action

#### Amended Items in Nomination:

The period of significance on the form does not include all the significant architectural features. The correct period of significance is 1931--1941.

This information was confirmed with Lauren McCroskey of the ND SHPO staff.

#### DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)



**6. Function or Use**

Historic Functions (enter categories from instructions)

Church

Current Functions (enter categories from instructions)

Church

**7. Description**

Architectural Classification

(enter categories from instructions)

Art Deco

Materials (enter categories from instructions)

foundation Concrete

walls Wood, Brick

roof Flat roof, asphalt

other

Describe present and historic physical appearance.

See attached continuation sheets.

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7. DESCRIPTION.

The original United Lutheran Church building consists of an L-shaped main sanctuary and educational wing joined by a tower. Additional classrooms and administrative offices were added on to the L-shaped building in 1965. The church and its parking lot occupy almost an entire city block. A small playground area has been added adjacent to the building for use by a daycare group which uses the building during the weekdays.

The United Lutheran Church is an outstanding example of the Art Deco architectural style, having a vertical emphasis expressed through projecting brickwork around the windows, on the tower and on the main front facade. The elongated narrow windows of the main sanctuary also contribute to the vertical emphasis of the architecture. The main motif, as explained by the architects, was found in the zigzags at the top of the narrow sanctuary windows, and that design was echoed throughout the rest of the building's ornamentation. The geometric brickwork on the main east face of the building contribute further to the Art Deco themes of modernity. The building's design was formulated to mimic the look of the exposed pipes of a church pipe organ. Chevron designs characteristic of Art Deco styling are found in the ornamentation on the exterior lighting fixtures located by the main entrances to the sanctuary. The uppermost section of the Memorial Tower utilizes a stepped ziggurat design to accentuate the zigzag motif.

Construction of the church began in September 1931 and the church was dedicated on 15 May 1932. The building was basically made from North Dakota brick. Common brick for the building was made by the Red River Valley Brick Company, while the face brick was supplied by the Hebron Brick Company. The General Contractor for the project was the Carl G. Steen Company; plumbing and heating done by Dakota Plumbing and Heating Company; A. M. Johnson did the electrical work; and the Masonry contract was awarded to William Johnson.<sup>1</sup> The walls were made extremely strong by the placement of 2" X 8" pine planks stacked and bolted together.<sup>2</sup> The only exterior materials other than brick were fine aluminum lines framing the window openings.

The interior of the church sanctuary originally featured Art Deco designs. The front choir loft design echoed the vertical lines of the exterior brickwork in the carved wood. Geometric designs of chevrons, diamonds and rectangles were repeated within the panels and top edge of the choir loft. The same patterns were emphasized in the lectern, pulpit and baptismal font. Geometric

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designs were also found in the central skylight and on the ends of the pews. A geometric medallion served as the center of metal ventwork which disguised the organ pipes above the framework of the whole choir loft/altar facade. The windows were of light amber and mint green glass procured from the Pittsburgh Plate Glass Company. The walls and the ceilings were originally of soft pastel shades.<sup>3</sup>

The United Lutheran Church was designed by the prominent Grand Forks architectural firm of Joseph Bell DeRemer and Samuel Teel DeRemer. The auditorium style of seating was used in the main sanctuary in order to seat the large congregation. Sight lines were improved by sloping the floor toward the altar. The educational wing was considered to be a unit in itself, yet vital to the modern educational functions of the church.

The present appearance of United Lutheran Church is unchanged for the exterior of the main sanctuary and most of the educational wing. The 1965 educational and administrative addition on the north and west sides was done with the same color Hebron brick with sympathetically similarly-shaped windows. The addition lacks Art Deco detailing. Since the addition does not block the south and east faces of the church, it presents no real damage to the integrity of the original edifice. The top portion of the central tower was not completed in 1932, but was added as a memorial tower in 1941, being dedicated in the spring of 1942.

The interior of the main sanctuary has been twice-remodelled and the Art Deco styling has been completely replaced. The front choir loft was removed, with portions of it moved to a chapel in the 1965 addition. The ceiling was redone in 1962, covering up the central skylight. A new organ built in the rear of the main sanctuary replaced the original organ in the front of the sanctuary. A 1960s-style motif became dominant in the front of the church. The new organ and the choir loft were located in the rear balcony. The pews are the originals from 1932. The outer doors, windows, and lighting fixtures are also original.

