PHASE I AND II ARCHITECTURAL HISTORY SURVEY FOR THE BOTTINEAU TRANSITWAY PROJECT, CRYSTAL, BROOKLYN PARK, GOLDEN VALLEY, MAPLE GROVE, MINNEAPOLIS, NEW HOPE, AND ROBBINSDALE, HENNEPIN COUNTY, MINNESOTA

VOLUME I

Hennepin County Contract No. A120913; PO HNCTY-104410
SHPO File No. 2011-3773

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SHPO File No. 2011-3773
The 106 Group Project No. 1541

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November 2012

MANAGEMENT SUMMARY

The Hennepin County Regional Railroad Authority (HCRRA) is proposing to construct the Bottineau Transitway project, an approximately 13-mile transit corridor connecting downtown Minneapolis with the northwest suburbs in order to improve regional mobility and meet long-range transit needs. The proposed corridor is located within the cities of Crystal, Brooklyn Park, Golden Valley, Maple Grove, Minneapolis, New Hope, and Robbinsdale. The Bottineau Transitway will connect with the Minneapolis Transportation Interchange adjacent to the Target Field, providing a link to destinations throughout the Twin Cities via other active or planned transit corridors, such as the Hiawatha Light Rail Transit (LRT) Line, Central Corridor LRT, and the Southwest Transitway.

This proposed project is receiving funding from the Federal Transit Administration (FTA) and therefore, must comply with the National Environmental Policy Act (NEPA) and Section 106 of the National Historic Preservation Act of 1966, as amended (Section 106). Hennepin County is completing an Environmental Impact Statement (EIS) under the direction of the FTA for compliance with NEPA. The Minnesota Department of Transportation (MnDOT) Cultural Resources Unit (CRU) is reviewing the project pursuant to their FTA-delegated responsibilities.

The proposed project currently consists of Transportation System Management (TSM) Alternatives, which includes enhancements and upgrades to the existing transportation system in the project corridor such as limited stop bus routes and increased frequency to existing transit routes; and four LRT build alternatives with facilities such as stations, park and rides, and operations maintenance facilities.

In August of 2011, the 106 Group Ltd. (106 Group) developed a Bottineau Transitway research design in consultation with MnDOT CRU and conducted a cultural resources literature review for Kimley-Horn, on behalf of Hennepin County. The research design outlined all stages of cultural resources investigation that are required for compliance with Section 106. The literature review was the first stage of this investigation. The results of the literature review identified all previously identified cultural resources and previously surveyed portions within the area of potential effect (APE). The 106 Group also developed an APE for architectural history in consultation with MnDOT CRU. The APE for architectural history resources accounts for any physical, auditory, or visual impacts to historic properties. The APE included approximately 4,793 acres (1,939.66 hectares [ha]). Greg Mathis, M.C.R.P. served as principal investigator (see Appendix D for a list of additional project and field personnel).

This current investigation, which began in the fall of 2011, included a Phase I architectural history survey in order to identify all architectural history properties within the APE that are *potentially* eligible for inclusion in the National Register of Historic Places (NRHP). The architectural history survey was conducted on behalf of Hennepin County. All architectural history resources constructed in 1965 or prior were documented during the architectural history survey. During the Phase I architectural history survey, the 106 Group documented

4,680 properties within the APE for all proposed alternatives (A, B, C, D1, and D2 alternatives) that were 45 years of age or older. Of these 4,680 properties, 15 currently extant architectural history properties within the APE have been previously listed, determined eligible, or are considered eligible for listing in the NRHP by the SHPO (Table 3). Of these properties, 11 have been determined or are considered eligible for listing in the NRHP by the SHPO and four are listed in the NRHP. Of the properties already listed in the NRHP, two are libraries, one is a factory complex, and one is a historic warehouse district.

Of the remaining 4,665 properties, four districts, four complexes, and 41 individual properties were recommended as potentially eligible during the Phase I survey and therefore a Phase II evaluation was conducted for these properties. The remaining 4,279 properties were recommended as not eligible due to a lack of historical significance and/or a loss of integrity.

Subsequently, in 2012 a Phase II architectural history evaluation was conducted for the four districts, four complexes, and 41 individual properties that were identified in the Phase I survey that have potential for inclusion in the NRHP. The architectural history survey was conducted on behalf of Hennepin County. During the Phase II architectural history evaluation one district and nine individual properties were recommended as eligible for listing in the NRHP. The remaining properties were recommended as not eligible for listing in the NRHP due to a lack of historical significance and/or a loss of integrity.

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1.0 INTRODUCTION

During 2011 and 2012, The 106 Group Ltd. (106 Group) conducted a Phase I and II architectural history survey for the Bottineau Transitway project. The Hennepin County Regional Railroad Authority (HCRRA) is proposing to construct the Bottineau Transitway, an approximately 13-mile transit corridor connecting downtown Minneapolis with the northwest suburbs in order to improve regional mobility and meet long-range transit needs. The proposed corridor is located within the cities of Crystal, Brooklyn Park, Golden Valley, Maple Grove, Minneapolis, New Hope, and Robbinsdale (Table 1). The Bottineau Transitway will connect with the Minneapolis Transportation Interchange adjacent to the Twins Ballpark, providing a link to destinations throughout the Twin Cities via other active or planned transit corridors, such as the Hiawatha Light Rail Transit (LRT) Line, Central Corridor LRT, and the Southwest Transitway.

TABLE 1. LEGAL DESCRIPTION OF SECTIONS CROSSED BY THE CURRENT APE

State	County	Township	Range	Sections
Minnesota	Hennepin	29	24	5, 6, 7, 8, 9, 16, 17, 18, 20, 21 , 22
Minnesota	Hennepin	118	21	4, 5, 8, 9, 10, 15, 16
Minnesota	Hennepin	119	21	5, 6, 7, 8, 17, 18, 19, 20, 29, 30, 32
			22	23, 24, 25, 26

This proposed project is receiving funding from the Federal Transit Administration (FTA) and, therefore, must comply with the National Environmental Policy Act (NEPA) and Section 106 of the National Historic Preservation Act of 1966, as amended (Section 106). Hennepin County is completing an Environmental Impact Statement (EIS) under the direction of the FTA for compliance with NEPA. The Minnesota Department of Transportation (MnDOT) Cultural Resources Unit (CRU) is reviewing the project pursuant to their FTA-delegated responsibilities under Section 106.

1.1 PROJECT DESCRIPTION

In August of 2011, the 106 Group developed *Bottineau Transitway – Draft Environmental Impact Statement Research Design for Cultural Resources* in consultation with FTA, MnDOT CRU, and the Minnesota State Historic Preservation Office (SHPO) (Appendix A). This document described the proposed undertaking, identified the approach for the identification and evaluation of architectural history resources, and outlined a preliminary architectural history area of potential effect (APE). Subsequently, the project description and proposed alternatives have been refined. The current project includes a Transportation System Management (TSM) alternative and four LRT build alternatives.

