NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

RECEIVED 2280
JUN 14 2013
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

571

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name First Congregational United Church of Christ

other names/site number

2. Location

street & number 717 Jackson ☐ not for publication

city or town Belle Fourche ☐ vicinity

state South Dakota code SD county Butte code 019 zip code 57717

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 _x_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ **national** ___ **statewide** _x_ **local**

Jay D. Vogt SDSHPO 05-29-2013

Signature of certifying official/Title Date

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

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:)

for Edson M. Beall 7.30.13

Signature of the Keeper Date of Action

First Congregational United Church of Christ
Name of Property

Butte County, SD
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

x	private
	public - Local
	public - State
	public - Federal

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

x	building(s)
	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**

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

n/a

Number of contributing resources previously listed in the National Register

n/a

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Religion: Religious Facility

Current Functions
(Enter categories from instructions.)

Religion: Religious Facility

7. Description

Architectural Classification
(Enter categories from instructions.)

Late 19th and 20th Century Revivals: Tudor Revival

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Brick
roof: Asphalt; Synthetics: Rubber
other: Wood; Stucco

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The First Congregational United Church of Christ (1949) is located at the northwest corner of Jackson Street and 8th Avenue. The church is roughly T-shaped with a square tower in the ell and a rectilinear addition (1965) on the rear (west) elevation. There is a knee-high rock retaining wall along the sidewalks to the south and east of the church. The south boulevard has deciduous trees, the east boulevard is grass, and the church borders residences to the north and west. The brick church has two prominent gables; the east gable features a large drop arch window and the south gable has stucco and half timbering. The tower, stained glass windows, and engaged buttresses are also character-defining exterior features. The church has a stone foundation, brick walls, asphalt roof, and stone accents used in arches and sills, and to cap buttresses and gables. The brickwork is laid in alternating courses of six running bond to one Flemish bond on the original portion of the church. The brickwork on the addition has a running bond on the east and west elevations and a header bond on the north and south elevations. The majority of the windows on the sanctuary portion of the church are stained glass with wood storms. Many windows in the sanctuary have unique curved muntins. The majority of the windows on the original office and classroom portion are multi-pane with wood storms. The windows on the addition are wood, with a fixed pane window above an awning window. The wood storm windows are in a variety of configurations. The two large gables and steeply-pitched roof also convey a strong sense of form and massing that define the overall appearance of the church.

Narrative Description

Setting

The church is located on the northwest corner of the intersection of Jackson and 8th Avenue. East of the church is Herrman Park. The park is approximately two city blocks in size and contains a band shell and playground equipment. Directly south of the church is a modern brick building housing the Belle Fourche Police Department. North of the church are one- and two-story houses dating from the 1910s-1930s. These houses are not styled, but gable-front, cross-gable, and bungalow forms.

To the west of the church are primarily residential buildings dating 1900s-1940s. Kitty-corner to the church is the National Register listed Lincoln School, a brick, rectangular building built in 1919. Next to the Lincoln School is a wood-framed country school moved into town and used for interpretation. Continuing west from the church to 6th Avenue, on both sides of the street, are smaller homes dating from the developmental period of the neighborhood, the majority of which are gable-front.

The residential area in the environs of the church continues west to 5th Ave (Hwy 85 and 212). There are several styled homes in this area including a row of four Tudor Revival homes. These four homes feature classic Tudor Revival features such as half-timbering, false-thatch roof, brick wall cladding, and multi-pane windows. Also in the neighborhood is a pair of foursquare houses and a Craftsman style home with Japanese influences. Moving north in the neighborhood are smaller homes. Most of these homes are not styled, but of gable-front, cross-gable and bungalow forms.

East Elevation

The east elevation is a prominent gable. The central portion of this elevation protrudes slightly with a parapet above the roofline. A wood plank door with large metal hinges and a nine-pane window is centered on the protruding section. Offset stones frame the doorway and a three-step concrete stoop leads to the door. Above the door is a large, drop arch window with stone surrounds. The parapet of the gable above the window is capped in stone with a stone cross finial. Flanking the protruding central portion are single stained glass windows. The elevation has another slight, stepped recession near the corners.

South Elevation

The south elevation is the most public elevation with the main entrance at the base of the tower, tower, and a half-timbered gable at the east end of the elevation. The half-timbered gable is stucco with decorative timbers painted brown. There are paired four-over-four double hung wood windows in the lower half of the gable. In the upper half of the gable is a wood

louvered vent. The brick first story has triple four-over-four double hung wood windows. Below these windows at the basement level is a pair of wood six-pane casement windows. To the east of the windows is a doorway framed with offset stones. A modern metal door has been infilled into the doorway.

To the east of the half-timbered gable, placed in the ell, is the tower. It tapers slightly at the top and has a low pyramidal metal roof. The south side of the tower is the main entrance to the church. Metal stairs and landing lead to a pair of metal and glass doors. The metal and glass doors have three vertical ribbons of glass divided by six inch bronze anodized metal strips, which blends with the half-timbering of the gable. This entrance was added in circa 1982 to replace the entrance on the east side of the tower that was infilled. (The new entrance eliminated the turn between the entry and the sanctuary, which allowed access for caskets and pall bearers during funerals.) Directly above the entrance are two wood casement windows with diamond tracery. Above these windows are two lancet arches with wood louvers. The east side of the tower has the infilled historic entrance. The entrance has offset stones on the side with a stone drop arch above. In front of this enclosed entrance are two small gardens with circular stone terraces. These fill the spaces that originally contained the entrance steps. Above the enclosed entrance are windows and lancet arches with louvers identical to those on the south side of the tower.

To the east of the tower is the exterior of the sanctuary. Four brick buttresses capped with stone are spaced equidistant on this elevation beginning at the southeast corner. In between the buttresses are pairs of stained glass windows with exterior wood storm windows. The windows have segmental arches of two rows of brick in a rowlock course. Beneath these windows, at the basement level, are paired six-pane wood casement windows.

North Elevation

The north elevation borders a residence. Between the church and the residence is a small playground. The central portion of the north elevation is slightly recessed. At the eastern portion of the elevation, within a slight shed-roof wall dormer, are two small stained glass windows with wood storms. The windows have segmental arches of two rows of brick in a rowlock course. Beneath these windows, at the basement level, are paired six-pane wood casement windows. The recessed portion in the center has three brick buttresses capped with stone. Between the buttresses are pairs of stained glass windows with exterior wood storm windows. The western portion is the other end of the half-timbered gable on the south elevation. This gable is all brick. There are three wood windows in the lower half of the gable. A fixed-pane window is flanked by four-over-four windows in this set. The fixed pane is latched to the window casing with hooks to allow egress to a metal fire escape attached outside. In the upper half of the gable is louvered wood vent.

West Elevation

An addition is attached to the west elevation. On the original elevation of the church is a louvered vent in the gable.

The addition is a one-story raised basement brick building with a concrete foundation, brick walls, and flat roof with synthetic membrane. The addition borders a paved alley at the west end of the church property. The south, west and north elevation of the addition all have rectilinear recessions with windows and stucco. The recessions are slight, set back about four inches or the width of a brick. The windows are wood with a fixed pane over an awning window. The windows have concrete sills. The windows on the basement level have cement window wells.

The south and north elevations have three recessions for windows with two windows in each recession (one at the basement level and one at upper level of the addition). There is an entrance on the southeast corner of the addition. The entrance has a single metal door and glass door. Covering the entrance is a flat, metal canopy. This canopy is supported by a freestanding brick wall, which measures approximately 4’ x 8’.

The west elevation of the addition has four recessions for windows. To the north of the windows on the west elevation is another recession containing the entrance. The entrance has a solid metal door with a fixed-pane glass transom window. Above the window is stucco. There are also three metal downspouts on the west elevation; one at each corner and one in the middle. A metal pipe railing also extends along the window wells.

Interior - General

The interior of the First Congregational United Church of Christ is typical of the era in which it and its addition were built. Plaster is the predominant wall covering the in the church while sheetrock is used in the addition. The sanctuary has exposed wood ceiling beams and plaster while the addition has acoustical tile ceilings. The sanctuary has a tongue-and-groove wood floor (with carpet runners and carpet in the seating area underneath the balcony, in the chancel and in the apse) while the addition floors are a mix of concrete, tile, and carpet.

Main Level Interior – Original Portion of Church (see sketch maps)

Apse, Chancel and Nave
The apse, chancel, and nave contain the most significant interior architectural features of the church. Heavy wood beams support the gable roof of the church. This is an exposed King truss system. At the base of these trusses is a crossbeam that runs the length of the apse, chancel, and nave. In between the heavy beams are smaller rafters. In between these smaller rafters is plaster.

Hanging from the crossbeams are metal lantern-style lights hung on metal chains. Attached to the base of the trusses at the rear of the nave is a ceiling fan.

Apse
The apse is small and with the chancel shares a vaulted ceiling with small acoustical tiles. The dominant features of the apse are the altar and a stained glass window. The altar is wood and measures approximately 2' x 6' x 3'. Its design has three distinct panels with inlaid wood representing the Greek letters alpha and omega. Flanking the altar are wood chairs. In the gable above the altar is a stained glass, Gothic arch window. The window is divided into three panels; the central panel pictures Jesus.

Chancel
The chancel is carpeted and raised approximately 20" from the nave. The main features of the chancel are the two speakers' stands located on the sides. Both stands are wood, semi-polygonal, and have minimal carved motifs or inlaid wood designs. The stand on the left (as viewed by the congregation) serves as the pulpit. There is also a small three-sided wood table on the right side of the chancel.

Flanking the chancel and nave area is a sacristy and an area for the organ. An arch on the chancel (as well as an arch at the northeast corner of the nave) open to the room to the north. The room's ceiling has a continuation of the rafter design of the nave, a rectilinear stained glass window on the east elevation and a stained glass window on the north elevation. There is an organ in this room and folding chairs for additional seating. The room to the south is accessed via a wood door. This room is the sacristy where communion equipment, linens, and supplies are kept.

Nave
The nave has a central aisle and flanking aisles. The flanking side aisles are separated from the nave by columns and arch openings. The floor is wood with carpet runners in the aisles. There are two blocks of wood pews. Each window in the nave has a rectangular frame with a slight segmental arch at the top; each frame contains three unique stained glass panels of varying size with curved muntins. The largest stained glass panel in each frame contains a Biblical or Christian theme, such as Noah's ark, and has an arched top similar to a flattened ogee arch. Above the largest stained glass panel in each window frame are two smaller stained glass panels of abstract design, perhaps resembling a chalice or leaf motif.

Narthex
The narthex is located at the southwest corner of the nave. Entrance to the narthex is to the south (lower portion of the tower). The narthex was originally entered through a door on the east side of the tower, but the entrance was moved to the south side of the tower to allow better access for modern coffins. The new entrance has anodized bronze doors in a ribbon pattern that mimic the pattern of casement windows commonly found on the Tudor Revival style. The entrance also has a tile floor.

Second Floor (see sketch maps)
The upper portion of the nave and balcony comprise the majority of the second floor space. The remainder of the space west of the nave includes four storage rooms. These rooms were once used as pastor housing and have adaptations indicating that use, such as a small kitchen area. The walls are lathe and plaster. The doors are the original wood door with wood trim. The floors are carpeted.

The balcony matches the lath and plaster interior of the nave and is accessed from the south by a wood door. There is a metal pipe railing on a two foot wall facing the nave. There is a wooden sound control table and overflow seating.

The four storage rooms include one in the tower and three in the rear in the church. The three in the rear are interconnected with wood doors. The room in the northwest corner has an additional closet and a small kitchen with wood cabinets. This room also has a casement window that accesses a metal fire escape.

Basement
The basement underneath the historic section of the church is mainly an open dining area with round metal support columns. Paired, six-pane casement windows are on the north and south walls. The ceiling is acoustical tile. There is a wood stage at the east end of the basement. Flanking the stage are small storage rooms. To the west of the dining room is the kitchen area.

Addition Interior (see sketch maps)

Basement
The basement walls are concrete block. The floors are carpeted and tiled. The majority of the doors are wood with a rectilinear piece of glass. The ceiling is acoustical tile. There is an L-shaped hallway that begins at the stairwell leading from the narthex above. Main rooms in the basement include the kitchen, dining room, daycare room, office, and storage room. There is a stairway facing the alley towards the northwest corner and a small stage along the eastern wall.

Main Floor
The main floor has sheetrock, carpeted floors, wood doors with rectilinear glass, and acoustical ceiling tiles. The main rooms in the addition are three large classrooms.

First Congregational United Church of Christ
Name of Property

Butte County, SD
County and State

8. Statement of Significance

Applicable National Register Criteria

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

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [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.)

Property is:

- [x] 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

(Enter categories from instructions.)

Architecture

Period of Significance

1949

Significant Dates

1949

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Bard and Vanderbilt: Architects

Period of Significance (justification)

Period of significance is the year of construction 1949.

Criteria Considerations (explanation, if necessary)

Eligible for architectural merit.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The First Congregational United Church of Christ is eligible locally for the National Register under Criterion C for its Tudor Revival architecture. It is a significant example of ecclesiastical architecture in the Tudor Revival style in South Dakota. Finished in 1949, it also represents a later generation church built post-1915 in South Dakota. Later generation churches exhibit an increased focus on stylistic interpretation of religion and a commitment to creating impressive houses of worship.

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

History of the Tudor Style

The Tudor Revival style was most popular in America in the 1920s and is rooted firmly in the architecture of England. The Tudor style, which draws its title from the era in which it developed under the reign of Tudor monarchs Henry VII, Henry VIII, Edward VI, Mary, and Elizabeth I (1485-1603), emerged at a time when "Englishmen no longer needed castles."[i] One of Henry VIII's legacies was breaking up the monastic system, which freed up money and land for other purposes.[ii] This action created a new type of merchant and land-owning nobility in England who built more and larger manor houses and country estates.[iii]

Building practices and materials dictated the type of houses the newly emerging class constructed. Post-and-beam construction, or true half-timbering, was popular. Half-timbering developed primarily in the most densely forested areas of England, specifically in the southeast and west Midlands where durable oak trees flourished.[iv] The post-and-beam construction was visible as a structural element and infilled with stucco and brick between the posts.[v] Builders emphasized the roof line, often with the use of bargeboard in the gables, and also expanded the use of windows with lead caning set in the banks.[vi]

Tudor style never really went out of fashion in England. However, the Baroque style in the late 1600s and early 1700s as well as the Georgian style in the 1720s through the 1840s worked to supplant it as architectural tastes inevitably changed and wavered in England. The truly English style of the Tudor was too ingrained in English culture, though, for it to fade completely. By the mid-1800s, Tudor was making a comeback.