## ENDNOTES

1. "Grand Forks Firms and Labor Do Work on Church Edifice," Grand Forks (ND) Herald, 15 May 1932, page 9.

2. Interview with Jim Hetland and Pastor Timothy Johnson by Steven R. Hoffbeck at United Lutheran Church, 6 December 1990.

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3. "United Lutheran Church Dedication Program  
Pentecost Sunday 1932, Grand Forks, North Dakota," in files  
of United Lutheran Church, pages 10, 16.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally     statewide     locally

Applicable National Register Criteria     A     B     C     D

Criteria Considerations (Exceptions)     A     B     C     D     E     F     G

Areas of Significance (enter categories from instructions)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period of Significance

1931  
\_\_\_\_\_  
\_\_\_\_\_

Significant Dates

1932, 1941  
\_\_\_\_\_  
\_\_\_\_\_

Cultural Affiliation

N/A  
\_\_\_\_\_  
\_\_\_\_\_

Significant Person

N/A  
\_\_\_\_\_

Architect/Builder

Joseph B. & Samuel T. DeRemer, Architects  
Builder: Carl G. Steen Company  
\_\_\_\_\_

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See attached continuation sheets.

See continuation sheet

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## SECTION 8: SIGNIFICANCE:

United Lutheran Church is eligible under Criterion C on a state level under the following areas of significance: Its distinctive Art Deco architecture; and as the work of architect Samuel Teel DeRemer. Despite the religious nature of the use of the building, the quality of its architecture and its artistic use of Art Deco styling qualify it for inclusion on the National Register of Historic Places. The church is one of the best examples of high-style Art Deco architecture found in Grand Forks and in the state of North Dakota.

United Lutheran Church was the result of two church unions in Grand Forks. In 1918 the Zion First Evangelical Norwegian Lutheran Church, organized in 1879, merged with the Evangelical Lutheran Church (known as Trinity Lutheran), which had been organized in 1886. The new church was called Bethany Lutheran, and had followed the trend of churches joining into synods (associations that held similar ideas). In 1926, this Bethany Lutheran Church merged with the First Lutheran Church, a congregation that had split from the Zion congregation in 1889. The First Lutheran members desired to continue services in Norwegian, while Zion switched to English. By 1929, the new United Lutheran Church became the first all-English preaching congregation in its synod. Also, the church served as an innovator, utilizing radio station KFJM to broadcast worship services in September 1927. The merger of the three congregations followed the trend of consolidation within Lutheran churches between synods, which later led to Norwegian, Danish and German synods merging into a large American Lutheran Church.<sup>4</sup>

As a result of the mergers, the new United Lutheran Church had more members than the existing church building could easily accommodate. After 1926, the pastor and congregation began planning for a larger facility, one which could facilitate the worship and educational needs of an expanded membership. Serious discussions about building plans began in January of 1930 and the congregation decided to expand the church buildings. The financial campaign got underway early in 1931 and architect Joseph Bell DeRemer was hired to formulate plans to build a new structure or to add on to the old. The congregation voted to build a new church and the old United Lutheran Church was razed in July 1931 and the new building began its initial construction in that same month.<sup>5</sup>

Joseph Bell DeRemer, born in New Jersey in 1871, came to Grand Forks in 1902 with an architectural degree from Columbia University. In the period from 1902-1912, DeRemer designed numerous Classical Revival-style buildings in the area, including the president's residence at the University of North Dakota; the Y.M.C.A., New Hampshire Block, Masonic Temple and Carnegie Library buildings in downtown Grand Forks; the Grafton Carnegie Public Library; the First National Bank at Edmore, North Dakota; the Mann

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building in Devil's Lake; and many private residences such as the McCoy House on Reeves Drive in Grand Forks. DeRemer moved to Los Angeles and practiced there until his return to Grand Forks in 1919. He was joined in his practice by his son, Samuel Teel DeRemer, in 1920, after he had completed his studies at the University of California at Berkeley. In 1920, DeRemer drew plans for the new three-story Deaconess Hospital at Grafton. Joseph continued to be active in the firm until about 1934 when his health began to fail, and the duo designed a number of Art Deco and Art Moderne buildings and remodelings in the region. One notable example of the DeRemers' Art Deco styling was Whitey's Bar of East Grand Forks.<sup>6</sup>