1.1.1 Transportation System Management (TSM) Alternative

The TSM alternative (also referred to as the "Baseline" alternative) includes enhancements and upgrades to the existing transportation system in the project corridor, attempting to

meet the project's purpose and need as much as possible without a major capital investment. Specific improvements for the TSM alternative include:

- A transit center and park-and-ride facility in Brooklyn Park along West Broadway Avenue near Highway 610
- Limited stop bus routes 731 and 732 (see description below)
- Increased frequency to existing transit routes, including some restructuring of selected existing bus routes in the corridor to provide connections to the Route 731/732 service, thereby enhancing connections within the corridor

The new limited stop bus Route 731 would provide all-day, two-way service in general purpose traffic lanes from Brooklyn Park to downtown Minneapolis. The route would begin at the future 97th Avenue Transit Center and follow West Broadway Avenue to the Starlite Transit Center. It then would continue along Bottineau Boulevard, West Broadway Avenue, Penn Avenue, and Olson Memorial Highway (TH 55) into downtown Minneapolis, serving downtown using the Marquette/2nd Avenue transit lanes. The route would operate with limited stops at approximately the same locations as stations proposed under the LRT Build alternatives.

The new limited stop bus Route 732 would provide all-day, two-way service in general purpose traffic lanes from Maple Grove to downtown Minneapolis. The route would begin at the Maple Grove Transit Station and travel along Hemlock Lane and Elm Creek Boulevard to the Starlite Transit Center, making stops at approximately the same locations as stations on the LRT Route A. From Starlite Transit Center, the route would continue on the same alignment as Route 731 into downtown Minneapolis.

For both of the new 731 and 732 routes, minor construction for bus stops is assumed within existing right-of-way.

1.1.2 Light Rail Transit Alternatives

The four LRT build alternatives under consideration include:

- Alternative A-C-D1
- Alternative A-C-D2
- Alternative B-C-D1
- Alternative B-C-D2

Elements of these alternatives are summarized below.

1.1.2.1 Routes

At the north end of the corridor, there are two route options:

- Route A originates in Maple Grove at Hemlock Lane/Arbor Lakes Parkway, and follows the future Arbor Lakes Parkway and Elm Creek Boulevard to the Burlington Northern Santa Fe (BNSF) railroad corridor located on the west side of Bottineau Boulevard.

- Route B begins in Brooklyn Park near the Target North Campus (located just north of Highway 610), follows West Broadway Avenue, and crosses Bottineau Boulevard at 73rd Avenue to enter the BNSF railroad corridor.

Just south of 71st Avenue, both the A and B routes would transition to the C route in the BNSF railroad corridor on the west side of Bottineau Boulevard through southern Brooklyn Park, Crystal, and Robbinsdale.

At the south end of the corridor, there are two routes under consideration for the transitway south of 34th Avenue in Robbinsdale and into downtown Minneapolis:

- Route D1 continues along the BNSF railroad corridor to Olson Memorial Highway, and then follows Olson Memorial Highway to downtown.
- Route D2 exits the railroad corridor near 34th Avenue, joins West Broadway Avenue, and travels on Penn Avenue to Olson Memorial Highway and into downtown.

1.1.3 Other Proposed Facilities

Other facilities are proposed, including stations, park and rides, and operations and maintenance facilities are proposed. The LRT alternatives and their associated facilities are summarized in Table 2 below and depicted on Figure 1.

TABLE 2. SUMMARY OF LRT ALTERNATIVES

Alternative	A-C-D1	A-C-D2	B-C-D1	B-C-D2
Northern Terminus	Maple Grove	Maple Grove	Brooklyn Park	Brooklyn Park
Length[3]	12.6 miles	12.7 miles	13.3 miles	13.4 miles
Stations	11 Stations ▪ Hemlock Lane[1] ▪ Revere Lane[1] ▪ Boone Ave/ Henn Tech ▪ 71st Avenue ▪ 63rd Avenue[1] ▪ Bass Lake Road ▪ Robbinsdale[1] ▪ Golden Valley Rd or Plymouth Avenue/Wirth Park ▪ Penn Avenue ▪ Van White Blvd ▪ The Interchange[2]	12 Stations ▪ Hemlock Lane[1] ▪ Revere Lane[1] ▪ Boone Ave/ Henn Tech ▪ 71st Avenue ▪ 63rd Avenue[1] ▪ Bass Lake Road ▪ Robbinsdale[1] ▪ North Memorial ▪ Broadway/Penn ▪ Penn/Plymouth ▪ Van White Blvd ▪ The Interchange[2]	11 Stations ▪ 97th Avenue ▪ 93rd Avenue[1] ▪ 85th Avenue ▪ Brooklyn Blvd ▪ 63rd Avenue[1] ▪ Bass Lake Road ▪ Robbinsdale[1] ▪ Golden Valley Rd or Plymouth Avenue/Wirth Park ▪ Penn Avenue ▪ Van White Blvd ▪ The Interchange[2]	12 Stations ▪ 97th Avenue ▪ 93rd Avenue[1] ▪ 85th Avenue ▪ Brooklyn Blvd ▪ 63rd Avenue[1] ▪ Bass Lake Road ▪ Robbinsdale[1] ▪ North Memorial ▪ Broadway/Penn ▪ Penn/Plymouth ▪ Van White Blvd ▪ The Interchange[2]