Tudor Revival Style In England

Before Tudor Revival became popular in America, the Tudor style had been revived in England.[vii] As was the case in American architecture from the colonial Georgian period through the Victorian era, a style developed in England first and then crossed over into popularity in the United States.[viii] The first true Tudor Revival forms in England appear in the 1830s.[ix] The revival style gained more acceptance in England as the early proponents of the Picturesque movement and later the Arts and Crafts movement encouraged its use because it was "congenial to the natural landscape."[x]

---

[i] Lee Goff. *Tudor Style: Tudor Revival Houses in America From 1890 to Present*. (New York: NY, Universe Publishing, 2002), 12-13.
[ii] Marianne Kadas. *Aflred C. and Nettie Ruby House National Register of Historic Places Nomination*. (Portland: OR, 2005), 8-1.
[iii] Ibid, 8-1.
[iv] Goff, 12-13.
[v] Kadas, 8-1.
[vi] Ibid, 8-1.
[vii] Goff, 12.
[viii] Ibid, 12.
[ix] Ibid, 18.
[x] Ibid, 17.

Despite its historical precedence, Tudor Revival did not dominate all of English architecture in the mid- and late- 1800s. Gothic architecture emerged briefly in the middle of the century, but by the 1860s Tudor Revival had reemerged as a popular style in British domestic architecture.[xi] English architects drew on the original Tudor designs when designing a variety of buildings from cottages to vicarages to farmhouses.[xii] Special attention was paid to the vernacular half-timbered forms, which became predominant features in both the English and American Tudor Revival.[xiii] This rustic primitiveness was one of the recurrent themes of the late 19th century's Romantic Movement and its celebration of the simple life which proved attractive to all economic classes.[xiv]

The universal attractiveness of the Tudor Revival was dictated by more than just the Picturesque, Romantic, or Arts and Crafts movements. The Tudor Revival also fit a social/political niche voided by the transformations taking place in England and Europe during this period. Following the French Revolution in 1789 and the radical changes that accompanied it, there was fear amongst Englishmen that a similar revolution could occur in England.[xv] One way to avoid this was to improve living conditions of the rural poor, where Tudor and eventually Tudor Revival architecture was predominant.[xvi] Designs that were produced in the "Old English" style reinforced to the laboring poor in rural areas that they were not French, but Englishmen.[xvii] The Tudor Revival style in England was later described as "an expression of the independent-mindedness of the free-born Englishman."[xviii]

Tudor's renaissance in England also occurred during the Industrial Revolution, when industrialization's dehumanizing effects were being felt.[xix] As the Arts and Crafts movement gained popularity in response to industrialization, the handcrafted, half-timbering construction of Tudor Revival appealed to popular promoters of the movement such as John Ruskin and William Morris.[xx] The Arts and Crafts movement and the architectural themes it embodied eventually found their way across the ocean and gained a foothold in popular American architecture.

Tudor Revival Style in America

No other historic architectural style in America had so many alternative labels as Tudor Revival. Classified alternatively as Elizabethan, Jacobethan, Jacobean, Old English, and Cotwold, Tudor Revival has come to represent all of these classification terms and accepted in the academic community for its association with buildings inspired by medieval architecture of Tudor England.[xxi] Tudor Revival gained momentum in America during the late 1800s when European-trained architects began introducing popular styles including the Italian Renaissance, Chateauesque, Beaux Arts, Tudor Revival, English Cottage, and Colonial Revival.[xxii]

As in England, the Picturesque, Romantic, and Arts and Crafts movements all took hold to some degree in America. Alexander Jackson Davis was the first American architect to adopt Tudor-Gothic designs in houses.[xxiii] In 1838, Davis met Andrew Jackson Downing, an architectural critic, landscape designer, and promoter of the Picturesque movement in America.[xxiv] Downing exerted creative influence through his writings and helped popularize Davis's designs between 1840

[xi] Ibid, 19.
[xii] Ibid, 19-20.
[xiii] Ibid, 19.
[xiv] Ibid, 19-20.
[xv] Andrew Ballantyne and Andrew Law. "Architecture: the Tudoresque Diaspora." *Tudorism: Historical Imagination and the Appropriation of the Sixteenth Century*. (Oxford: England, Oxford University Press), 155.
[xvi] Ibid, 155.
[xvii] Ibid, 155.
[xviii] Ibid, 155.
[xix] Goff, 10.
[xx] Ibid, 10.
[xxi] Ibid, 10.
[xxii] Kadas, 8-1.
[xxiii] Goff, 22.
[xxiv] Ibid, 23.

and 1875.[xxv] Along with Davis, Henry Hobson Richardson and his former partner Stanford White (of New York's firm McKim, Mead and White) also helped popularize the style in the 1870s and 1880s.[xxvi]

Another influence during this period was the Centennial Exposition of 1876 held in Philadelphia, which fueled an interest in American colonial architecture and British architecture of an earlier time.[xxvii] This Exposition, along with Chicago's Columbian Exposition of 1893, helped emphasize the proper interpretations of European and American architectural styles, which legitimized their place in contemporary architecture.[xxviii] Publications that accompanied such expositions detailed architectural histories along with photographs, drawings, and scholarship of what 16th and 17th century Tudor architecture embodied.[xxix] The larger examples of the style – with their copper, slate, and stone – were symbols of the owner's economic and social status.[xxx] For the wealthiest Americans, the association with Tudor architecture of England's landed gentry made the style feel appropriate to their station in life.[xxxi]

During this same period of expositions, American architects were travelling to Europe to enroll in the Ecole des Beaux Arts, "the bastion of 19th century classicism."[xxxii] Concurrently, schools were being founded in the United States offering the same type of training as their European counterparts.[xxxiii] Students were encouraged to study antiquity for themselves in these schools.[xxxiv] Out of this study two trends developed in domestic architecture. One followed classical design precedence, while the other examined more medieval forms.[xxxv] By the 1890s both trends were popular, though Colonial Revival was more prevalent than Tudor Revival with its wholly English roots.[xxxvi] However, throughout the first four decades of the 20th century Tudor Revival was popular for homes, country clubs, apartments and other buildings, providing an alternative to Colonial Revival designs.[xxxvii]

The 1920s were the golden age for Tudor Revival. Around the turn of the century, Tudor Revival designs had been expensive masonry buildings often with elaborate patterns of brickwork.[xxxviii] During the 1920s, inexpensive techniques were developed to add brick or stone veneers to the balloon-framed houses.[xxxix] Prosperous economic times allowed for the embellishment of the style as even modest buildings could now mimic Old World landmarks.[xl]

Fickle architectural tastes, the Great Depression and the arrival of Modernism in America all combined to hasten Tudor Revival's departure from popularity.[xli] Perhaps the style had run its course as building costs increased and income dropped during the Depression.[xlii] Modernism, with its interest in functionality and use of prefabricated materials, undoubtedly contributed to the demise.[xliii] Whatever the combination of influences, Tudor Revival's decline began in the 1930s and received limited use up through the early postwar years before being relegated as obsolete.

[xxv] Ibid, 23.
[xxvi] Ibid, 24.
[xxvii] Ibid, 10.
[xxviii] Kadas, 8-1.
[xxix] Goff, 10.
[xxx] Ibid, 10.
[xxxi] Ibid, 10.
[xxxii] Ibid, 26.
[xxxiii] Ibid, 26.
[xxxiv] Ibid, 26.
[xxxv] Ibid, 26.
[xxxvi] Ibid, 26.
[xxxvii] Margot Warminski. *Dr. Gladys Rouse Office and Residence National Register of Historic Places Nomination*. (Florence: KY, 2005) 8-1.
[xxxviii] Kimberli Fitzgerald and Amy McFeeters-Krone. *Baruh-Zell House National Register of Historic Places Nomination*. (Portland: OR, 2007), 8-1.
[xxxix] Kadas, 8-1.
[xl] Ibid, 8-1.
[xli] Goff, 31.
[xlii] Ibid, 31.
[xliii] Ibid, 31.

Overview of Postwar Churches in America

The First Congregational United Church of Christ is unique. Its period of construction technically covers the interwar years (planning started 1940), the war years (1941-45), and the postwar period (completed 1949). World War II hampered its construction, but even after the war it took four years to finish. Since few churches were built during the war, the postwar years provide context for what was occurring in ecclesiastical architecture during this period.

In the postwar period there was a religious building boom and religious institutions enjoyed prosperity.[xliv] Families looked for a sense of belonging, educational programs for children, and social activity.[xlv] The decades following World War II saw one of the greatest ecclesiastical building booms in American history.[xlvi] In 1947, Americans spent $126,000,000 on church construction. By 1953, that number was at $474,000,000 and, by 1960, it topped $1,000,000,000.[xlvii] During this period architects competed with each other over what ecclesiastical architecture should embrace. Some sought a return to prewar eclecticism while other fully embraced modernism.[xlviii] In between these two schools of thought was yet another group who attempted, in various ways, to modernize the traditional.[xlix] All had varying degrees of success, but at no time did modernism ever become "an endemic, indigenous style the way Classical Revivals or Picturesque predecessors had."[l] For certain parts of American society, modernism, for all intents and purposes, never penetrated.[li] Modernism remained the style of the university-educated, of aspiring corporations and of big government; many Americans never adopted it for their homes, small businesses or churches.[lii] It was never the style of the mainstream population, whose needs were met by surviving Revival styles.[liii] Further alienating America's connection to modernism in the 1930s and 1940s was its overt connection to European socialism and revolution, which attracted few American, or British, architects.[liv]

The postwar years have the reputation of embracing all things modern, but the era actually relied on the latest technology of modernism along with the established traditions.[lv] Revival styles remained popular even as architects explored stripped-down modern styles in church design.[lvi] Religious buildings over the centuries have maintained a continuity of tradition that conveyed commonly understood forms and symbols – height that demands humility, towers that call people to worship, some have ornate features such as cupolas, art that inspires, and a cross.[lvii] This adherence to tradition was one of the reasons Revival styles remained popular.

Beyond the attributes of popular architecture in the postwar years, styles of religious buildings relate to culture generally.[lviii] Especially in rural areas like South Dakota, people expected a church to "look like a church," which often implied the use of some type of Revival style.[lix] Many conservative Americans also preferred the more traditional Revival styles over modernism which they considered decadent.[lx] In a society that was undergoing so many changes, a connection to

---

[xliv] Carole Ritkind. *A Field Guide to Contemporary American Architecture*. (New York: NY, Penguin Publishing Company, 1998), 189.
[xlv] Ibid, 189.
[xlvi] Jay M. Price. "Traditional Could Be Modern: Religious Buildings in Kansas After World War II." *Kansas Preservation*. (v26, no.2, March-April, 2004), 5.
[xlvii] Ibid, 5.
[xlviii] Mark Gerlenter. *A History of American Architecture Buildings in Their Cultural Technological Context*. (Hanover: NH, Press of New England, 1999), 233.
[xlix] Ibid, 233.
[l] Alan Gowans. *Style and Types of North American Architecture: Social Function and Cultural Expression*. (New York: NY, Harper Collins Publishers, 1962), 281.
[li] Ibid, 281.
[lii] Ibid, 281.
[liii] Ibid, 281.
[liv] Gerlenter, 238.
[lv] Price, 5.
[lvi] Ibid, 5.
[lvii] Ritkind, 190.
[lviii] Ibid, 190.
[lix] Ibid, 193.
[lx] Gerlenter, 233.

tradition was seen as reaffirming.[lxi] Revival style churches that evoked medieval Christendom, the Mediterranean of the early church, or American colonial society offered a sense of stability.[lxii] Revival styles remained so popular in the 1940s and 1950s that one commentator writing in the *Christian Century* in 1947 wondered "why America was so intent on being a church museum?"[lxiii]

Although Revival styles never disappeared, especially in church architecture, they faced growing competition from other interpretations of religious architecture in the Modernist movement.[lxiv] Many European architects in the postwar period believed that if the church was going to recapture those drifting away from faith (especially in devastated parts of Europe), then it must show itself as a new and potent force.[lxv] The most obvious expression of this new vitality was to be expressed physically through modern buildings in which faith expressed itself.[lxvi] To achieve this goal, they argued, using "a moribund copy of the past was inadequate."[lxvii] However, it wasn't a foregone conclusion that Modernist architecture would usurp traditional styles completely as many still designed in hybrids of stripped Classicism.[lxviii] As architects sought a break with revival designs, the International style - with its lack of ornamentation, symmetry and extensive use of curtain walls made up of windows – offered architects a new architectural language to work with.[lxix] It would not be until the 1960s that the Modernist themes started to appear on small to moderate churches.[lxx] However, important traditional themes, such as the vertical emphasis on the worship area, which is a modern interpretation of medieval Gothic forms, continued to permeate many Modernist works.[lxxi]

Congregational Church Architecture Historical Background

Congregational churches, historically, had a building tradition of starkness, severity, and purity.[lxxii] Early Congregational churches were located mainly in New England. These early churches or "meeting houses" were simple, rectangular buildings without any distinguishing ecclesiastical features.[lxxiii] Even the later New England Congregational churches with their steeples kept much of their early simplicity, using small-paned clear glass windows, an open platform for the chancel and white undecorated interiors.[lxxiv] This stolid treatment was due in part to lingering effects of the Reformation. From its very beginning, the Protestant faith has been at odds with visual arts, including church architecture.[lxxv] The prevalence of the "ear" over the "eye" in Protestant thought resulted in "Protestantism creating great music and great poetry, but not great architecture, painting, and sculpture."[lxxvi]

However, modern Congregationalists have changed their approach over the years, transforming their faith from one of stern and rigid doctrines into a less dogmatic faith.[lxxvii] Visual evidence of this change is especially notable in other parts of the country outside of New England where church construction follows modern trends outside of its New England

---

[lxi] Price, 7.
[lxii] Ibid, 7.
[lxiii] Ibid, 7.
[lxiv] Ibid, 8.
[lxv] Albert Christ-Janer and Mary Mix Foley. *Modern Church Architecture: A Guide to the Form and Spirit of 20th Century Religious Buildings*. (New York: NY, McGraw-Hill Book Company Inc, 1962), 55.
[lxvi] Ibid, 55.
[lxvii] Ibid, 55.
[lxviii] Ritkind, 8.
[lxix] Price, 8.
[lxx] Ibid, 10.
[lxxi] Marilyn Laufer. *Sioux City Iowa: an Architectural View*. (Sioux City: IA, Sioux City Arts Center, 1983), 87.
[lxxii] Christ-Janer and Foley, 221.
[lxxiii] Ibid, 230.
[lxxivlxxiv] Ibid, 230.
[lxxv] Ibid, 122.
[lxxvi] Ibid, 122.
[lxxvii] Ibid, 230.

roots.[lxxviii] Other Protestant denominations, surprisingly including the orthodox Lutherans, also expanded their approach in contemporary church design.