In 1931, Joseph Bell DeRemer was involved in the design of the new North Dakota State Capital building with W.F. Kurke of Fargo, although the primary architects were Holabird and Root of Chicago. The state capitol does not resemble the contemporaneous United Lutheran Church, except for the modernity of both styles. Samuel T. DeRemer appears to have been the principal architect of the Art Deco United Lutheran Church. His name appears on the drawings, and his philosophy was spread through official pronouncements of the firm. Joseph Bell DeRemer was mentioned throughout the minutes of the church council as the architect, however. The DeRemers espoused a clear vision of church architecture that was to be "distinctly modern," being based upon "simplicity and economy." Samuel believed that the Art Deco modernistic building was best suited to the site, the size of the congregation and the amount of money to be spent. In facing the question of using the "time-honored basilica or the theater form," DeRemer chose the theater or auditorium model for its efficiency and economy. He stated that the "popular type of church building, modelled after the Gothic" would be uneconomical because of its "spires, domes and other purely decorative features." This "unnecessary ornamentation" would be replaced by the aesthetics which depended upon the "relation of structural masses." The vertical lines would give an "appearance of height."<sup>7</sup>

Modernistic styles became popular in the United States following the 1922 design competition for the new Chicago Tribune headquarters. Although a Gothic design was chosen, many felt that the Art Deco design of the Finnish architect Eliel Saarinen was superior. His styling became the fashionable architecture around the country, with its impetus being felt in North Dakota toward the end of the decade. The main identifying features of the Art Deco style in buildings are geometric designs, especially zigzags and chevrons, combined with towers and upward projections to give a vertical emphasis. Samuel Teel DeRemer was quoted about the architectural style in 1931, saying, "It is not an American-born style since, while it is growing in favor in this country, the type originated in Europe and is featured not only in churches but in other buildings on the continent as well . . . . Because it is a

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style followed more and more in the Scandinavian countries, the modern architecture is better adapted to Lutheran churches than the Gothic. The former likewise is better suited to this region's geographical and climatic requirements."<sup>8</sup>

Samuel DeRemer acknowledged that his design represented "an architectural innovation in the Northwest," but maintained that the building's style was "well past the experimental stage." The architects issued a joint statement about the church for its dedication in 1932. In this statement, the DeRemers contended that a modern church had to serve dual purposes--as a place of worship and as a facility for religious education. The design was "worked out so that the church auditorium and the educational unit are complete in themselves," and the L-shape made for a "happy unification of the two." The auditorium style represented a departure from the Gothic or Classic style of churches which served the tenth century idea of individual worship. A Gothic church was considered to be too costly for the hard economic times, for to build one properly would involve a large amount of capital to make one "true to its type or period in every detail as well as in mass." The architects postulated that too many churches were unfaithful copies of old styles and were "far from" the substance of the Gothic. For the money that the United Lutheran congregation had to spend, the DeRemers concocted a unified styling throughout the exterior and interior. The main motif was that found in the "offset window heads," a zigzag step-like Art Deco theme.<sup>9</sup>

Nationally there was a debate about the inroads made by modernism upon church architecture. The Classicists clashed with the Modernists over the proper function of art and architecture. In 1931 Frank Lloyd Wright declared that "the present copying of past architectural styles cannot continue," because the present generation wanted "rational, delightful, livable places." Wright called America's architecture an "extravagant, futile anachronism" and labelled most government buildings as "exaggerated, expensive morgues." Joseph Hudnut, Professor of the History of Architecture at Columbia University, advocated a "new and living" style of church buildings "free from adherence to the Gothic tradition." Harvey W. Corbett, chairman of the 1933 Chicago World's Fair, believed that America's "whole social organization, our industrial, commercial and educational institutions are so different from any the world has known before" that to place them in the "old forms that came out of the Middle Ages" was "ridiculous." His fair certainly did not serve as a place for "rehashing" of ancient styles.<sup>10</sup>

The Classicists vociferously objected to the modernistic churches. Vicar General Thouze' of France said that "certain architects have built churches which are such only use and name, and might well be called cinemas, railway stations" or other secular structures. Pope Pius severely criticized "ultra-modern architecture and painting applied to churches," and called for

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church architects to be "guided by genius and faith." Pius worked to prohibit the "deviations" of the modernists.<sup>11</sup>