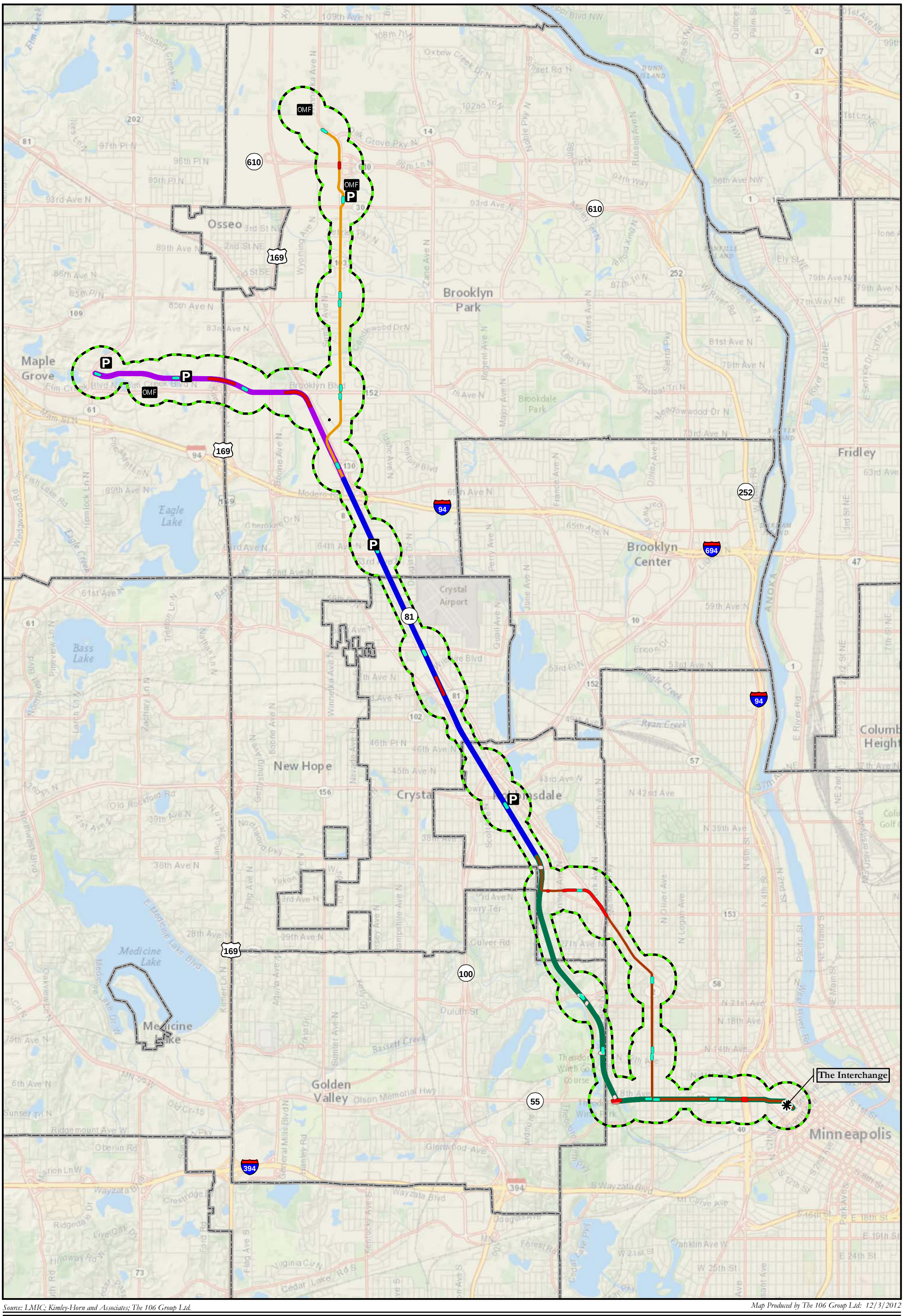
TABLE 2. SUMMARY OF LRT ALTERNATIVES

Alternative	A-C-D1	A-C-D2	B-C-D1	B-C-D2
Operations and Maintenance Facility Alternatives	For the alternatives that include Route A, the operations and maintenance facility would be located at the northern end of the alternatives in Maple Grove on parcel currently within gravel mining area west of US 169.		For the alternatives that include Route B, the operations and maintenance facility would be located at the northern end of the alternatives in Brooklyn Park on one of two potential sites: 93rd Avenue park-and-ride or in the northwest quadrant of Winnetka Avenue (CR 103) and 101st Avenue intersection.	
Traction Power Substations	Traction Power Substations (TPSS) are proposed to be located at approximately ¾ mile – 1 mile spacing along the LRT line, with most located near LRT stations. TPSS would be located on limited access sites that are approximately 4,000 SF in size and are able to accommodate a single-story building that is approximately 40 ft by 20 ft.			
Note: [1]Proposed station location where park and ride would be provided. [2] Station built by others. [3] The length represents the full end-to-end length of the proposed alternatives.				

1.2 PURPOSE OF CURRENT INVESTIGATION

This investigation was conducted under contract with Hennepin County and in consultation with MnDOT CRU acting on behalf of the FTA. The purpose of the architectural history survey was to determine if any properties located within the APE are eligible for listing in the National Register of Historic Places (NRHP). The results of the survey will assist in determining potential effects to historic properties to aid in complying with Section 106, as well as inform the Draft EIS currently being prepared for the project.

The following report describes project methodology, previous investigations, historical contexts, results, and recommendations for the project. Appendix A contains the *Bottineau Transitway – Draft Environmental Impact Statement Research Design for Cultural Resources*; Appendix B contains the Phase I and II architectural history results graphics; Appendix C contains a table of all the properties that were recommended as not eligible during the Phase I architectural history survey; and Appendix D contains the list of project personnel. In addition, Minnesota Architecture-History Inventory Forms were prepared for each property surveyed and submitted to the SHPO separately.



Source: LMIC; Kimley-Horn and Associates; The 106 Group Ltd.

Map Produced by The 106 Group Ltd: 12/3/2012

Bottineau Transitway
Phase I and II Architectural History Survey
Hennepin County, Minnesota

Project Area and Area of Potential Effect

Figure 1

2.0 METHODS

2.1 OBJECTIVES

The primary objectives of the architectural history survey were to determine whether there are any architectural history resources within the APE that are 45 years of age or older, and if those resources are eligible for listing in the NRHP. All work was conducted in accordance with the SHPO's *Guidelines for History/Architecture Projects in Minnesota* (SHPO 2010), *The Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation* [48 Federal Register 44716-44740] (NPS 1983), and *MnDOT's Cultural Resources Unit (CRU) Project and Report Requirements* (Hudak 2011).

2.2 AREA OF POTENTIAL EFFECT

An appropriate APE for architectural history resources must account for any physical, auditory, atmospheric, visual, or change-in-use impacts to historic properties. The Bottineau Transitway project has the potential for both direct and indirect effects. Effects can result from construction and from operations of the project. Effects may include reasonably foreseeable effects cause by the project that may occur later in time, be farther removed in distance, or be cumulative. The APE for architectural history for the Bottineau Transitway project has been determined in consultation with the FTA and MnDOT CRU. The APE is based on the APE's for similar LRT projects in the Twin Cities Metropolitan area.

The following APE for architecture/history has been delineated:

- Proposed routes/corridors - 500 feet either side of the proposed alignment
- Stations – 0.25 mile radius from the center point of the station area
- New structures (new or replacement bridges, pedestrian bridges, etc.) – 0.25 mile radius from the structure (assumes the potential for pile driving)
- Existing structures – modification (widening/reconstruction of existing structures) – 0.25 mile radius from the structure (assumes the potential for pile driving)
- Existing structures – pier modification only (moving piers to allow the LRT/BRT to go under) – 500 feet radius from the structure (assumes using drilling and no pile driving)

The above delineation takes into account the following parameters for potential noise and vibration effects, based on the draft *Bottineau Transitway Technical Report: Noise and Vibration*.