Interior Postwar Church Architecture in America

Change in American attitudes affected church design. Although attendees still dressed up to go to church, buildings from this era reflect the embracing of family-oriented informality.[lxxix] This postwar generation respected tradition, but looked to move away from the formality and pretension of earlier eras.[lxxx] Also, most denominations included church space for a wide range of secular activity including administration, social service, fellowship, and study.[lxxxi] Every denomination and individual church differed in their approach, but most respected certain liturgical traditions that dictated interior layout of the sanctuary.

Regardless of denomination, most churches of the postwar period tended to use the basilica plan.[lxxxii] It had been a standard design for Catholic churches for centuries, but for the Protestants in the 1950s it became popular for its representation of a return to an earlier form.[lxxxiii] The basilica plan is a rectangular form that early Christians borrowed from the Romans.[lxxxiv] The longitudinal plan creates a strong axial orientation that dramatizes the Eucharist liturgy.[lxxxv] The basilica plan was better suited to worship practices in the middle of the twentieth century.[lxxxvi] Many Protestant denominations, including Methodists, Reformed, and Lutherans developed a new interest in liturgy and sacramental worship.[lxxxvii] The basilica plan's original focus was on the sacrament of the altar, making this ancient format for worship space a fitting choice for new construction.[lxxxviii]

With the basilica plan, one enters through the narthex (a vestibule on the short side of the rectangle) which attaches to the long nave. The nave (main body of the church) contains rows of pews separated by a central aisle. The nave culminates at the altar or communion table (depending on denomination). A pulpit used for sermons and readings is at the front. There may by aisles or chapels flanking the nave or in transepts (arms that cross the nave). Other areas, such as space for the choir, can vary in size depending on the importance the congregation gives to music.[lxxxix]

Interior ornamentation is wide and varied. Some Protestant church interiors were sparsely decorated, which emphasized focus on the infinite distance between the Divine and human – a sacred void that shaped the space.[xc] Some Protestant church interiors were just the opposite and filled with symbolism much like a Catholic church.[xci] Interior decoration continues to vary between denominations and also within branches of those denominations.

The First Congregational United Church of Christ within the Tudor Revival and Postwar context

The First Congregational United Church of Christ's evolution fits within a common trend for the postwar period. New construction often took place in stages with the congregation building the most critical spaces (all-purpose space that could primarily serve as a sanctuary, classrooms, and parish) first.[xcii] If and when finances permitted further expansion, the second phase to construct a permanent worship space began.[xciii] The First Congregational United Church of Christ mirrored this trend in that the basement was constructed first and used as the sanctuary until the rest of the church was completed. Apartments for the parsonage were constructed at the same time.

[lxxviii] Ibid, 230.
[lxxix] Price, 6.
[lxxx] Ibid, 6.
[lxxxi] Ritkind, 190.
[lxxxii] Price, 9.
[lxxxiii] Ibid, 9.
[lxxxiv] Ritkind, 193.
[lxxxv] Ibid, 193.
[lxxxvi] Price, 9.
[lxxxvii] Ibid, 9.
[lxxxviii] Ibid, 9.
[lxxxix] Ritkind, 193.
[xc] Christ-Janer and Foley, 124.
[xci] Ibid, 124.
[xcii] Price, 6.
[xciii] Ibid, 6.

The First Congregational United Church of Christ also falls within a transitional period in American architecture when Revival and Modernist styles were popular. Given the tendencies for smaller, rural areas to be less likely to embrace Modernist designs and stick with the more traditional Revival styles, it is not surprising that the Tudor Revival design was chosen. Another factor that may have influenced this choice is the character of the surrounding neighborhood which includes many period revivals, including a couple prominent Tudor Revivals homes.

Tudor Revival was mildly popular in South Dakota and used mainly on home construction. Contemporary styles, such as Colonial Revival and Craftsman, were more popular in domestic architecture. One reason for this trend is that Tudor Revival was often used on larger homes, country clubs and some university buildings – buildings not overly common in South Dakota. However, Tudor Revival can be found in historic neighborhoods in some of the larger cities and sprinkled amongst some of the smaller towns. It also saw limited use in a commercial capacity.

The most recognizable non-residential example of the Tudor Revival style in South Dakota is the Alex Johnson Hotel in Rapid City. The previous Rapid City Journal building had Tudor Revival elements, and some scattered tourist businesses in the Black Hills also had Tudoresque or Swiss Chalet architectural elements. In Vermillion, the Pi Beta Phi and Lambda Chi Alpha fraternity houses are examples of Tudor Revival in a collegiate setting. The Ipswich Public Library is also a rare example of the Tudor Revival style used outside of a domestic setting.

Tudor Revival churches in South Dakota are rare. The South Dakota Historic Property Survey database identifies only one other church in South Dakota, First Presbyterian Church of Rapid City, as Tudor Revival, though this 1952 church also draws on elements of Gothic Revival. However, not every town in South Dakota has been surveyed and it is possible other Tudor Revival churches exist.

History of Congregationalism in South Dakota

When the American Revolution came to a close, there were more Congregationalists in the newly formed United States than any other religious body.[xciv] Though they were narrowly confined to New England, they impacted the rest of the country through their educational and cultural leadership.[xcv] However, their narrow geographical position posed a serious handicap to any national expansion.[xcvi] Another serious hindrance to expansion was a lack of central authority; in American Congregationalism there was no provision for joint action and little was done to cultivate unity.[xcvii] The last factor limiting expansion was a smug provincialism that existed in the New England Congregational communities that made them indifferent to expansion westward.[xcviii]

The first Protestant missionaries to enter South Dakota came from New England or had to ties to New England.[xcix] Missionary Steven Riggs visited South Dakota in 1839 and is the first known missionary to enter the state.[c] However, permanent missions would not be established until many years later. President Grant's Quaker Policy in 1869 spurred mission expansion by assigning one Christian mission society to each Indian agency jurisdiction.[ci] Among the Protestant Christian denominations sending missionaries were the Presbyterians and Congregationalists, who operated jointly under the American Board of Commissioners for Foreign Missions, and the Protestant Episcopal Church.[cii] The Congregationalists brought with them their New England Puritan heritage, which influenced social consciousness.[ciii]

[xciv] William Warren Sweet. *Religion on the American Frontier 1783-1850: Volume III The Congregationalist*. (New York: NY, Square Publishing Inc., 1963), 3.
[xcv] Ibid, 3.
[xcvi] Ibid, 11.
[xcvii] Ibid, 11.
[xcviii] Ibid, 11.
[xcix] Thompson, Harry F. editor. *A New South Dakota History*. (Sioux Fall: SD, Center for Western Studies, 2009), 331.
[c] Ibid, 331.
[ci] Ibid, 319.
[cii] Ibid, 331.
[ciii] Ibid, 334.

Settlement in what would become east river South Dakota began in the 1850s and 1860s. With settlement, a multitude of denominations converged on the newly founded towns and began organizing congregations. The first Congregational church was organized in Yankton in 1868; the General Association was formed in 1870 and held its first meeting in Yankton.[civ] Congregationalism would spread westward across Dakota Territory as the empty plains were settled. At this time, Congregationalists competed with Episcopalians, Catholics and Presbyterians for converts.[cv]

Settlement skipped over a large portion of the middle of Dakota Territory and centered in the far western region of what would become South Dakota. The confirmation of gold in the Black Hills in 1876 caused a flood of miners into the hills which were part of the Great Sioux Reservation established by the Fort Laramie Treaty of 1868. The United States military was unable and unwilling to keep prospectors out of the Black Hills, which created a problem for Congress. The government wanted the Black Hills and gave the Indians a choice: sign the agreement giving up the Black Hills and keep the annuities promised in the Fort Laramie Treaty, or don't sign and lose the annuities. Enough tribal representatives signed in 1877 to remove the Black Hills from the reservation, which opened the land to mining.

With mining underway in the west, settlement and economic development followed. Growing populations in mining settlements, lumber camps, and agricultural settlements in the foothills drew religious bodies into evangelizing efforts. The General Association provided supplemental income to Congregational pastors during this time introducing Congregationalism into the Black Hills.[cvi] In the late 1870s, a congregation with a church building was organized in Deadwood under the leadership of Reverend L.P. Norcross.[cvii] There were also Sunday Schools in neighboring Spearfish and similar churches were organizing in Lead and Central City.[cviii] These churches eventually formed the Black Hills Association, but for reasons of fellowship and to secure a permanent record of activities, they entered the Colorado Association of Congregational Churches.[cix] In 1880, ties were cut with the Colorado Association and the western churches entered into the Dakota Association.[cx]

Churches grew in the late 1800s, but in the early 1900s financial problems and outmigration in the state hurt church membership.[cxi] Because of such competitive church building during this period, South Dakota and the entire Midwest was considered "overchurched" by the turn of the century.[cxii] The years 1909 and 1910 were very important for Congregationalism in South Dakota. Since the General Association's activity in the state beginning in 1869, the Home Missionary Society had funded almost all of its efforts.[cxiii] Funding for the Home Missionary Society came from eastern churches, which were now looking at expanding their efforts further westward.[cxiv] However, more and more local churches were becoming self-sufficient and beginning to contribute missionary monies for wider ministries beyond South Dakota.[cxv] To express this transformation, the General Association would take a new name – the Congregational Conference (aka the South Dakota Conference of Congregational Churches).[cxvi]

Drought and falling commodity prices after World War I crippled South Dakota's agriculture-based economy. During the 1920s outmigration occurred and towns began to shrink which resulted in the closing of churches of all denominations. Relatively few churches were built in South Dakota between 1920 and 1945.[cxvii] Congregationalists, as well as other

---

[civ] Edward C. Ehrensperer. *History of the United Church of Christ in South Dakota 1869-1976*. (Freeman: SD, Pine Hill Press, 1977), 3.
[cv] Thompson, 319.
[cvi] Ehrensperer, 20.
[cvii] Arthur Westwood. *Congregationalism in the Black Hills*. (Bangor: ME, Bachelor of Divinity Thesis, Bangor Theological Seminary, 1962), 1.
[cviii] Ibid, 2.
[cix] Ibid, 2.
[cx] Ibid, 4.
[cxi] Ehrensperer, 22.
[cxii] David Erpstad and David Wood. *Building South Dakota*. (Pierre: SD, South Dakota State Historical Society Press, 1997), 59.
[cxiii] Ehrensperer, 25.
[cxiv] Ibid, 25.
[cxv] Ibid, 25.
[cxvi] Ibid, 25.
[cxvii] Erpstad and Wood, 71.

denominations, reacted to this demographic change by altering their own practices. In 1928, the Superintendent of the Conference Sam Keck argued, "The days seem to have passed when organizing many new churches was the only order of the day; now the trend was for more intense cultivation of the churches presently in existence – to develop churches of quality rather than quantity."[cxviii]

The Congregational Conference continued on until another landmark change took place. In 1957, the Evangelical and Reformed Church and the Congregational Christian Church united to form the United Church of Christ. Nationally the United Church of Christ had 5,287 congregations with over a million members in 2012.[cxix]

History of the First Congregational United Church of Christ

The first church in Butte County, South Dakota, was a Methodist church in Minnesala, located three-and-a-half miles southeast of Belle Fourche.[cxx] Belle Fourche was established in 1891 and quickly developed into the largest town in the county. People of all walks of life settled in Belle Fourche and evangelizing efforts soon followed.