Some individuals believed that a middle course between the two extremes might be possible. Dr. Milo Gates, dean of the Cathedral of St. John the Divine in New York City, desired a church architecture that could express the spirit of modern times and also "preach the gospel of the ministry of beauty." Several denominations sought to regulate the designs of their member congregations. Large Protestant Episcopal churches were supervised by an art commission of laymen and ministers, while the Methodists had a Bureau of Architecture that weeded out "ugly and inadequate buildings." Reverend Elbert M. Conover of the Methodist Church urged that ministers be trained to have an "appreciation of architecture." In 1930 a national Lutheran church body recommended that all member congregations employ trained architects for new church buildings and attempted to establish a Lutheran Bureau of Architecture for their denomination.<sup>12</sup>

Some measure of courage was involved for the United Lutheran Church of Grand Forks to attempt a building project in the midst of an acknowledged national depression. The 1929 Stock Market Crash had altered perceptions of American prosperity and prospects for improvement were not auspicious in 1931. Nationally, construction of new Lutheran churches was down about 50% from 1929 to 1930. Congregations that were building new edifices in the early 1930s were commended for keeping able workmen off the local relief rolls. Dr. David A. Poling, editor of the Christian Herald, declared that "every church able to build" in 1931 should do so in order to provide work and they could benefit from cheaper prices for building materials. The relatively prosperous Methodist denomination listed 212 new building projects in 1932 "in spite of the depression." Yet the fact remained that many congregations were waiting to "improve their buildings and equipment as soon as economic conditions improved." At United Lutheran, the merged congregations desperately needed more space. Pastor Orlando Ingvoldstad presided over the initial efforts to modify the church buildings from 1927 until he left for a Chicago pastorate in 1929. Pastor F. I. Schmidt provided the leadership and drive to encourage a building project that was sorely needed by a large congregation that was bursting at the seams in the old building.<sup>13</sup>

Remarkably, the modern design of the DeRemers was accepted unanimously by the church council and the congregation as a whole. Apparently, the architects succeeded in presenting the design as an interpretation of the pipes of a church pipe organ. In any case, the DeRemers succeeded in preaching both beauty and the spirit of modern times through their "interesting geometric patterns." The architects praised Reverend Schmidt, "who acted in a very diplomatic and kind manner as intermediary between client and architect" and proclaimed that the cooperative spirit of the whole congregation produced what they believed to be "the outstanding

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church building in the Northwest."<sup>14</sup>

The working plans were approved and bids accepted for construction in June of 1931, just prior to the announcement that the Grand Forks Herald was to construct their new Art Deco building on Fourth Street. Local architect Theodore B. Wells produced the design for the Herald building, a more subdued Art Deco-styled structure. Modernism, with its simple economy, appeared to suit North Dakotans in 1931, as was shown by the acceptance of the plans for United Lutheran, the Herald building and the cost-efficient skyscraper State Capitol building.<sup>15</sup>

Actual construction proceeded at an astonishing pace. The Carl G. Steen Construction Company levelled the old church in July, saving as much material as possible for use in the new building. The cornerstone was laid on 2 September 1931, and the bricklayers succeeded in raising all the walls by 24 October. The interior was completed during the winter of 1931-1932, but was not ready in time for the anticipated 1 February 1932 completion date. While the congregation watched the progress of the new sanctuary and classroom construction, church services were conducted in the Paramount Theater, with Sunday School classes held in the Belmont School, the Public Library and the East Grand Forks Fire Hall. Excepting the very top of the tower, the magnificent Art Deco church was ready for a grand dedication service on Palm Sunday, 15 May 1932. The top of the tower was to be added when sufficient contributions were garnered for it as a memorial to departed loved ones. The available funds did not allow for the pinnacle to be built the way the DeRemers originally had designed it to be consummated.<sup>16</sup>

The Grand Forks Herald reported that some people in the state regarded the new DeRemer-designed building as "the finest church structure in North Dakota and one of the most modern buildings of the kind in the Northwest." The Dedication Service attracted what was believed to be the largest congregation in the history of Grand Forks church events. Approximately 2,500 adults came to the morning gathering; 1,600 were seated in the main auditorium with another 900 in the basement auditorium listening via the public address system. An estimated 1,000 persons were turned away. The children had a special shorter dedicatory service prior to the adults' service. Pastor Ingvaldstad returned from Chicago to address the crowd at the evening service. An offering of \$1,100 was received from the morning service, the funds going towards the yet-unmet cost of the new church. Events throughout the week celebrated the completion of United Lutheran Church, an open house was scheduled for the Thursday, with a church supper in the evening.<sup>17</sup>