- Noise from construction – 500 feet from construction (assuming that construction activity is limited to daytime hours)
- Noise from operations – 350 feet in unobstructed areas, and 175 feet where intervening buildings are present
- Vibration from construction (no pile driving) – 200 feet from construction
- Vibration from construction (including pile driving) – 0.25 miles from construction[1]

[1] In regards to vibrations from pile driving for new structures, bridges, and piers, according to the Transportation Research Board (TRB), experience has shown that "direct damage to structures is not likely to

- Vibration from operations – 100 feet

Station Areas. The construction of new stations will have a higher potential for physical, auditory, or visual impacts due to the new construction, as well as increases in traffic and noise around the station area. In addition, there is potential for increased development in suburban areas and redevelopment in urban areas. The APE includes a 0.25-mile area around each station to encompass effects related to project construction, operations, and reasonably foreseeable development related to the project.

As a result of these parameters, the current APE includes approximately 4,793 acres (1,939.66 ha).

2.3 BACKGROUND RESEARCH

In July of 2011, the 106 Group conducted a cultural resources literature review as part of the research design for the project that identified all previously identified cultural resources and previously surveyed portions within the APE (Appendix A). In the fall of 2011, prior to the start of the field survey, staff from the 106 Group conducted additional background research at the SHPO for information on previously inventoried architectural history properties and surveys previously conducted within the APE to supplement and update information compiled earlier in the year.

During the Phase I architectural history survey, research was conducted between January and March 2012 at the Minneapolis Development Review; the Hennepin County Central Library in Minneapolis; the Brooklyn Park Historical Society; and at the Minnesota Historical Society (MHS) in St. Paul, Hennepin County Assessor's Office, and online research. Research materials consulted at these repositories included local histories, city directories, building permits, and property tax records.

2.3.1 Additional Research

During the Phase II architectural history evaluation, property specific and historical context research was conducted at several repositories to obtain property specific information to aid in evaluating the eligibility of properties within the APE found to be potentially eligible for the NRHP during the Phase I evaluation. From June 2012 to November 2012, repositories visited include:

- Brooklyn Park Historical Society;
- City of Brooklyn Park;

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occur at a distance from the pile of (a) more than 15 meters for piles 15 meters long or less, or (b) one pile length for piles longer than 15 meters" (TRB 1997:1). However, the TRB does note that "in few cases has there been direct damage to a structure when the pile driving was done at a distance of at least one pile length from the target" (TRB 1997:43). The main exception to the one pile length distance "rule of thumb" guideline is typically related to the settlement of soils densified by vibrations, resulting in settlement that can take place at distances greater than one pile length (TRB 1997:43). To account for the potential presence of loose, clean sands in the zone of influence, the TRB recommends using a zone of influence of up to 400 meters from the pile driving. This distance translates to 1,312.34 feet, or approximately 0.25 miles.

- City of Crystal;
- City of Golden Valley;
- City of Minneapolis Heritage Preservation Commission (HPC);
- City of Robbinsdale;
- Hennepin County Historical Society;
- Hennepin County Library;
- Minneapolis Development Review;
- MHS;
- Northwest Architectural Archives (NWAA);
- Robbinsdale Historical Society;
- University of Minnesota;
- Upper Midwest Jewish Historical Society; and
- Wayman A.M.E. Church

2.4 FIELD METHODS

During the Phase I survey an initial drive-by of the buildings, structures, and landscape features in the APE was conducted in order to identify those properties that appeared to be 45 years in age or older. Data provided by Hennepin County, in conjunction with field observations, were used to determine the dates of construction. Each of these properties was subsequently documented with field notes and digital photographs. During the Phase II evaluation some properties were further documented with digital photographs and field notes.

Areas of recent survey conducted for The Interchange and Southwest Transitway projects encompass parts of the southern portion of the current Bottineau Transitway APE. These are both federal transportation projects and, due to how recently these studies have been completed, it was determined in consultation with MnDOT CRU that no additional survey was required for the portion of the APE within the Interchange and Southwest Transitway survey areas.

2.5 INVENTORY FORMS

A Minnesota Architecture-History Inventory Form was completed for each architectural history property of 45 years in age or older that has not been previously listed or determined eligible for the NRHP. The forms were submitted to the SHPO separately.

In addition, an updated inventory form was prepared for the Chucker Dental Office (HE-RBC-240), which was previously determined eligible for listing in the NRHP, however MnDOT CRU requested the property be reevaluated because there were some questions about potential additions to the building.

2.6 EVALUATION

Upon completion of the fieldwork, the potential eligibility of each resource for listing in the NRHP was assessed based on the property's potential significance and integrity. The NRHP criteria, summarized below, were used to help assess the significance of each property:

- Criterion A – association with the events that have made a significant contribution to the broad patterns of our history;
- Criterion B – association with the lives of persons significant in our past;
- Criterion C – embodiment of the distinctive characteristics of a type, period, or method of construction; representation of the work of a master; possession of high artistic values; or representation of a significant and distinguishable entity whose components may lack individual distinction; or
- Criterion D – potential to yield information important to prehistory or history (NPS 1995).

The National Park Service (NPS) has identified seven aspects of integrity to be considered when evaluating the ability of a property to convey its significance: location, design, setting, materials, workmanship, feeling, and association. The integrity of each property or site was assessed in regard to these seven aspects. The properties were also assessed to determine if they represent a type of resource to be evaluated for NRHP eligibility using the Criteria Considerations (NPS 1995).

3.0 LITERATURE SEARCH

3.1 PREVIOUSLY LISTED, DETERMINED ELIGIBLE, AND RECOMMENDED ELIGIBLE ARCHITECTURAL HISTORY PROPERTIES

Fifteen currently extant architectural history properties within the APE have been previously listed, determined eligible, or are considered eligible for listing in the NRHP by the SHPO (Table 3). Of these properties, 11 have been determined or are considered eligible for listing in the NRHP by the SHPO and four are listed in the NRHP. Of the properties already listed in the NRHP, two are libraries, one is a factory complex, and one is a historic warehouse district.

TABLE 3. PREVIOUSLY LISTED OR ELIGIBLE ARCHITECTURAL HISTORY PROPERTIES

Inventory No.	Property Name	Address	City	Property Type	NRHP Status	Route(s)
XX-RRD-010 (includes segments HE-BPC-0084, HE-RBC-0304, HE-CRC-0238, HE-MPC-16389, and HE-MPC-16387)	Osseo Branch Line, St. Paul Minneapolis & Manitoba / Great Northern Railway (aka Minneapolis & Northwestern)	N/A	Albertville, Brooklyn Park, Crystal, Maple Grove, Minneapolis, Monticello, Robbinsdale, Rodgers, Osseo	Railroad	Eligible	Routes A, B, C, D1 & D2
XX-PRK-0001	Grand Rounds Historic District (Theodore Wirth Park Segment and Victory Memorial Parkway Segment)	N/A	Golden Valley, Minneapolis	Park, Bridge	Eligible	Routes D1 & D2
HE-CRC-199	Minneapolis & Pacific Railway / Minneapolis, St. Paul & Sault Ste. Marie Railway / Soo Line / Canadian Pacific Railway	N/A	Crystal	Railroad	Eligible	Route C
HE-GVC-0050	Bridge No. L9327	Over Bassett's Creek at Theodore Wirth Parkway	Golden Valley	Bridge	Eligible	Route D1