Railroad station agent H.A. Giles was the first Congregationalist to hold services in town in 1891. He held services on the depot platform using planks laid on beer kegs until the Congregational church was organized and built.[cxxi] In the spring of 1891, C.H. Burroughs, an undergraduate of Oberlin College, arrived to do religious work.[cxxii] He organized a Sunday School and suggested organizing a church. Later that year, the Reverend C.J. Powell, Superintendent of Missions, came to Belle Fourche and organized a church while extending a pastorship to Burroughs.[cxxiii] This church was admitted to the Black Hills Association in 1892.[cxxiv] Burroughs served until 1894 and was followed by Reverend Benjamin Irms (1895-97), Reverend Alfred Shockley (1897-99), Reverend Timothy Thirloway (1899), Mr. Charles Gearhart (1905-06), Reverend David Perrin (1906-12), Reverend Lauristan Reynolds (1912-1925), Reverend May Mitchell (1926), Reverend Miller (1926-29), S.H. Herbert (1929-35), Reverend Harry Blunt (1936-1945), Glenn Van Vactor (1946-50), Paul Bennehoff (1950-52), and Reinhold Klein (1953-57).[cxxv]

The congregation built a small frame church in 1892 at the corner of 4th Avenue and Grant Street.[cxxvi] The Elkhorn and Missouri Valley Railroad donated a church bell to announce worship time (this bell was later moved to the current church).[cxxvii] The Methodists were also organizing a congregation in town, but did not have a church. Both congregations agreed to allow the Methodists to share the church. The congregations shared expenses, including the purchase of pews.[cxxviii] Small kerosene wick lamps set in the wall brackets lit the church sanctuary while heat was supplied from a coal and wood furnace in the basement.[cxxix]

During these years church was held every Sunday morning and evening. The adult choir sang at the morning service and the young people sang in the evening. When the congregation began to outgrow the building, fundraisers were held to build a new church. The congregation purchased the former Couch home on a double lot at the corner of 8th Avenue and Jackson Street in 1940.[cxxx]

On 6 December 1941, the congregation voted to sell their old building to the Four Square Gospel church and agreed to meet in the Odd Fellows Hall until work began on a new building.[cxxxi] The ground breaking for the new church took place

---

[cxviii] Ehreneperer, 40.
[cxix] http://en.wikipedia.org/wiki/United_Church_of_Christ Accessed 27 November 2012.
[cxx] Westwood, 56.
[cxxi] Ibid, 56.
[cxxii] Ibid, 56.
[cxxiii] Ibid, 56-57.
[cxxiv] Ibid, 58.
[cxxv] Ibid, 59-65.
[cxxvi] Ruth Fishel. *History of Belle Fourche First Congregational UCC Church*. (Unpublished, circa 1995), 1.
[cxxvii] Ibid, 1.
[cxxviii] Ibid, 1.
[cxxix] Ibid, 1.
[cxxx] Ibid, 1.
[cxxxi] Westwood, 67.

on 30 October 1942 with the oldest member of the church turning the first shovelful of dirt.[cxxxii] World War II hampered construction as men and materials were in short supply, but the congregation pressed on.[cxxxiii] The cornerstone was laid 16 May 1943, and the first service was held on 5 August 1943 (in what is now the basement).[cxxxiv] On 12 September 1943, the grandson of the Reverend Harry Blunt (pastor since 1936) was baptized.[cxxxv]

Both Reverend Blunt and Reverend Glenn Van Vactor were instrumental in the building program. Van Vactor worked during his pastorship to reduce church indebtedness and also to find the funding to finish the church.[cxxxvi] Between 1943 and 1949, members of the church raised the necessary funds to complete construction. The church was dedicated on 27 March 1949 with Reverend Blunt preaching the first sermon.[cxxxvii] During Reverend Van Vactor's pastorate, the Congregational church at St. Onge was yoked with Belle Fourche.[cxxxviii]

A section of the upper floor was remodeled in 1950 to provide Reverend Bennehoff with an apartment and to improve rooms used by the nursery and kindergarten grades in the Sunday school.[cxxxix] In 1953, the congregation voted to build a parsonage. Church member Al Shaw bought a neighboring lot in 1956, removed the old buildings, and gave the lot to the church for parking space (in 1965 the education building addition would be built here).[cxl]

In 1954, the budget was over $10,000 for the first time in church history and enrollment in the Sunday school was 177; the enrollment in Pilgrim Fellowship numbered between 40 and 50; the Women's Fellowship made a large donation to the parsonage fund; and the entire church was planning to extend their programs the following year.[cxli]

The Reverend Hugh E. Gackle, who became minister in 1961, had a strong interest for Christian education in children and recognized that the current facilities were inadequate.[cxlii] After much planning and fundraising, a new education building was constructed in 1965 that provided a church office, pastor's study, new kitchen, fellowship room, storage, and five classrooms.[cxliii] This addition was paid off in 1980.[cxliv]

Reverend Samuel Curshing helped redesign the entrance area in which the entrance doors were moved from the east to the south side of the tower to accommodate coffins.[cxlv] In 1986, the untimely death of the Reverend Richard K. Keithahn shocked and saddened the congregation.[cxlvi] Later that year Christian Youth United, the high school youth group, built a retaining wall around the church that was later veneered in stone.[cxlvii]

Other pastors to serve the church from 1987 forward have included Reverend Mary Nelson Keithahn, Reverend David Finster, Reverend Jonathan Reidel, Reverend Mary Ann Sheldon, Reverend Buck Malone, and Reverend Del Neumeister.[cxlviii]

Architects Joseph Vanderbilt and Carl Bard

Joseph V. Vanderbilt was born in New York City in 1877. He studied for four years in the Beaux Arts ateliers of Emmanuel Masqueray and Claude Bragdon in New York and obtained additional architectural training with architects in New York,

---

[cxxxii] Ibid, 67.
[cxxxiii] Fishel, 1.
[cxxxiv] Westwood, 67.
[cxxxv] Ibid, 67.
[cxxxvi] Ibid, 68.
[cxxxvii] Ibid, 68.
[cxxxviii] Fishel, 1.
[cxxxix] Westwood, 68.
[cxl] Fishel, 1.
[cxli] Westwood, 68-69.
[cxlii] Ibid, 1.
[cxliii] Ibid, 1.
[cxliv] Ibid, 1.
[cxlv] Ibid, 1.
[cxlvi] Ibid, 1.
[cxlvii] Ibid, 1.
[cxlviii] Ibid, 1.

Virginia, and Washington, D.C. He moved to Minneapolis and worked as a draftsman designer from 1910-1924. In 1924, Vanderbilt started his own practice, briefly affiliating with Carl Gage (1925-1926), and then formed a partnership with Carl Bard from about 1929 to 1962.[cxlix]

Vanderbilt designed buildings in Minnesota, Wisconsin, Iowa, North Dakota, and Ohio, as well as several other states. He supervised the design of many buildings in Minneapolis, including Dunwoody Institute, Fairview Hospital, Hennepin Avenue Methodist Church, the Francis Drake Hotel and the Northwestern Bell Telephone Company building. He retired in 1962 and died in 1966.[cl]

Carl Bard was born in New Carlisle, Indiana, in 1886. Although much of his early life is unknown, by 1920 he was working as a draftsman in the Minneapolis firm of Bell & Kinports. Between 1921 and 1929, he was employed by the Builders Exchange of Minneapolis, after which he formed a partnership with Vanderbilt that lasted until 1962.[cli]

Vanderbilt and Bard designed 75 churches along with schools, banks, government buildings, and residences. The First Congregational United Church of Christ was one of only two known commissions in the state of South Dakota. The other commission was the First Lutheran Church Parsonage (1932) in Mitchell.

Local Context and Integrity Statement

The First Congregational United Church of Christ is significant locally as the most prominent Tudor Revival styled building in town. There are four Tudor Revival styled residences with great integrity in the same neighborhood that, with the large church, help convey the aesthetic qualities of the style. It is not known whether Vanderbilt and Bard were influenced by the architecture of the neighborhood.

There are seven churches in Belle Fourche. They range stylistically from traditional, wood-frame nave plan churches like the Emmanuel Baptist and St. James Episcopal churches to the more modern St. Pauls Catholic Church. Of the churches, The First Baptist Church is architecturally similar to the First Congregational United Church of Christ. Both are brick, have attached wings, and have a prominent front gable. Of the historic brick churches in Belle Fourche, the First Congregational United Church of Christ is the most styled with its Tudor Revival features.

The First Congregational Church has excellent integrity. Both the original church (1949) and the addition (1965) have seen little or no alteration. The original church and addition are different architecturally; however the addition is subordinate to the prominent east gable, steeply-pitched roof and bell tower, and half-timbering on the south gable. This allows the Tudor Revival styling's of the church to convey its architectural significance.

[cxlix] http://discover.lib.umn.edu/cgi/f/findaid/findaid-idx?c=umfa;cc=umfa;rgn=main;view=text;didno=naa041 Accessed 1 March 2013.
[cl] Ibid.
[cli] Ibid.

Developmental history/additional historic context information (if appropriate)

From the Churches in South Dakota Historic Context

Early Settlement Period

Following the Louisiana Purchase in 1803 and the subsequent Lewis and Clark Expedition, the Dakota Territory became increasingly populated by scores of trappers, traders, and settlers. Among this nomadic entourage were priests and missionaries sponsored by various Christian denominations who sought to covert the native people, or Indians, to "civilized" religion as well as to minister to the spiritual needs of the adventurous whites making their way west of the Mississippi. Catholic priests were among the first to arrive largely due to the high percentage of trappers and traders who were of either French or Spanish heritage. Given their inherent religious background based primarily upon their nationality, the supposed need was for Catholic missionaries who could live among both the whites and the Indians while ministering to both groups. In 1840, Father Pierre Jean De Smet coordinated the first baptism west of the Missouri River in South Dakota and by the late 1850s there were enough settlers in the area to warrant a diplomatic mission to Washington in hopes of obtaining territorial status. The request was granted in 1861 with the designation of the Dakota Territory. Further political entreaties led to the division of the Dakota Territory into two states, North and South Dakota, and South Dakota was granted full admission into the Union in 1889.[clii]

The earliest known religious organization in Dakota Territory was a small Roman Catholic church that was established around the early 1800s to serve French Canadian trappers and American Indians employed by the Hudson Bay Company at Pembina. A chapel was erected in 1815 (later known as Walhalla).[cliii]

For the first religious movements in the southern half of Dakota Territory we look to the earliest settlements, especially those at the towns of Yankton, Vermillion, Elk Point and Bon Homme. The religious and secular histories of South Dakota have a common starting point. The missionaries arrived with the pioneers. The earliest Protestant movement in the territory was begun by Baptists in 1852 (also a mission Walhalla established to convert Indians) with the arrival of a missionary to serve the southeastern region, but he was killed by Indians soon after arriving and his family left the area. In 1853 Rev. Alonzo Barnard (Presbyterian) and D.B. Spencer (Congregationalist) came to Walhalla with a similar intent but soon became martyrs to their cause as a result of exposure to harsh weather and Indian attacks. The leading evangelical denominations were close together, in the order of time, in the beginning of their missionary movements. The Baptists were the first in the matter of organization, with a church organized at Yankton in 1864.[cliv]

Since many of the earliest organized religious groups were sponsored by missionaries who were frequently itinerant preachers, the success and longevity of the organization was directly linked to the mission workers. These "mission stations" typically did not survive long enough to become formal church bodies or came to a quick end if the townsite did not flourish as anticipated. As a result, it was not uncommon for new "churches" to decline and dissipate without the supervision of the missionaries and there are few extant congregations that still exist in their original location or form. As the state became more densely populated though immigration and migration, the religious organizations that followed reflected a communal commitment to religion and a sense of permanence in an otherwise uncertain world.[clv]

Permanent Pioneer Settlement (1858-1893)

Western expansion in the United States continued to flourish during the mid-nineteenth century, but rather than trappers, traders, and adventures, more people sought permanent homes in the newly opened region. Historian Frederick Jackson Turner identified several frontier lines in order of temporal progression, with the Missouri River being the line that marked

[clii] Megan Eades. *Churches in South Dakota*. (Pierre: SD, South Dakota State Historical Society Press, 20020, 2.
[cliii] Ibid, 2.
[cliv] Ibid, 3.
[clv] Ibid, 3.

western movement during the 1850s and 1860s and making Dakota Territory one of the last of the frontier states. Most of the settlement during this period was in the southeastern part of what would become South Dakota, particularly in the area immediately around Sioux Falls, Yankton, and in Bon Homme County. As the century reached a close, this area became more populated but most of the western region or "west river" lands were still sparsely inhabited with the exception of the Black Hills. This settlement pattern gradually moved westward but the period corresponds roughly with what Turner called the closing of the frontier in 1890. Settlement continued throughout the remainder of the nineteenth century and for the first few decades of the twentieth century as government programs, town building, and railroads drew pioneers to the west.[clvi]

Most of the pioneers who worked to establish permanent communities in South Dakota settled in this area in response to the Homestead Act of 1862. This act made the recently confiscated Indian land available to settlers who were willing to stay on the land and effect improvements, including establishing farms, housing, and communities. The lure of undeveloped land and economic opportunity appealed to those who suffered from the crowded cities and overpopulated agricultural lands of the eastern United States. The economic and political climate of the post-Civil War era also influenced many people's decision to migrate westward. This land rush culminated with the Dawes General Allotment Act when additional lands were made available to white settlers. Initially, many of the white settlers travelled from the neighboring states of Minnesota, Iowa and Nebraska, or in the case of French settlers, from adjacent Canada. As the century progressed, immigrant settlers flocked to the new country largely as a result of marketing and promotional campaigns. Boosters promoted the building of churches, which carried with them an aura of permanence, and railroads were eager to provide free land, particularly to the Protestant denominations.[clvii]

A vast majority of the immigrants who settled in South Dakota arrived from Europe during the mid-to late-eighteenth century even though nationwide immigration had already begun to decline after the end of the First World War. Despite the decrease in new arrivals, the established ethnic groups typically lived in small enclaves where they continued to practice their native customs and speak primarily in their native tongue. Among these immigrant settlers, the Germans (including German-Russians, Mennonites, and Hutterites) and the Scandinavians (compromised of Norwegians, Swedes, and Danes) were the most prominent groups in terms of numbers and number of communities. Other European-born immigrants that settled in South Dakota include Czechs, Finns, Welsh, Scots, and English. Historically, the population of the eastern part of the state was predominantly composed of immigrants. The Norwegians and Germans along with Swedes, Bohemians, German-Russians, Dutch, French, Hungarian, Scots, Swiss, Irish, Welsh, Poles, and English composed the largest percentage of the immigrant population. The western region in turn has a legacy rooted in the German, Scandinavian, and Finnish heritage. At the close of the nineteenth century one-third of the state's population was foreign born. Although by the mid-twentieth century only ten percent of the population boasted birth on foreign soil, almost half the population was a mere two or three generations removed from their immigrant ancestors.[clviii]

In addition to enriching South Dakota's cultural legacy, immigrant groups had a significant impact on the development and dissemination of religious organizations across the state. Religious life was very important to new settlers and provided a means for promoting social solidarity as well as nurturing spiritual well-being. These communities developed due to commonalties: language ties, a desire to preserve national customs, and shared social values. For these new settlers, building a house of God was a primary objective upon establishing a community. The motive was largely spiritual, but they also believed that a church inspired by architecture of the old country could also nurture connections across oceans, continents, and time with their past homes. Immigrants also tended to cluster in places of worship: Poles, Bohemians, Slovenians, Irish and French in Roman Catholic Parishes; Scandinavians in Lutheran communities; German-speaking people in Mennonite, Evangelical, Congregational, Lutheran or Catholic congregations; and Hollanders around Dutch Reformed and Christian Reformed churches. British settlers and many Americans tended toward denominations with Anglican origins such as the Episcopalian, Methodist, and Presbyterian organizations.[clix]

[clvi] Ibid, 3-4.
[clvii] Ibid, 4.
[clviii] Ibid, 4-5.
[clix] Ibid, 5.