Paying for the new church became a heavy burden for the United Lutheran congregation as the Depression worsened in the decade of the 1930s. The unfinished Bell Tower symbolized the reality of tight money in those days. The church had opened a \$75,000

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mortgage with the First National Bank of Grand Forks, payable at 6% interest. The mortgage was backed by the building itself and by the reputation of the members for meeting their financial obligations. Yet as the members experienced difficulties the church had to struggle to meet the mortgage payments, borrowing cash from the members in 1934. By 1935 the council deemed it necessary to insure the lives of its members so that their pledges could be met in case of death. Desperation mounted so that, finally, "the Council decided to file a claim against the estates of deceased members with unpaid pledges." Only the expanded employment of World War II could lift the debt of the church construction. Even so, the mortgage was finally burned, with great relief at a ceremony on 16 May 1948.<sup>18</sup>

On 16 November 1941, spotlights illuminated the recently-completed Bell Tower pinnacle at its dedication. The memorial was constructed to commemorate deceased relatives, subscribers paid to complete the project left undone by the difficulties of the Depression years. Most of the memorials were for the amount of one dollar. Twenty tons of stone were used for the top of the Memorial Tower, being set in a series of steps leading to a lone cross at the peak. Openings were allowed so that the light shines from the interior. The original plans called for a diamond patterned peak, but the design was modified to fit the economic times.<sup>19</sup>

For many years the shining tower of United Lutheran Church shone as a beacon in the night skies of Grand Forks. The 87-foot tower stood tall in the architecture of the city. National recognition came for the Art Deco church in a small way, for an illustrated map of the United States pictured the Church as its featured attraction for the city, along with the State Capitol skyscraper, the Mayville Normal School Main Building and the Federal Building in Fargo. The DeRemers sketched out plans for an art deco house, various bars and restaurants, theatres, and other projects, but soon the Art Deco detailing turned into the horizontal lines of the streamlined Art Moderne designs. Joseph Bell DeRemer phased out of an active role after 1934. Some of the key projects for the DeRemer firm were the Grand Forks county jail, and Whitey's Bar in East Grand Forks.<sup>20</sup>

The Art Deco interior of the church was remodelled for a "new look" in 1962, with a new chancel area, light fixtures, ceiling and color scheme. The front choir loft and organ were moved to the rear balcony area. Parts of the wooden choir loft were moved out to be placed in the lounge chapel room of the administrative and educational wing which was completed in 1965. A new \$50,000 German pipe organ was installed in the rear balcony in 1964.<sup>21</sup>

Obviously, the interior of the church, being completely remodelled according to the changing needs of the church community, does not qualify for the National Register of Historic Places. The exterior, due to its outstanding architecture, is the basis of the nomination. The integrity of the main sanctuary, tower, and

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classroom wing are intact, having experienced only repointing of the bricks through the years. The windows, exterior lighting fixtures and doors remain unchanged. Other modernistic buildings, most notably the Cathedral of the Holy Spirit in Bismarck (1945, W.F. Kurke of Fargo, architect), exist in North Dakota, yet the United Lutheran Church stands as one of the finest examples of Art Deco architecture in the state.

ENDNOTES

4. "Present United Lutheran Church Congregation is Result of Two Church Unions," Herald, 15 May 1932, 8. United Lutheran Church Centennial Booklet (Grand Forks: United Lutheran Church, 1979), 1-4, 9.

5. Centennial Booklet, 10-12. "Present United Lutheran," Herald, 15 May 1932, 8.

6. History of the Red River Valley Past and Present, Vol. 2 (Chicago: C.F. Cooper and Company), 1001, 1002. Norene A. and Joe D. Roberts, "Multiple Resources of Grand Forks" in Historical Research Report: Summer 1981 Historical and Architectural Survey of Downtown Grand Forks, North Dakota (Minneapolis: Historical Research, Inc.), 19. "Joseph Bell DeRemer," Grand Forks Herald Silver Anniversary Edition, 26 June 1904, 90-91. Louis N. Hafermehl, "Historic Buildings of North Dakota: The Joseph Bell DeRemer House," North Dakota History 55, No. 4 (Fall 1988), i. "Local Builders Given Contract," Herald, 16 May 1920, 16.

7. "New Church Will Be Building Innovation," Herald, 22 March 1931, 9. The choice of basilica or theater style is discussed in Albert Edward Bailey, "New Churches for Old," The Christian Century 51 (24 January 1934), 116-118.