TABLE 3. PREVIOUSLY LISTED OR ELIGIBLE ARCHITECTURAL HISTORY PROPERTIES

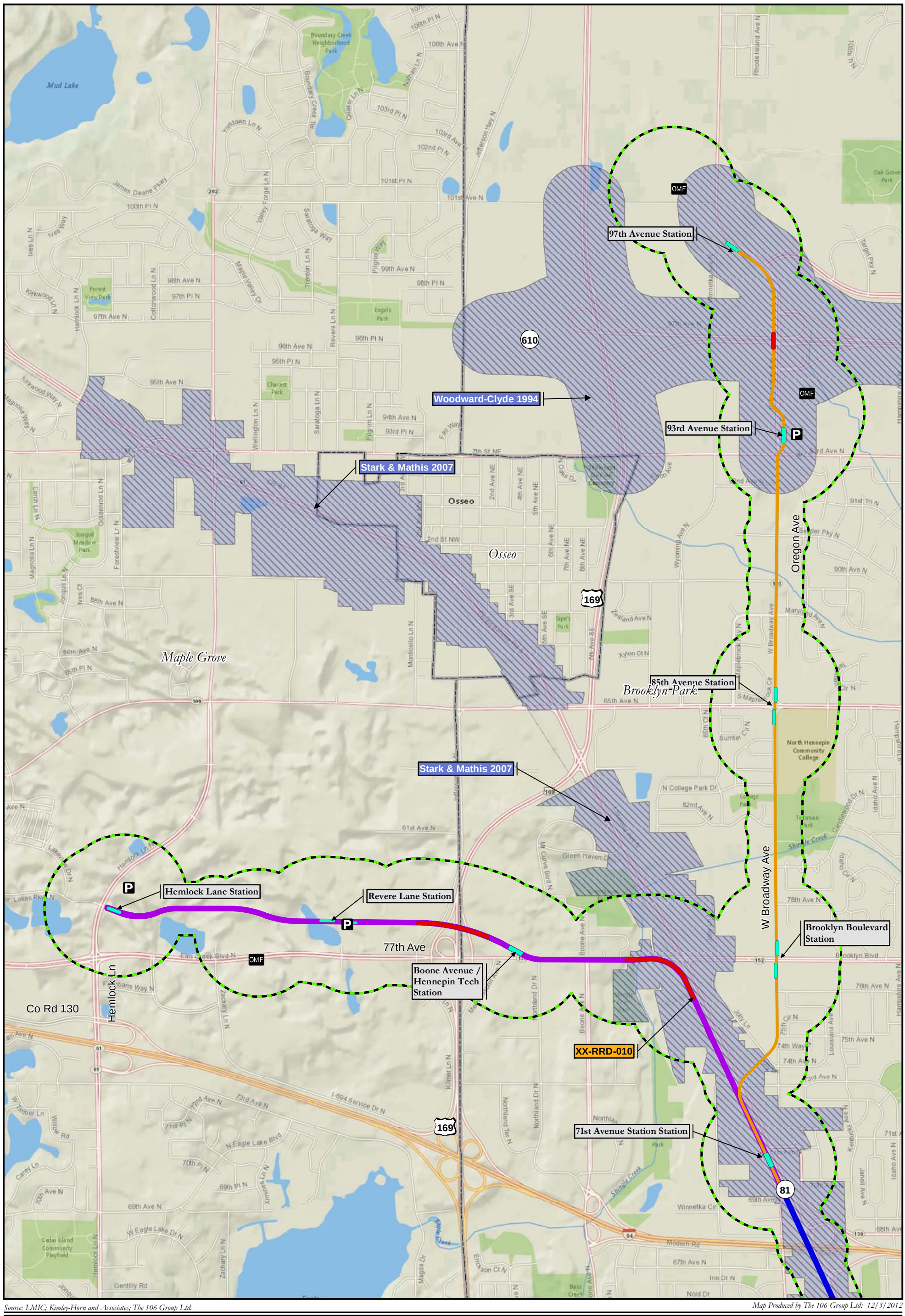
Inventory No.	Property Name	Address	City	Property Type	NRHP Status	Route(s)
HE-MPC-0441	Minneapolis Warehouse District	N/A	Minneapolis	District	Listed	Routes D1 & D2
HE-MPC-8081	Sumner Branch Library	611 Emerson Avenue North	Minneapolis	Library	Listed	Routes D1 & D2
HE-MPC-8125	Northwestern Knitting Company Factory / Munsingwear Plant	718 Glenwood Avenue	Minneapolis	Factory	Listed	Routes D1 & D2
HE-MPC-8227	Mikro Kodesh Synagogue	1000 Oliver Avenue North	Minneapolis	Religious	Eligible	Route D2
HE-MPC-8249	Frances E. Willard School	1615 Queen Avenue North	Minneapolis	School	Eligible	Route D2
HE-MPC-16274	Regan Brothers Bakery	643 North 5th Street	Minneapolis	Commercial	Eligible	Route D1 & D2
HE-RBC-158	West Broadway Avenue Residential Historic District	Broadway Avenue West and Lakeland Ave.	Robbinsdale	Residence	Eligible	Route C
HE-RBC-024	Hennepin County Library, Robbinsdale	4915 42nd Avenue North	Robbinsdale	Library	Listed	Route C
HE-RBC-200	Terrace Theater	Broadway and 36th Avenue North	Robbinsdale	Theatre	Eligible	Route C
HE-RBC-240	Chucker Dental Office	4614 41 1/2 Avenue North	Robbinsdale	Office Building	Eligible	Route C
HE-RBC-264	Jones Malbon, Osterhus Barn	4510 Scott Avenue North	Robbinsdale	Barn	Eligible	Route C

3.2 PREVIOUS ARCHITECTURAL HISTORY STUDIES

Thirteen architectural history surveys have been previously conducted within the project APE (Table 4). The locations of these surveys have been mapped on Figures 2-4.