By 1870, the area that would become South Dakota boasted fifteen church organizations with the largest representations being Lutheran, Methodist, Roman Catholic, Congregationalist, Presbyterian, Episcopalian, and Baptist. In addition to Native American missions established by Episcopal, Presbyterian, Congregationalist, and Catholic missionaries, hundreds of churches ministered to the needs of the territory's white settlers. The arrival of the railroad during the last two decades of the nineteenth century also encouraged the missionaries' work. Clergymen could travel from parish to parish or among rural communities with much greater speed and ease, thus facilitating their efforts to establish and maintain congregations. By the 1890s there were twelve Christian denominations represented within the state. The Catholics ranked first in number of missionaries followed by the Lutherans while the Congregationalists and Methodists placed third and fourth, respectively.[clx]

By the late-nineteenth century, many congregations had grown to a point that it was necessary to construct a larger, more substantial liturgical edifice to replace the original church building. Improved economic status contributed to this overall demographic rise; thus the second church was destined to be larger, more substantial, and more distinctive in style than its predecessor. Settlement continued and population increased so that by 1890, the state population exceeded 318,800 residents, which also coincided with the first Dakota Boom from 1878 to 1893. Furthermore, there were 774 churches and nearly as many church halls located in South Dakota by 1890. The state census report for that year lists 432 Lutheran congregations, 306 Methodist congregations, 177 Catholic organizations, 134 Presbyterian congregations, 90 Baptist congregations, and 83 Episcopal congregations in the state.[clxi]

Depression and Rebuilding (1893-1929)

By 1900, the boom period had passed its peak and the best of the public land was gone. Railroad promotion and boosterism had slowed and townsites had begun to flourish as permanent communities. Numerous manufacturing plants and other factories were established in the early part of the century but at the same time farmers experienced economic hardships as a result of rail rates and poor prices for produce and cattle. The emergence of the Populist Party and subsequent populist movement facilitated changes that led to quick recovery, however, and conditions improved statewide. Mining continued to provide settlement opportunities in the west river region and drew not only immigrants but also east river settlers to the gold mines.

As mentioned previously, during the late-nineteenth century and early-twentieth century, settlers tended to cluster together according to their faiths in communities or towns. Due to the limited funds and newness of these organizations, it was common practice for more than one congregation to share the same church building. These newly established congregations were also initially dependent upon itinerant pastors who traveled from community to community and frequently preached among large circuits. Often, these meeting places were not churches in the traditional sense but were typically any available building or structure that could adequately accommodate large group gatherings. As the decade progressed, congregations garnered the funds to begin building the first church for a given group or community.[clxii]

In addition to establishing congregations and church facilities, some of the leading ethnic groups played key roles in founding schools, academies and colleges. While mission schools, including boarding schools, were important to the education and assimiliation of Native American youth, these were primarily intended for children on or around the Indian reservations and operated under the auspices of either Catholic, Episcopal, or Presbyterian mission organizations. To meet the growing needs of the white population, there was a significant movement in the 1880s to establish private educational facilities sponsored by various Christian denominations. A total of seven church-related institutions were founded and fully operational by the turn of the century including Augustana College, Dakota Wesleyan University, Huron College, Yankton College, Mounty Marty College, and Sioux Falls College.[clxiii]

[clx] Ibid, 5-6.
[clxi] Ibid, 6.
[clxii] Ibid, 6-7.
[clxiii] Ibid, 7.

This period is also notable for the Chatauqua movement - a literary, religious and cultural movement that featured touring lecturers and entertainers. Endorsed by some Christian denominations, particularly the Methodists, this movement was intended to expand public awareness about social and economic issues.

While ethnic ties and traditions remained strong in most of the settlement communities, World War I had a significant impact on the assimilation process as many groups with eastern European heritage faced persecution and anti-German sentiment among the Anglo population. This dilution of ethnic enclaves was also a product of time and acculturation that naturally occurs with the blending of various nationalities. As a result, the formerly ethnic-oriented churches declined in favor of more integrated houses of worship and in many cases, led to a name change in subsequent years.[clxiv]

The Great Depression (1929-1941)

The stock market crash of 1929 and the subsequent national economic depression had a lasting impact nationwide, but in addition to the far-reaching financial crisis, the western states also endured debilitating environmental changes that had a significant effect on their economic and social structure. The statewide population in 1930 was approximately 693,000 residents who were primarily employed through agricultural and industrial pursuits. While employment in the industrial sector was reduced due to the depression, farmers faced an even greater obstacle as a result of what became known as the “Dust Bowl.” Intense heat and drought in the early 1930s created an environmental disaster in which both crops and livestock suffered. Many farmers left the eastern region of the state to work in the gold mines but many others left the state entirely.[clxv]

The desperate economic times brought a resurgence in religion in South Dakota, as elsewhere, when people looked to the church to provide them with the emotional and spiritual strength to overcome the hard times. Often the church was a source of assistance in providing food, temporary shelter, and clothing for those in need. It also remained a focal point in community life as a social center.[clxvi]

The 1936 United States census of religious bodies showed that more than 278,000 South Dakotans, or approximately 42 percent of the state’s population, were members of some church organization. The leading churches with their respective memberships in 1936 were as follows:

Lutheran	96,604
Roman Catholic	89,001
Methodist	23,928
Congregational	14,595
Presbyterian	11,430
Protestant Episcopal	8,269
Baptist	8,521
Reformed (Dutch)	5,627
Evangelical/Reformed	5,003
Mennonite	2,071
Evangelical	2,001
Disciples of Christ	1,179

Although this period did not produce a great number of new church buildings as a result of limited financial and building resources, there were exceptions to the rule, particularly among the congregations that were building their first church.[clxvii]

[clxiv] Ibid, 7.
[clxv] Ibid, 8.
[clxvi] Ibid, 8.
[clxvii] Ibid, 8.

World War II and the Recent Past (1941-Present)

The United States' engagement in World War II led to a resurgence of industrial and agricultural activity that brought the nation out of the Great Depression. Communities throughout South Dakota thrived not only in response to the needs of the national war machine but also as a result of improved environmental conditions.[clxviii]

An improved economy facilitated considerable new construction across the nation. Those South Dakota towns that survived the Depression now benefited from greater wealth than before. While migrational patterns during this period did not typically extend to this region, the population remained stable and communities continued to expand and develop as a result of the economic boom and baby boom that characterized the postwar period.[clxix]

As with World War I, the pressure to conform to an Americanized standard was predominant during the Second World War's following decades. The unified fight against the Nazis and later against communism encouraged South Dakotans to seek a common heritage rather than focus on the individual ethnic traditions that formerly divided them from other nationalities.[clxx]

The Cold War era is also noted for its focus on domestic issues and family values, of which religion was an integral part. This facilitated greater emphasis on Christianity throughout the nation, including South Dakota. In 1960, the National Council of Churches conducted a survey in which they ascertained that church membership in South Dakota had risen to 63.4 percent of the total population. In the decade or two immediately following the war, church building, like all other new construction, flourished, particularly in larger towns with suburban development.[clxxi]

Denominational History

The most prominent denominations in South Dakota during the late-nineteenth century were the Lutherans, Methodist, Catholic, Congregationalist, Presbyterian, Episcopal and Baptist faiths. By the early 1900's these seven denominations comprised more than ninety percent of the statewide church membership.[clxxii]

Congregational

The first work of the Congregationalists among white people in South Dakota was at Yankton when the American (Congregational) Home Missionary Society established the church at Yankton in response to the residents' requests. The Reverend E.W. Cook arrived in 1868. In 1869 a church building was erected and dedicated in 1870. Dr. Charles Sheldon also became a prominent minister and in 1870 reported he had established three churches in one day: Richmond, Elk Point and Vermillion.[clxxiii]

In 1871, the Congregational General Association of Dakota was organized and a constitution was prepared. By 1875, there were seven local associations of Congregationalists as follows: Black Hills, Central Dakota (American Indian), German, Northern, Plankinton, and Yankton. These united congregations formed the General Association of the Congregational Churches of South Dakota. During the next few years there were organized congregations at Medary, Aurora, Watertown, Fort Pierre, Pierre, Fort Sully, Mandan, Rockport, Redfield and other locations. Soon after, churches

[clxviii] Ibid, 8.
[clxix] Ibid, 9.
[clxx] Ibid, 9.
[clxxi] Ibid, 9.
[clxxii] Ibid, 10.
[clxxiii] Ibid, 13.

were established in the Black Hills region by Rev. Lance Norcross. His successor, Rev. J.W. Pickett arrived in the Black Hills in 1878 and was instrumental in starting societies at Lead, Spearfish, Rapid City, and Rockerville. He also organized the Black Hills Bible Society.[clxxiv]

The late 1880s brought rapid growth in the Congregational churches of South Dakota. Sunday schools and the Women's Home Missionary Union were established during this decade. Many churches and parsonages were erected during this time and by the early 1900s the total Congregational Church membership in the state was more than 7,300 with a Sunday School membership of over 12,000. The aggregate value of church buildings was $306,500 and the value of the church's college and academy property exceeded $200,000.[clxxv]

The Congregationalists proselytized among the German population, leading to the founding of eleven German churches. The American Indian population was also targeted through the Santee Normal Training School, elementary schools at Oahe and Plum Creek, and through the establishment of nine churches. In addition to setting up schools to serve the American Indians, the Congregationalists set up five other educational institutions in the early 20th century including Yankton Academy, Spearfish Academy (both later called colleges), Plankinton Academy, Redfield College, and Ward Academy.[clxxvi]

In 1900, there were 168 Congregationalist churches with a total of 6,870 members. By 1906, there was a total of 168 churches with 8,509 members, 142 church buildings, 17 halls, 85 parsonages, and 157 Sunday Schools. The membership had increased to almost 10,000 by 1910 and to over 18,900 by 1915 with a total of 227 churches.[clxxvii]

An interesting fact is that aside from the New England states, South Dakota boasts the highest percentage of Congregational membership per capita than any other state.[clxxviii]

Ecclesiastical Architecture

Overview

Scholars of church architecture in the Great Plains have divided the evolution of church buildings in the region into several distinct phases. Because these phases tend to happen in generational cycles they are often referred to as generations. Typically, a congregation or parish (once it had been established in a populated area) would meet in a private home or other community building while they planned for and raised money to build a church. Among most congregations, the primary goal was to construct a church as inexpensively as possible using whatever donated land, materials and labor were available. As a result, these "first generation" churches tended to be simple, utilitarian buildings with little exterior or interior ornamentation. In South Dakota, most of these churches were typically small, crude buildings intended as temporary structures. In many cases these initial buildings were replaced by more substantial buildings in the late 1800s.[clxxix]

The state experienced an economic depression during the late 1890s due in large part to drought and poor agricultural conditions that directly affected new construction throughout the region. However, the economic climate improved with the turn-of-the-century, and as South Dakota experienced the Second Dakota Boom from 1900 to 1917, the increased prosperity and growing population fostered building on a more rapid scale. Many of the older congregations now recognized a need for additional space for their expanding membership and initiated building campaigns for larger, more substantial church facilities. These "second generation" churches were, in most cases, designed by architects and/or built

[clxxiv] Ibid, 13-14.
[clxxv] Ibid, 14.
[clxxvi] Ibid, 14.
[clxxvii] Ibid, 14.
[clxxviii] Ibid, 14.
[clxxix] Ibid, 17.

by trained builders who utilized more substantial materials and applied greater ornamentation to both the exterior and interior of the buildings.[clxxx]

It should be noted, however, that while this period is associated with second-generation churches, many congregations constructed their first building during this time; hence there is an overlap between first and second-generation churches depending on the congregation and/or location of the church.[clxxxi]

If a third generation church was constructed it most likely occurred around 1915 or soon thereafter. Another point to consider is that many congregations were established during this period as an entirely new group or as an extension of an earlier congregation, and therefore were constructing their first building at a time when older organizations were building a second structure.[clxxxii]

Relatively few churches were built between 1920 and 1945 as economic problems kept pledges down and construction remained slow. By the 1930s and 1940s those churches that were constructed experimented with modern styles and were typically more extravagant in size and materials.

Early and Transitional Churches

The majority of the state's early churches and chapels were crude log or frame structures often with no windows, a single door and dirt floors. Frequently, construction materials were limited solely to indigenous materials such as sod, batsa brick, chalkrock, limestone, or fieldstone. Small in size and scale, these buildings were usually rectangular forms with a low, gable roof. While such structures were initially conceived and constructed as temporary facilities they were very much in keeping with the types of buildings that were common to the early settlement period. Extant examples in South Dakota are rare but can be found in the Brown Earth Presbyterian Church, the Holy Spirit Chapel in Firesteel, and the Scotland Episcopal Church.[clxxxiii]

The building form that served as the transition between the temporary structures made of sod or logs and the later generation of brick or stone buildings was the frame church. This type of construction became widespread in the latter part of the nineteenth century even in the regions with sparse timber as railroads made lumber and other materials more available and less expensive. In fact, the small frame church, usually painted white, soon came to epitomize religious architecture and became known as "Prairie Gothic" as immortalized in secular form in Grant Woods' renowned painting. Typically, these gable-roofed, frame churches measured approximately 30 feet by 80 feet, were inexpensive to build, utilized standardized plans and materials, and usually featured a gable roof, clapboard cladding, and either a steeple or bell tower. Gothic Revival style elements were usually limited to the use of transept arches in the interior plan and arched windows.[clxxxiv]

These churches were almost universal in their adaptability to various landscapes and budgets, and could be constructed with little regard to ethnicity or denomination, although there were some denominational peculiarities. Methodists and Congregationalists often followed plans issued through denominational pattern books while other churches were built according to cultural preferences born out of ethnic heritage. A vast majority of the frame churches that remain in South Dakota were built as first generation churches in the late-nineteenth or early-twentieth century. They share the common form, materials, and vernacular style despite the variety in denominational support. In short, a first generation Episcopal church may be indistinguishable from a first generation Lutheran church, and so forth.[clxxxv]

[clxxx] Ibid, 17.
[clxxxi] Ibid, 17.
[clxxxii] Ibid, 18.
[clxxxiii] Ibid, 18.
[clxxxiv] Ibid, 18-19.
[clxxxv] Ibid, 19.