8. Virginia and Lee McAlester, A Field Guide To American Houses (New York: Alfred A. Knopf, 1988), 465, 466. "New Church Will Be Building Innovation," Herald, 22 March 1931, 9.

9. "New Church," Herald, 22 March 1931, 9; "New Church's Modern Architecture is Departure From Usual Type," Herald, 15 May 1932, 9; United Lutheran Church Dedication Program, 9,10.

10. Frank Lloyd Wright is quoted in "Architect Assails 'Morgue' Buildings," New York Times, 17 September 1931, 14. The modernistic debate is from "Architects Discuss Future Building," New York Times, 13 December 1931, Section XI, XII, page 2. Hudnut is profiled in "Sees Trend Against Gothic," New York Times, 25 December 1932, sections X and XI, 1. Corbett's comments are from

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"Old Styles Passing in Architecture," New York Times, 15 March 1931, section XII, 10.

11. "Modernistic Churches," Literary Digest 116 (9 September 1933), 16. "Pope Condemns Ultra-Modern Church Art; Declares He will Prohibit Such 'Deviations,'" New York Times, 28 October 1932, 5.

12. "Plea on Church Designs," New York Times, 22 October 1930, 27. "Methodists Budget Reduced \$500,000," New York Times, 22 November 1932, 16. "Architectural Bureau for Lutherans Urged," New York Times, 13 October 1930, 2.

13. Building of Lutheran churches is from "Architecture Bureau for Lutherans Urged," N. Y. Times, 13 October 1930, 2. "Finds Church Building Gives Work To 90,000," New York Times, 14 December 1931, 12. "Methodists Budget Reduced \$500,000," N. Y. Times, 22 November 1932, 16. "Present United Lutheran Congregation is Result of Two Church Unions," Herald, 15 May 1932, 8.

14. United Lutheran Church Dedication Program, 15 May 1932, 9, 10.

15. "Contract For Church is Let By Lutherans," Herald, 20 June 1931, 2; "Church Votes To Bond For \$75,000," Herald, 2 June 1931, 5. Roberts, "Multiple Resources of Grand Forks," 19.

16. "Sunday Church Services," Herald, 6 February 1932, 6. "First Unit of New Church Ready Next Sunday," Herald, 28 February 1932, 13.

17. "Building Here Last Year Doubles Figures for 1930," Herald, 2 January 1932, 8. "United Lutherans Dedicate New Church Today," Herald, 15 May 1932, 1; and "Lutherans Dedicate Church Building at Impressive Service," Herald, 16 May 1932, 1, 7.

18. Centennial Booklet, 13. "Presenting Grand Forks Churches," Herald, 6 October 1950, from the Herald clippings files.

19. "United Lutheran Tower Commemorates Dead," Herald, 16 November 1941; and "Presenting Grand Forks Churches," Herald, 6 October 1950, from the Herald file on United Lutheran.

20. Roberts, Survey, Appendix D. Hafermehl, i.

21. "Concert To Conclude Dedication Services," Herald, 15 April 1962. Centennial Booklet, 17.

**9. Major Bibliographical References**

See attached continuation sheets.

Previous documentation on file (NPS): NA

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

United Lutheran Church Library

**10. Geographical Data**

Acreage of property Approximately one acre (almost one complete city block)

UTM References

A 

1	4
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6	4	7	1	7	0
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5	3	0	8	9	1	0
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 Zone Easting Northing

C 

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B 

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 Zone Easting Northing

D 

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See continuation sheet

Verbal Boundary Description

In Grand Forks County, Section 3, Township 151, Range 50 West.  
 Urban Legal Description: All of lots 1-12 except front 93.5' of Lot 1, Block 15, Traill's Addition, City of Grand Forks.  
 Bounded on the west by Walnut Street; on the north by 3rd Avenue South; on the east by Chestnut Street; on the south by 4th Avenue South.

See continuation sheet

Boundary Justification

The boundary lines used in this nomination are those associated with the church and its parking lot.

See continuation sheet

**11. Form Prepared By**

name/title Steven R. Hoffbeck, Coordinator  
 organization Grand Forks Historic Preservation Commission date December 1990  
 street & number 712 Northwestern Drive telephone (701) 775-7355  
 city or town Grand Forks state ND zip code 58203

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- "Building Here Last Year Doubles Figures for 1930," Grand Forks Herald, 2 January 1932, 8.
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