TABLE 4. PREVIOUS CULTURAL RESOURCES SURVEYS

Author	Year	Report Title
O'Mack & Carroll	1991	A Cultural Resources Investigation of the Site of the Proposed Soo Line Railroad Bridge Replacements, Bassett Creek, Minneapolis, Minnesota
Woodward-Clyde	1994	Cultural Resources Survey, Proposed Trunk Highway 610, Mn/DOT S.P. 2771-10, Maple Grove and Brooklyn Park, Hennepin County, Minnesota
Schmidt	1995	Phases I and II Cultural Resources Investigation, Trunk Highway 100 Reconstruction, Final Report
Zschomler et al.	2000	Cultural Resources Survey for the Stage One Portion of the Near Northside Redevelopment Project, Minneapolis, Hennepin County, Minnesota
Stark et. al.	2000	Phase I Cultural Resources Survey for the Stage Two Portion of the Near Northside Redevelopment Project, Minneapolis, Hennepin County, Minnesota
Pearson	2002	Historic Lowry Avenue: An Assessment of the National Register Eligibility of the Lowry Avenue Corridor, Minneapolis, Hennepin County, Minnesota
Mead & Hunt	2002 A	North Minneapolis Historic Resources Inventory, Jordan, Hawthorne, Cleveland, Folwell, and McKinley Neighborhoods (North Area)
Mead & Hunt	2002 B	North Minneapolis Historic Resources Inventory, Bryn Mawr and Near North Neighborhoods (South Area)
Stark & Mathis	2007	Phase I and II Architectural History Survey for the County State Aid Highway 81 (Bottineau Road) Reconstruction Project, Brooklyn Park, Crystal, Maple Grove, Osseo and Robbinsdale, Hennepin County, Minnesota
Mead & Hunt	2011	Historic Resources Inventory in the Windom, Kenney and Armatage neighborhoods; and Historic Resources in the Central Core Area including the St. Anthony West, Marcy Holmes, Como, Downtown West, Downtown East and Sumner Glenwood neighborhoods, as well as portions of the Bryn Mawr, Harrison, Near North, North Loop, Prospect Park, and St. Anthony East neighborhoods
Schmidt	2010	Phase I/Phase II Architecture History Investigation for the Proposed Southwest Transitway Project, Hennepin County, Minnesota. Volume Three: Minneapolis and St. Louis Railroad Survey Zone, Chicago Milwaukee and St. Paul Railroad Survey Zone, Minneapolis Northfield and Southern Railroad Survey Zone, Great Northern Railroad Survey Zone
Roise & Petersen	2011	Phase I/Phase II Architecture History Investigation for the Proposed Interchange Project, Hennepin County, Minnesota
Roise et al.	2012	Phase I/Phase II Architecture History Investigation for the Proposed Southwest Transitway Project, Hennepin County, Minnesota. Volume II: Minneapolis West Residential Survey Zone, Minneapolis South Residential/Commercial Survey Zone, Minneapolis Downtown Survey Zone, Minneapolis Industrial Survey Zone, Minneapolis Warehouse Survey Zone (Excluding Railroad Properties)



Source: LMIC; Kimley-Horn and Associates; The 106 Group Ltd.

Map Produced by The 106 Group Ltd: 12/3/2012

Bottineau Transitway
Phase I and II Architectural History Survey
Hennepin County, Minnesota

Previous Investigations Routes A & B

0 610 1,220 Meters
0 2,000 4,000 Feet
1:22,000

- Architectural History Area of Potential Effect
- Route A
- Route B
- Route C
- Station
- New Structure
- Existing Structure - Modification
- Existing Structure - Pier Modification
- P Park and Ride
- OMF Operations & Maintenance Facility
- Previous Cultural Resources Survey
- NRHP Eligible Railroad

N

Figure 2

71st Avenue Station Station

63rd Avenue Station Station

Bass Lake Road Station

Robbinsdale Station

XX-RRD-010

XX-RRD-010

XX-RRD-010

Stark & Mathis 2007

HE-CRC-199

HE-RBC-264

HE-RBC-024

HE-RBC-240

HE-RBC-200

Schmidt 1995

West Broadway Avenue Residential Historic District (HE-RBC-0158)

Brooklyn Park

Brooklyn Center

Minneapolis

New Hope

Crystal

Robbinsdale

Source: LMIC; Kimley-Horn and Associates; The 106 Group Ltd.

Map Produced by The 106 Group Ltd: 12/3/2012

Bottineau Transitway
Phase I and II Architectural History Survey
Hennepin County, Minnesota

Previous Investigations Route C

0 610 1,220 Meters
0 2,000 4,000 Feet
1:22,000

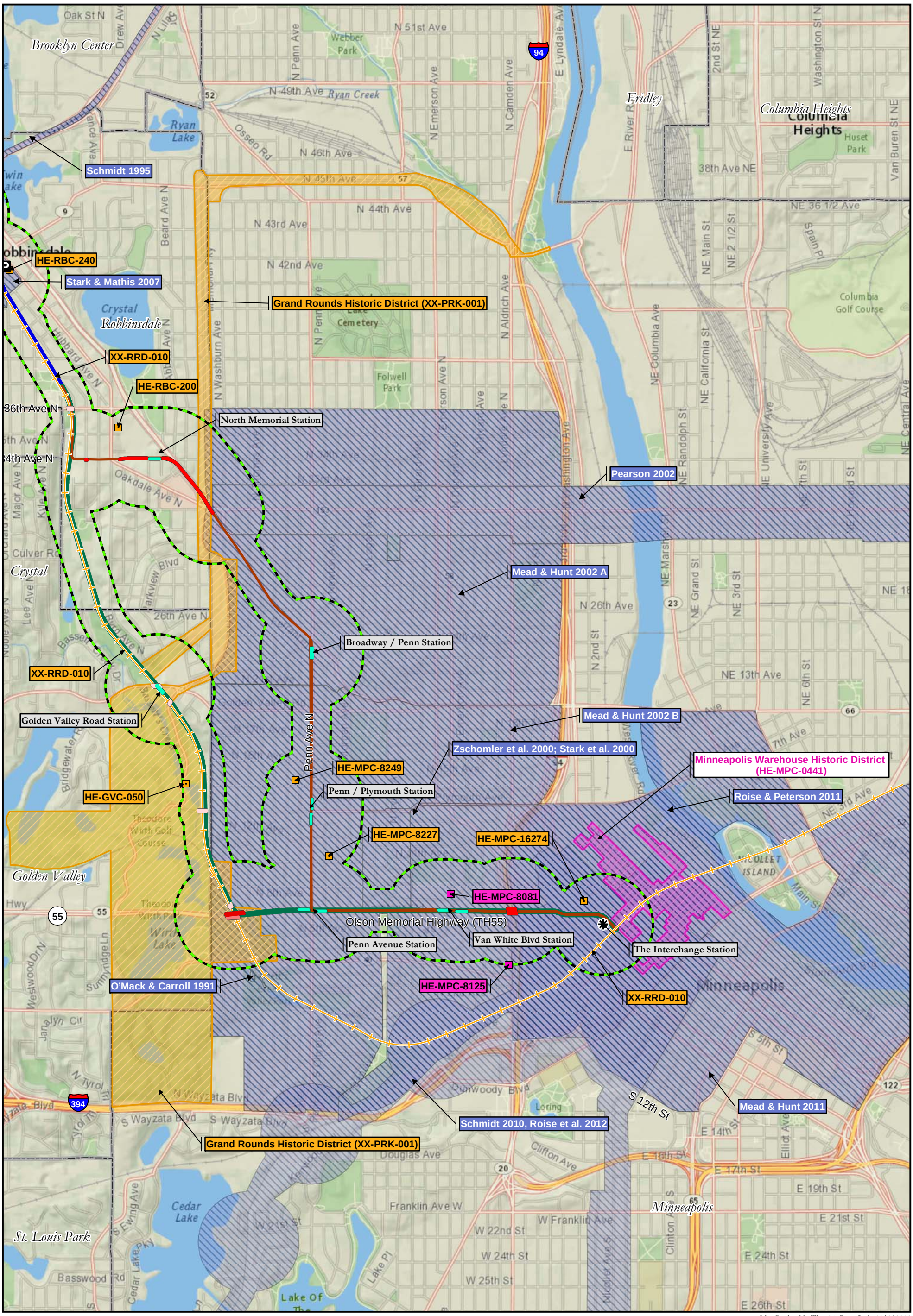
- Architectural History Area of Potential Effect
- Route A
- Route B
- Route C
- Route D1
- Route D2
- Station
- New Structure
- Existing Structure - Modification
- Existing Structure - Pier Modification
- Park and Ride
- Previous Cultural Resources Survey