Later Churches

The structures that were constructed as second and third generation churches, or those built from about 1915 forward, typically exhibit an increased focus on stylistic interpretation of religion and a commitment to creating an impressive house of worship. These buildings are often larger in size, scale, and massing than their earlier counterparts and more identifiable as being influenced by the Gothic Revival, Romanesque Revival, or Classical Revival styles.[clxxxvi]

It is also in these later churches that particular denominational influences, if any, began to be conveyed through the exterior and interior design. This was particularly evident in the construction of Catholic churches, which were more cathedral-like in their design and ornamentation than their first-generation counterparts, and also in the architecture of many Episcopal churches that tended to embody the elements of "high style" design.[clxxxvii]

Materials and Construction

As mentioned previously, initial places of worship were fashioned out of readily available materials such as sod, chalkrock, and fieldstone and then replaced by utilitarian frame buildings. As budgets increased for the second and third generation churches, more substantial and expensive materials such as dressed stone and brick were used for the exterior cladding. While the earlier churches may have used plain glass or in rarer cases stained glass, it was used somewhat sparingly and usually only for the dominant windows. Later churches incorporated more stained glass in elaborate configurations and in greater quantity than their predecessors.[clxxxviii]

Interior materials generally consisted of wood, which was used almost exclusively for the interior framing and furniture, and perhaps brass or other metal fixtures with perhaps stone accents. As church architecture evolved, so did the level of interior ornamentation, particularly in the use of heavily carved wood and dressed stone.[clxxxix]

Church Plans

The most common liturgical design for South Dakota's early churches was the nave plan. In their definitive study, *Building South Dakota,* Erpstad and Wood write that "almost all denominations used this form [nave plan] during the early settlement period in South Dakota, especially for first church buildings, and it has come to personify the small rural church on the Dakota plains." This plan consists of two basic elements: the nave and the narthex. In its simplest form, the nave contains the congregation, although in many cases the altar is also incorporated into this space. The narthex is the entryway for the church and is often a smaller, square-shaped room that rises into a steeple or bell tower.[cxc]

Most South Dakota churches were built based on two major plans, each featuring related subtypes utilized by different denominations. The first of these was the ritual, liturgical plan that depended heavily upon ceremonial and liturgical traditions. As a result, variations of the plan have been used by most Christian denominations. Key features of the ritual plan include a nave (main body of the church) with an altar at the far end, apse (polygonal or rectangular projection at the altar end of the church), chancel (area around altar), and transepts (cross-arms) that are visible from the exterior of the building.[cxci]

The three variations of this traditional, ritual plan are the basilica, Gothic nave, and nave plans. The basilica plan is the most intricate of the three and its identifying features usually consist of a cruciform floor plan complete with extending

[clxxxvi] Ibid, 19.
[clxxxvii] Ibid, 19.
[clxxxviii] Ibid, 19.
[clxxxix] Ibid, 19.
[cxc] Ibid, 20.
[cxci] Ibid, 20.

transepts, an apse or chancel and two parallel side aisles. Interior design for most basilica plan churches often feature decorative as well as structural columns and arches. In South Dakota (as elsewhere), examples of this type of plan are most often seen in Catholic and Episcopal churches with the most common architectural influence being either the Gothic Revival or Romanesque Revival styles.[cxcii]

The second liturgical variation is the Gothic nave plan. This plan is quite similar to the basilica plan in many respects, however it does not feature side aisles and has only one transept. Like the basilica plan, this form was utilized heavily by both the Episcopal and Catholic churches. The nave plan is the third ritual variation and is identified by the simple rectangular form with single tower that also serves as the narthex, or entrance to the church. It is the most common church design in South Dakota and was utilized almost exclusively by small congregations for their first church or for rural church buildings. When funding was not available to these congregations for the construction of new edifices, additions were made to the existing nave plan at either the rear or side of the building. Due to the relative ease of construction, low building costs, and ability to adapt to various cultural templates, the nave plan was adopted by congregations representing all Protestant and Catholic denominations throughout the state.[cxciii]

South Dakota congregations also utilized another type of plan that is considered a non-ritual, denominational plan. This exclusively American form focuses on the pulpit rather than the altar, thus suggesting a chasm between the old world iconographic influence and the new world reliance on the teachings of the pastor. Like the nave plan, this non-ritual plan could be easily constructed to incorporate cultural templates for various nationalities that settled on the plains of South Dakota. There are two variations to this plan, the first of which is the audience-hall plan that consists of an auditorium built around the pulpit, choir loft, and organ. The location of the pulpit can vary from center-aisle to corner placement which is in large part a response to changing forms of Protestant worship, in which the geometry of the audience-hall plan has been flexible, taking the form of a square, a rectangle, or intersecting rectangles. Various Protestant congregations regardless of denominational affiliation have exclusively used this type.[cxciv]

By far the more popular of the two non-ritual denominational plans is the Akron plan that was popularized by George C. Kramer of Akron, Ohio but developed jointly by Lewis Miller and Dr. John Heyl Vincent. This particular plan was utilized almost exclusively by South Dakota's Methodist Episcopal congregations during the late-nineteenth and early-twentieth century. Designed primarily as an architectural solution to the Protestant Sunday School movement, Akron plan churches featured a substantial Sunday school room adjacent to the main auditorium of the church that could be separated by sliding folding doors. The exterior edifice tended to be characterized by an L-shaped form with a bell-tower positioned at one corner, although some Akron-plan buildings were square, polygonal, or rectangular. Despite these variations, the L-plan was the central design and accounted for almost one-fourth of the churches built in South Dakota in the late-nineteenth century.[cxcv]

Towers and Steeples

The dominant vertical feature of the rural church was the steeple or bell tower that graced the front entrance of the edifice. Some churches placed a premium on the height of their steeples and a few churches have been documented with spires of 68 to 92 feet. Often the towers contained bells, which were an additional, and rather costly, expense to the community but served to announce the time, beginning and end of worship services, and news of births and deaths, or to issue alarms in case of fire, drastic changes in weather (oncoming tornadoes, blizzards, or other storms), or Indian attack. In many cases the bell survived the natural disasters and rebuilding that decimated the original church and was used throughout the life of the congregation.[cxcvi]

[cxcii] Ibid, 20.
[cxciii] Ibid, 21.
[cxciv] Ibid, 21-22.
[cxcv] Ibid, 22
[cxcvi] Ibid, 24.

In almost all cases, towers and steeples were constructed of the same material as the rest of the church, but exhibited greater detail and ornamentation. Frame churches boasted plain towers with arched openings around the belfry or ascended into cone-shaped steeples that may have been covered with decorative shingles. Other churches may have featured carved woodwork or contrasting materials on the tower along with decorative openings such as louvered lancet windows. The front-facing tower often served as the primary entrance to the church, most commonly via double doors set in an arched opening and incorporating "center-oriented devices" in the use of steps, porch, entry doors, window, belfry, and spire that were visually and physically layered on top of the other.[cxcvii]

Most late-nineteenth and early-twentieth century churches had single towers that were centered on the narthex or front gabled entrance, thus providing a symmetrical façade. Variations included twin towers or offset towers but these were more common after 1900 as were stone or brick towers that frequently featured crenellated tops. In these later buildings the bell tower did not function as the entrance but as a flanking component to a more imposing façade.[cxcviii]

Interior Features

Interior design is inherently linked to the architectural form, plan, and style of the churches but was also influenced by ethnic tradition and cultural templates. Especially in first generation churches, immigrant-based denominations added symbolic ornamentation indicative of their cultural heritage such as carvings and decorative woodwork modeled after old European churches heavily influenced by medieval styles. Other ethnic elements included altar paintings, Latin crosses, and elaborate inscriptions written on walls or ceilings in their native tongue. These ethnic-derived elements are variations of the standard interior features that are found in most churches.[cxcix]

Whether in a nave plan or Akron plan, the congregational area is designated by pews that may be bisected and/or flanked by center or side aisles. In most South Dakota churches, the pews are placed in straight lines with a center aisle but there are examples of curved pews, particularly in an auditorium-style plan. In many cases, the congregation is separated from the front portion of the church by a communion rail of altar rail, a narrow balustrade or other carved wood railing that can also serve as a kneeling bench for receiving the sacraments.[cc]

The front portion of the church, often called the chancel or sanctuary, is set apart from the congregation and contains requisite furnishings such as the altar, baptistery, pulpits, and communion table. The placement or configuration of these furnishings may vary depending on denominational and ethnic influences but the separation of these components from the general seating area is consistent in all the churches.[cci]

Larger buildings may contain a choir, or choir loft, which may be located at the front center, front sides, or rear of the sanctuary. Pews or individual chairs are the most common forms of seating for this area. Most of the furnishings are typically wood, with some degree of carving, particularly in the chairs that may flank the altar. Pews could be straight or curved, either upholstered or not, with varying degrees of ornamentation. In some cases stone may be used as decorative accents or in conjunction with other wood furnishings.[ccii]

Other interior features found in South Dakota churches include pressed tin ceilings, vaulted ceilings, stained glass or leaded glass windows, and carved columns used to support interior arches or vaults. Windows, particularly those in later churches, utilized tracery or elaborate stained-glass patterns, particularly in rose windows (round windows usually located on the center façade of a church).[cciii]

[cxcvii] Ibid, 24.
[cxcviii] Ibid, 24.
[cxcix] Ibid, 25.
[cc] Ibid, 25.
[cci] Ibid, 25.
[ccii] Ibid, 25.
[cciii] Ibid, 25.

Additions and Alterations

As churches evolve to meet the needs of a changing congregation, it is common for additions or alterations to be made to the original plan. Since some of the very early churches did not have basements, this facility was frequently added to an existing building to increase storage space. Other additions historically associated with churches include Sunday school wings, fellowship halls, kitchens, and chapels. Depending on the time in which the addition was made as well as the compatibility , size, and massing of the design, such additions need not diminish the architectural or historical significance of the church.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Ballantyne, Andrew and Andrew Law. "Architecture: the Tudoresque Diaspora." *Tudorism: Historical Imagination and the Appropriation of the Sixteenth Century*. Oxford University Press, Oxford: England, 2011.

Christ-Janer, Albert and Mary Mix Foley. *Modern Church Architecture: A Guide to the Form and Spirit of 20th Century Religious Buildings*. McGraw-Hill Book Company Inc., New York: NY, 1962.

Eades, Megan. *Churches in South Dakota*. South Dakota State Historic Preservation Office, Pierre: SD, 2002.

Ehrensperger, Edward C. *History of the United Church of Christ in South Dakota 1869-1976*. Pine Hill Press, Freeman: SD, 1977.

Erpestad, David and David Wood. *Building South Dakota*. South Dakota State Historical Society Press, Pierre: SD, 1997.

Fishel, Ruth. *History of the First Congregational United Church of Christ of Christ*. Unpublished manuscript, circa 1995.

Fitzgerald, Kimberli and Amy McFeeters-Krone. *Baruh-Zell House National Register of Historic Places Nomination*. Portland: OR, 2007.

Gelernter, Mark. *A History of American Architecture Buildings in Their Cultural and Technological Context*. University Press of New England, Hanover: NH, 1999.

Goff, Lee. *Tudor Style: Tudor Revival Houses in America From 1890 to Present*. Universe Publishing, New York: NY, 2002.

Gowans, Alan. *Style and Types of North American Architecture: Social Function and Cultural Expression*. Harper Collins Publishers, New York: NY, 1962.

Kadas, Marianne. *Alfred C. and Nettie Ruby House National Register of Historic Places Nomination*. Portland: OR, 2005.

Laufer, Marilyn. *Sioux City Iowa: an Architectural View*. Sioux City Arts Center, Sioux City: IA, 1983.

Price, Jay M. "Traditional Could Be Modern: Religious Buildings in Kansas After World War II." *Kansas Preservation* v(26), no.2, March-April, (2004).

Ritkind, Carole. *A Field Guide to Contemporary American Architecture*. Penguin Group Publishing, New York: NY, 1998.

Sweet, William Warren. *Religion on the American Frontier 1783-1850: Volume III The Congregationalists*. Cooper Square Publishing Inc., New York: NY, 1964.

Thompson, Harry F. *A New South Dakota History*. Center for Western Studies, Sioux Falls: SD, 2009.

Westwood, Arthur. *Congregationalism in the Black Hills.* Bachelor of Divinity Thesis, Bangor Theological Seminary, Bangor: ME, 1962.

Warminski, Margot. *Dr.Gladys Rouse Office and Residence National Register of Historic Places Nomination*. Florence: KY, 2005.

Websites

http://en.wikipedia.org/wiki/United_Church_of_Christ Accessed 27 November 2012.

http://discover.lib.umn.edu/cgi/f/findaid/findaid-idx?c=umfa;cc=umfa;rgn=main;view=text;didno=naa041 Accessed 1 March 2013.

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than 1 acre
(Do not include previously listed resource acreage.)

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	14	115562	4957422	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)
Lots 5,6,7 of Block 38, City of Belle Fourche, Butte County, SD

Boundary Justification (Explain why the boundaries were selected.)
It includes only area of the church.