Architectural History Properties

- NRHP Listed Property
- NRHP Eligible Property
- NRHP Eligible Railroad
- NRHP Eligible Historic District

N

Figure 3



Bottineau Transitway
Phase I and II Architectural History Survey
Hennepin County, Minnesota

0 810 1,620 Meters
0 2,500 5,000 Feet
1:28,000

Previous Investigations Routes D1 & D2

- Architectural History Area of Potential Effect
- Route C
- Route D1
- Route D2
- Station
- New Structure
- Existing Structure - Modification
- Existing Structure - Pier Modification
- Park and Ride
- Previous Cultural Resources Survey

Architectural History Properties

- NRHP Listed Property
- NRHP Eligible Property
- NRHP Eligible Railroad
- NRHP Listed Historic District
- NRHP Eligible Historic District

N

Figure 4

4.0 HISTORICAL CONTEXTS

4.1 PREVIOUSLY DEVELOPED CONTEXTS

Architectural history properties within the APE are addressed by the following broad statewide contexts. All broad statewide contexts are available at the SHPO office in St. Paul, Minnesota.

- *Early Agriculture and River Settlement, 1840-1870*
- *Railroads and Agricultural Development, 1870-1940*
- *Urban Centers, 1870-1940*

Architectural history properties within the APE are addressed by the following statewide property type documentation, which is available at the SHPO office in St. Paul, Minnesota.

- *Federal Relief Construction*, 1933-1941
- *Roadside Development on Minnesota Trunk Highways, 1920-1960*
- *Euro-American Farms in Minnesota, 1820-1960*
- *Railroads in Minnesota, 1862-1956*
- *Water Towers in Minnesota* (Czechowicz and Hutter 2010)

Architectural history properties within the APE are addressed by the following local thematic context, which is available at the SHPO office in St. Paul, Minnesota.

- *Minneapolis Public Schools, 1849-1962*
- *The Development of Neighborhood Movie Theaters in Minneapolis, 1910-1945* (Martin and Zellie 1989)

Architectural history properties within the APE are addressed by the following local contexts, which are available at the SHPO office in St. Paul, Minnesota.

- Multi-jurisdictional
    - *Postwar Suburbanization and Development* (Pearson and Hutter 2012)
    - *History of CSAH 81 and the Bottineau Road* (Mathis and Stark 2007)
    - *Railroads*
        - *Minneapolis & Pacific Railway Company Line (Soo Line)*
        - *Minneapolis & Northwestern Railroad Company Line (BNSF Railroad)*
    - *Regional Airport Development* (Mathis and Stark 2007)
        - *Crystal Airport*
- Brooklyn Park
    - *Township Development: Brooklyn Park* (Mathis and Stark 2007)
    - *Brooklyn Park* (Zellie 2001)
        - *Landscape Setting, ca. 1852-1950*
        - *Industry and Transportation, 1852-1914*
        - *Township Government to Suburban City, 1858-1969*
        - *Agricultural Settlement and Community Development, 1852-1970*
        - *The Suburban Era, 1900-1970 and Beyond*

    - *Historical Context: Single Family Residential Development of Brooklyn Park, Hennepin, County Minnesota* (Van Erem et al. 2009)
- Crystal
    - *Township Development: Crystal* (Mathis and Stark 2007)
    - *Historical Context: Single Family Residential Development of Crystal, Hennepin County, Minnesota* (Van Erem et al. 2009)
- Golden Valley
    - *Development of Golden Valley* (Pearson and Hutter 2012)
- Minneapolis
    - *Residential Development, 1847 to Present* (Zahn 1990)
    - *Minneapolis Commercial Centers, 1885-1963* (Zahn 1990)
    - *Public School Education, 1849-1942* (Zahn 1990)
    - *North Minneapolis: Minneapolis Historic Context Study* (Peterson and Zellie 1998)
    - *Jewish Settlement in North Minneapolis, 1860s-1972* (Peterson 1997)
- Robbinsdale
    - *Township Development: Robbinsdale* (Mathis and Stark 2007)
    - *Historical Context: Single Family Residential Development of Robbinsdale, Hennepin County, Minnesota* (Van Erem et al. 2009)

Additional historical contexts were developed by the 106 Group as part of this study in order to evaluate other property types that were located within the APE.

4.2 MID-CENTURY MODERN ARCHITECTURE

4.2.1 Overview

Modern architecture is generally characterized by the simplification of form and a lack of ornamentation, the purpose of which is to highlight the function and structure of the building. The Modern Movement in architecture began in Europe around the turn of the twentieth century with efforts to unite the principles of architectural design with rapid technological modernization of society. The Modernism aesthetic moved away from any historic references, as Modernists believed each age was to have its own authentic style and interpret traditions in new ways to meet the needs of a society. In this way, Modernists created new symbolic forms that they believed better reflected contemporary realities. Modernist principles influenced art, design, and architecture in Europe and the United States and these ideals influenced Mid-Century Modern architecture in the United States. Modernist ideas originated around the time of the Industrial Revolution, but did not flourish until the first half the twentieth century, starting with the Chicago School in the late nineteenth century and eventually in the Bauhaus and the International Style in the early twentieth century (Roth 2001:360; Curtis 2006:11-17).