11. Form Prepared By

name/title C.B. Nelson

organization SD State Historic Preservation Office date 3 January 2013

street & number 900 Governors Drive telephone 605-773-3458

city or town Pierre state SD zip code 57501

e-mail Chrisb.nelson@state.sd.us

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: First Congregational United Church of Christ of Christ

City or Vicinity: Belle Fourche

County: Butte State: SD

Photographer: C.B. Nelson

Date Photographed: 1 June 2012

Description of Photograph(s) and number:

1 of 14

1. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0001 NW
2. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0002 W
3. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0003 SW
4. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0004 E
5. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0005 NW
6. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0006 E
7. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0007 SW
8. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0008 NW
9. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0009 E
10. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0010 N
11. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_0011 E
12. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_012 N

13. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_013 E
14. SD_ButteCounty_FirstCongregationalUnitedChurchofChrist_014 E

Property Owner:

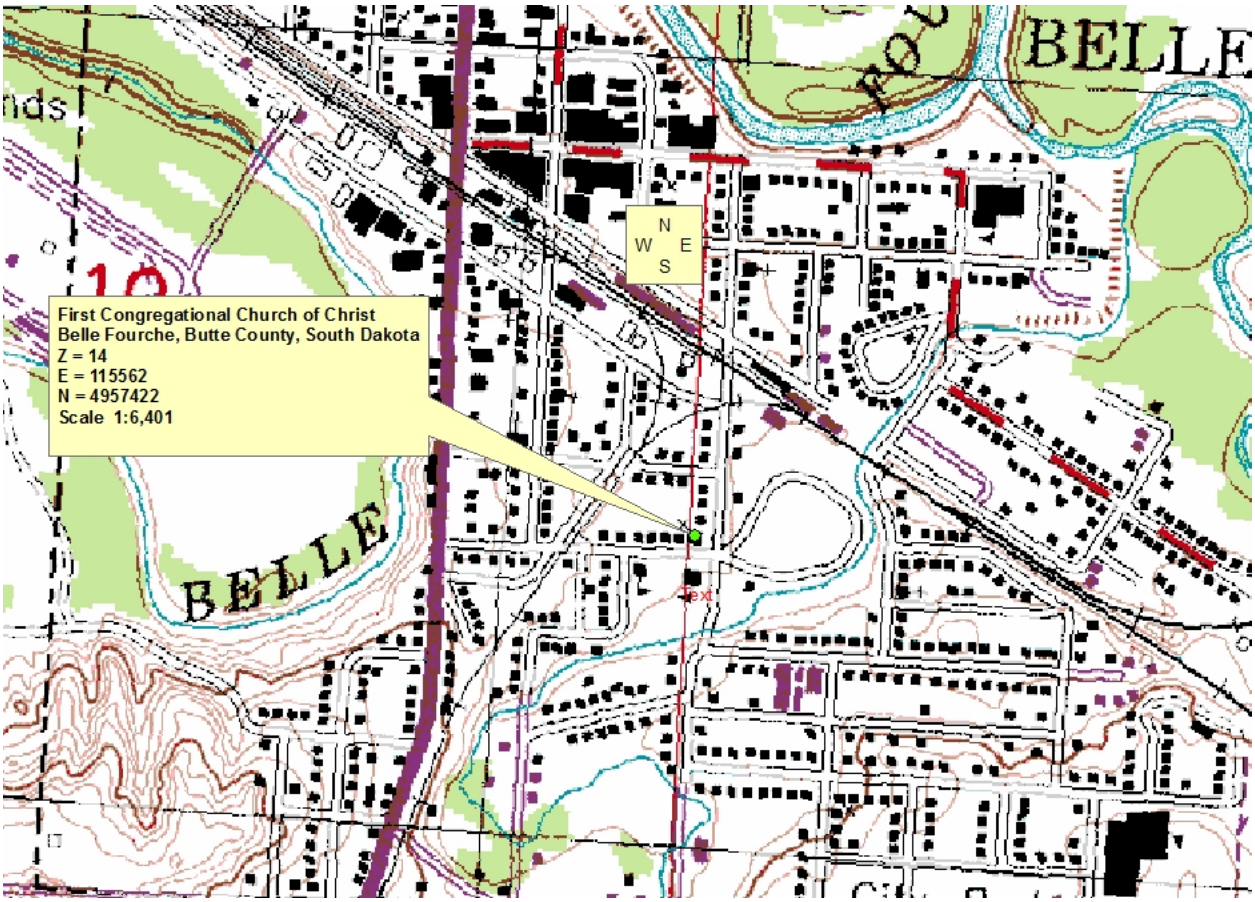
(Complete this item at the request of the SHPO or FPO.)

name First Congregational United Church of Christ of Christ

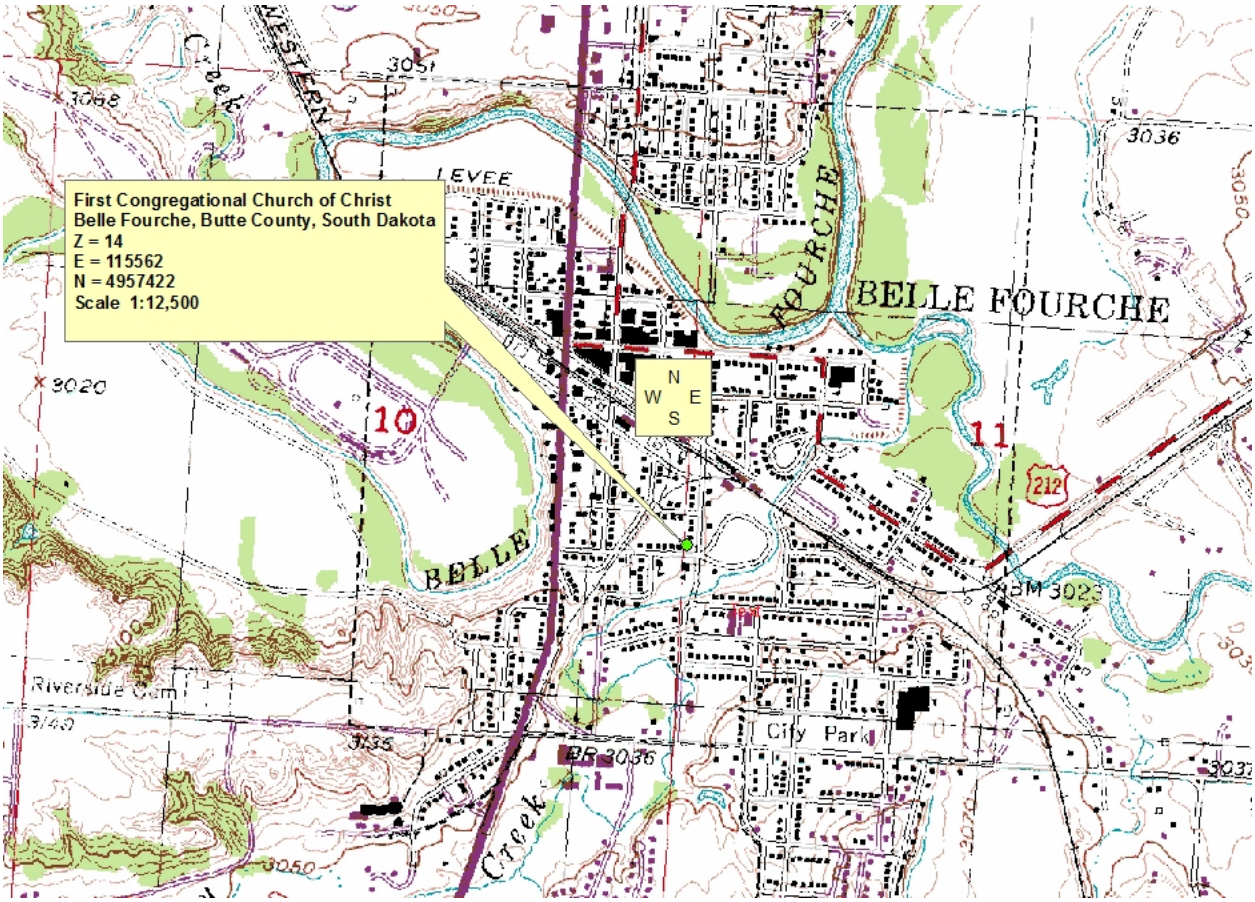
street & number 717 Jackson telephone

city or town Belle Fourche state SD zip code 57717

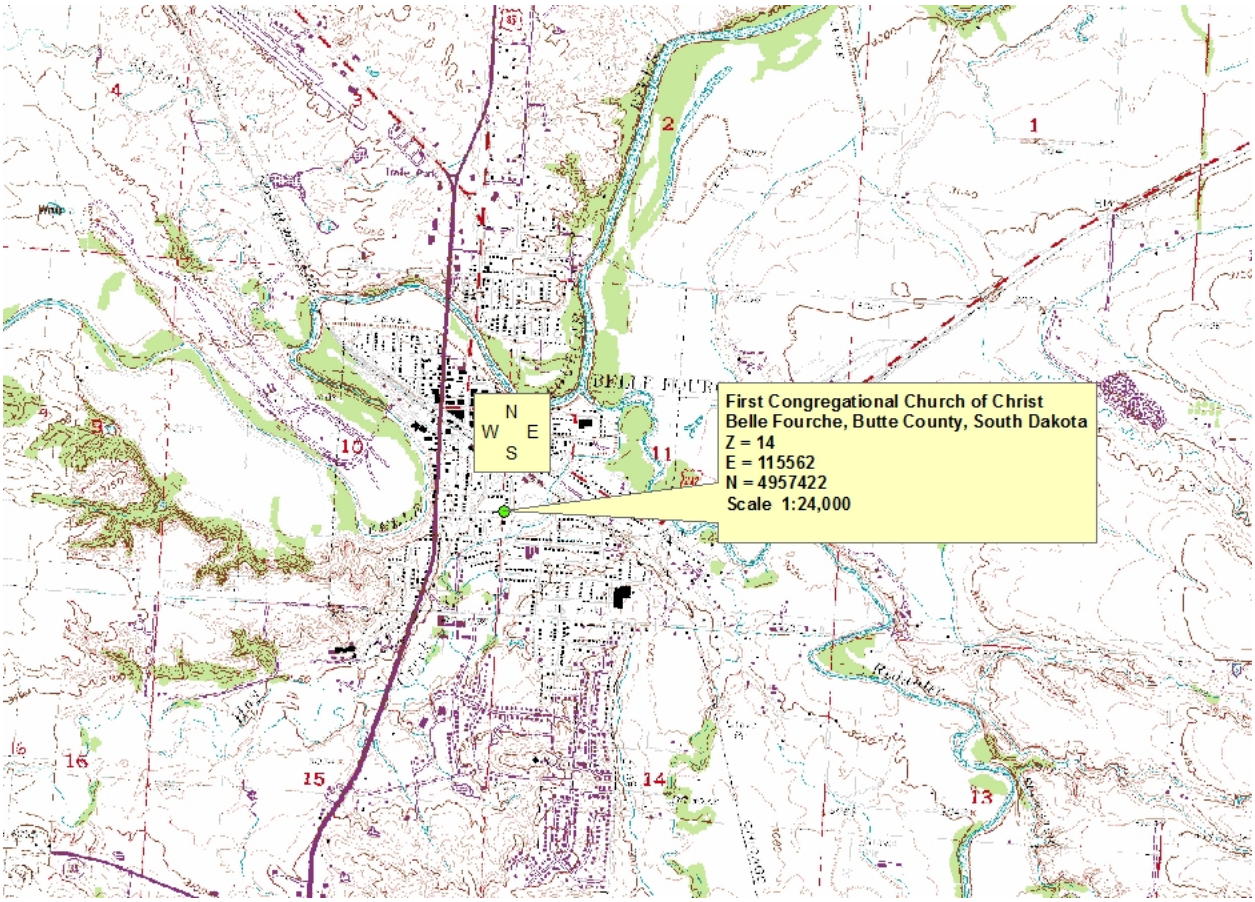
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



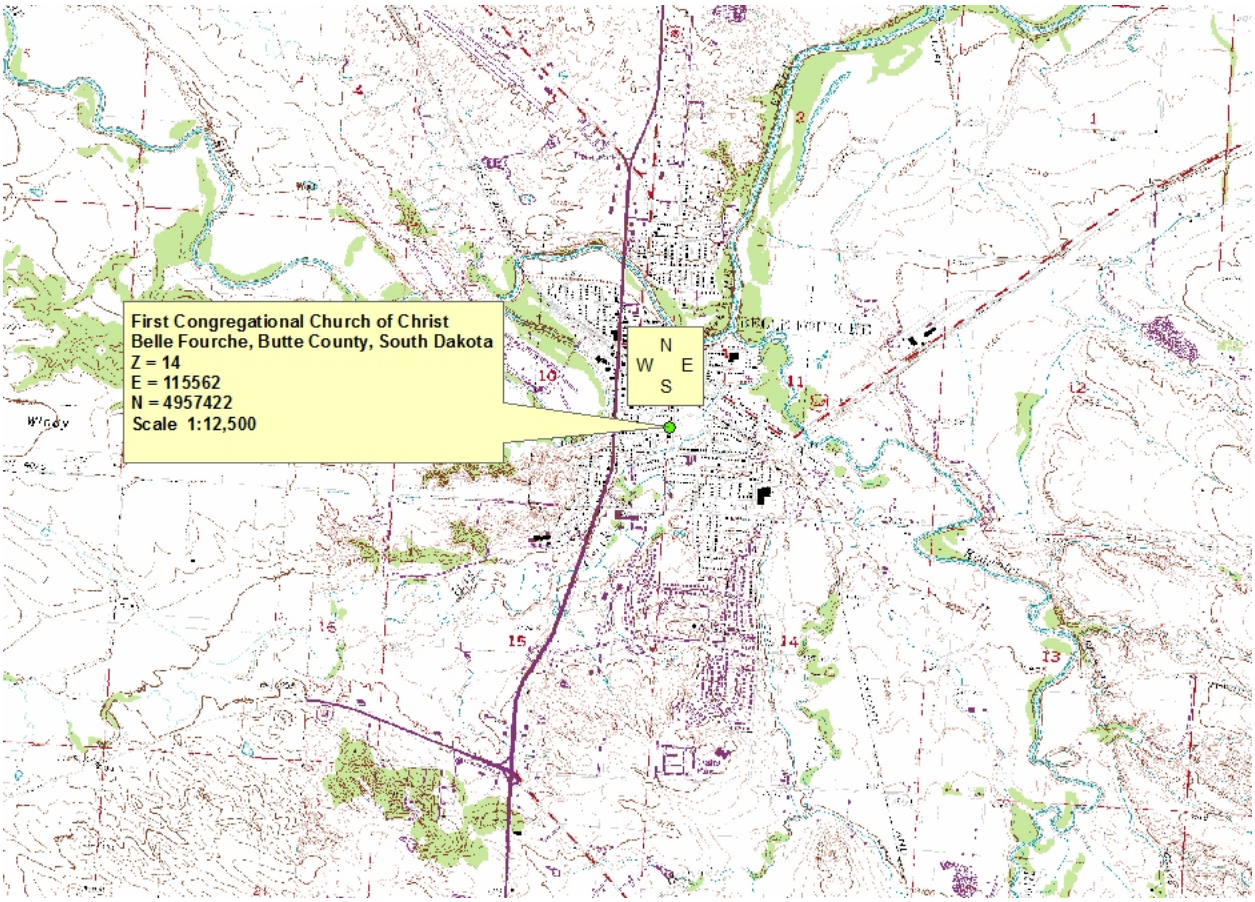
Map created in ArcMap 10 on 05/05/2013.



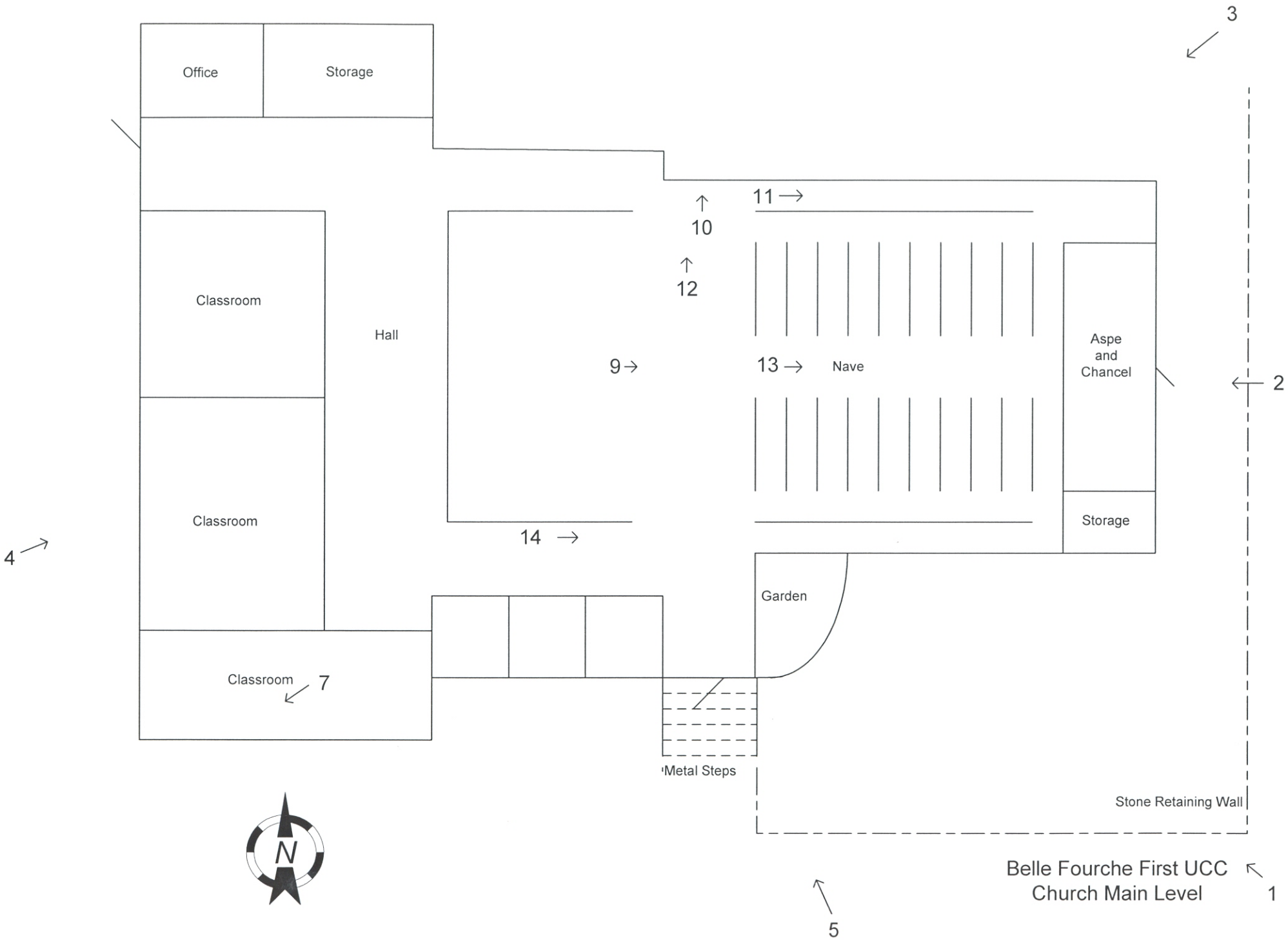
Map created in ArcMap 10 on 05/05/2013.



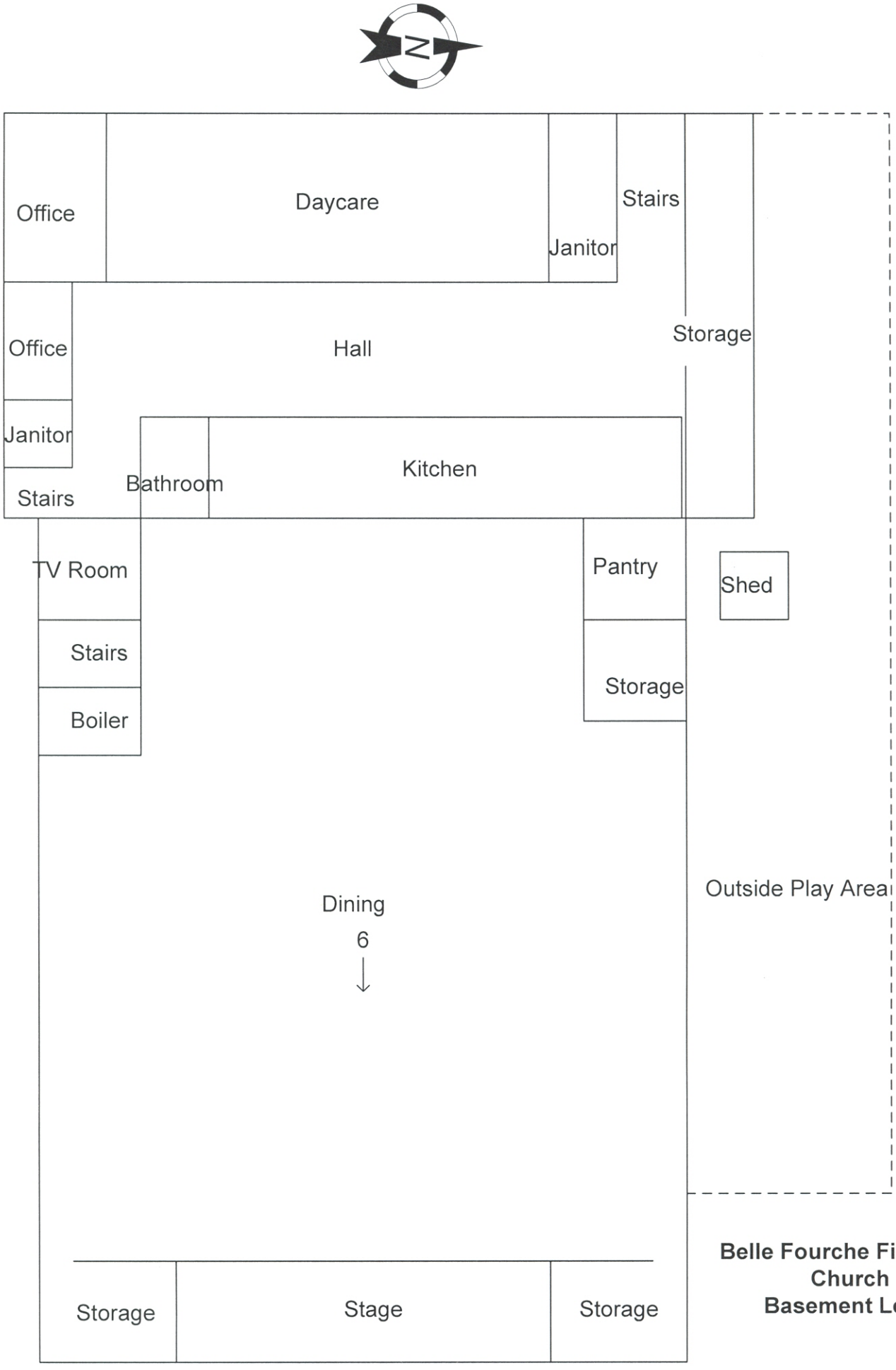
Map created in ArcMap 10 on 05/05/2013.



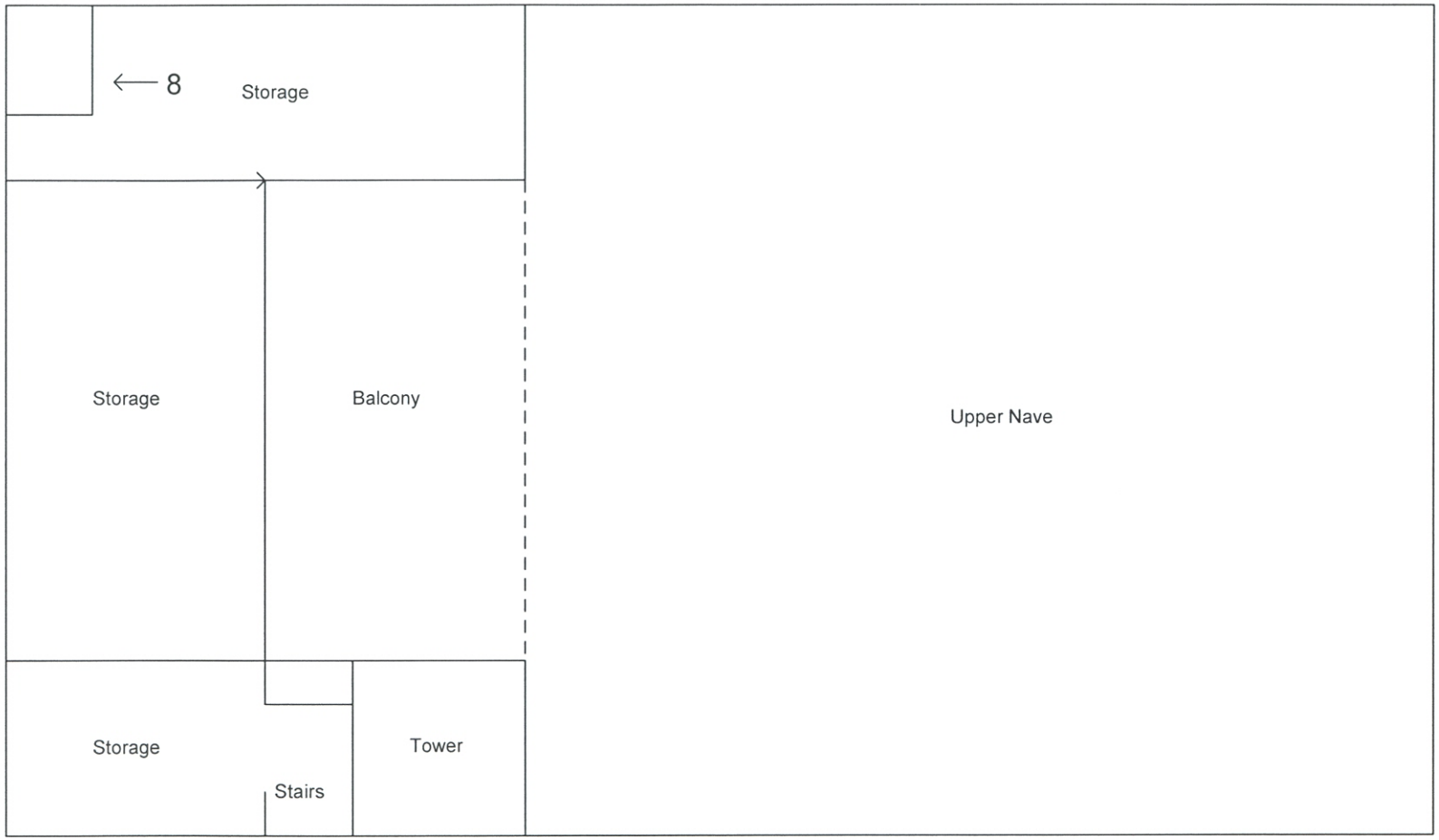
Map created in ArcMap 10 on 05/05/2013.



Belle Fourche First UCC
Church Main Level



Belle Fourche First UCC Church
Basement Level



Belle Fourche First UCC
Church 2nd Level

UNITED CHURCH OF CHRIST
THAT THEY MAY ALL BE ONE
WELCOME
WORSHIP 10:30
MINISTER
DEL REUDEBSTER

THE UNITED CHURCH OF CHRIST
ALL BE ONE

YARD WASTE
ONLY

UNITED CHURCH OF CHRIST
THAT
THEY MAY ALL BE ONE

YOU

HE HAS RISEN
HYMNS
718
425

Alleluia