In the United States, many architects began to react against the high style ornamentation of the nineteenth century which began to overpower the buildings structure. One of the themes of modernism is that "form follows function." Meaning the shape of a building or object should be primarily based upon its intended function or purpose. The saying "form follows

function" is generally accredited to American architect Louis Sullivan who wrote "the form ever follows function" in his 1896 article *The Tall Office Building Artistically Considered*. Sullivan and other Chicago-area architects promoted new technologies in steel-frame construction and developed spatial aesthetics which would become known as the Chicago School, a phrase coined by Thomas Tallmadge in his 1908 article *The Chicago School* (Brooks 1972:9-10). The Chicago School developed in the late nineteenth century with the construction of skyscrapers that had steel-frame structures, masonry cladding, large plate-glass windows, and limited exterior ornamentation. These buildings were revolutionary as they illustrated dramatic changes in building technology. Thanks to the advances by Chicago architects, buildings changed from being traditional structural masonry buildings to being built entirely with steel frame construction; this type of construction is still the standard today. The new skyscraper form found in Chicago was influenced by the nearly wholesale rebuilding of Chicago after the devastating fire of 1871 and the need for fireproof structures. The desire to build upwards stemmed from the desire to keep the population in the downtown loop and to maximize profits (Curtis 2006:40-41). Chicago School architects included Sullivan, Dankmar Adler, Daniel Burnham, John Wellborn Root, William Holabird, Martin Roche, William Le Baron Jenney, and many others (Curtis 2006:44-51). The principles of the Chicago School of thought carried into the twentieth century and were the foundations of the Prairie School, International style, and Mid-Century Modernism. The Chicago School developed concurrently with European modernism.

In Europe, Modernism also began around the turn of the twentieth century; however it was after World War I that Europeans really began to embrace Modern architecture. Design and architecture schools were founded on the principles of Modernism, most notably the Bauhaus. In 1919, the Bauhaus was founded by Walter Gropius and was a combination of two previous German institutions, the Weimar Academy of Fine Arts and the Weimar School of Applied Arts. The mission of the school was to reunite aesthetic sensibility and utilitarian design (Curtis 2006:184-185). The Bauhaus existed in three German Cities during its tenure, including Weimar (1919-1925), Dessau (1925-1932), and Berlin (1932-1933). The Bauhaus buildings in Dessau, designed by Walter Gropius, are some of the best examples of the International style of architecture (Curtis 2006:195-196). The school had three famous modernist architects as directors: Walter Gropius, Hannes Meyer, and Ludwig Mies van der Rohe. Bauhaus, whose ideas were displayed at the International Exhibition in 1929 in Barcelona through Mies van der Rohe's German Pavilion (the Barcelona Pavilion) (Curtis 2006:270-271). The school closed in 1933 due to pressure from the country's Nazi leadership. After the closure, many of the instructors and students fled Nazi rule and immigrated to the United Kingdom and the United States (Curtis 2006:199). In the late 1930s, Walter Gropius was teaching at the Harvard Graduate School of Design, with Philip Johnson and I.M. Pei among his protégées. Ludwig Mies van der Rohe eventually settled in Chicago where he helped redesign the Armour Institute of Technology campus (now the Illinois Institute of Technology). He also designed many of the modernist buildings on the campus, including the School of Architecture building and one of the most famous International style buildings in the United States, Crown Hall (1950-1956) (Curtis 2006:401-402). Finnish-born modernist Eliel Saarinen began his American career with the design of the Cranbrook School in Bloomfield Hills, Michigan, which made use of brick craftsmanship with a Scandinavian feel (Curtis 2006:400).

The ideals established by the Chicago School and later the International style influenced Mid-Century Modern architects. However, Mid-Century Modernism began to move away from the purely functional forms of the International style while retaining other Modern characteristics, such as the simplification of the building form. A number of prominent architects during the 1950s and 1960s, such as Eero Saarinen, Bruce Graham, Robert Venturi and Louis Kahn, were born in the interwar period (between the World Wars). These architects were highly influenced by the economic conditions and mentality of World War II, and were schooled in the principles of the International style (Curtis 2006:547).

Mid-Century Modern is generally identified as an architectural aesthetic from the decades following the end of World War II, including the years between 1945 and circa 1965. It was influenced by the principles established by the Chicago School and later International Style. The aesthetic grew from the late Moderne during the early postwar period through the International Style and evolved into the structural expressionism of the mid- to late-twentieth century (National Trust for Historic Preservation 2011:1). The movement influenced mid-twentieth century civic, educational, commercial, residential and religious architecture across the United States during the postwar boom.

Mid-Century Modernism in Minnesota followed national trends. The School of Architecture at the University of Minnesota, in the hands of Ralph Rapson, played a role in the proliferation of Modern architecture in Minnesota and the upper Midwest region. As a result, Minnesota, and especially the Twin Cities, is home to an impressive collection of Modernist buildings and landscapes. By the 1960s, businesses, churches, and private patrons attracted internationally recognized architects, who along with local designers designed a number of notable Modernist buildings throughout the Twin Cities, as well as across the state. Examples include skyscrapers, suburban office complexes, and sacred spaces. Among nationally significant architects who designed buildings in Minnesota, the list includes Eliel Saarinen, Philip Johnson, Erich Mendelsohn, Frank Lloyd Wright, and Marcel Breuer. Well known local Modernist architects include Ralph Rapson and the firm of Thorshov & Cerny (National Trust for Historic Preservation 2011:3).

4.2.2 Mid-Twentieth Century Residential Architecture

American housing styles changed drastically during the interwar period, and again after World War II. Between the wars, emphasis was placed on improving domestic life through efficient small houses. Measures were taken to improve residential design while reducing costs. The Federal Home Administration (FHA) put in place regulations on home building practices that would influence residential building for many decades. The FHA published five houses types in *Planning Small Houses in 1936*. The plans were devoid of nonessential spaces and other features that would add to the cost (Ames and McClelland 2002:59-61). Ideas of mass production and prefabrication were also explored during the 1930s. Prefabrication became increasingly more important at the onset of World War II for the use in defense. Mass production and prefabrication continued to shape the suburban landscape after the war. Personal home ownership reached a record high due to returning veterans, an improving economy, and low-interest loans after World War II. After World War II, housing

developers flocked to non-urban areas and the mass suburbanization of the United States began. At this time, home loans issued by the FHA and Veteran's Administration (VA) provided families with low down payments and reasonable mortgages (Zellie 2001:44; Palen 1995:58; Ames and McClelland 2002:60-66).

Many post-war houses were built for utility rather than style. Cape Cod and Ranch houses were the most economical styles developed during the post-war period (Palen 1995:55; Ames and McClelland 2002:66). In the suburbs, space was at a premium; so many interior spaces had multiple uses, such as the combined kitchen and dining room (Palen 1995:56). The use of low cost prefabricated materials during World War II demonstrated their possible use in the mass production of homes after the war, and would help reduce construction time and costs. Traditional building materials were used during the post-war building boom including asbestos, brick, clapboard, and new more modern materials, such as concrete, formica, and plastics (Ames and McClelland 2002:64-66).

Many large-scale postwar suburban housing developments in the United States were modeled after Levittown. Between 1947 and 1949, William Levitt perfected the process of on-site mass production for his Levittown development in Long Island, New York. Levittown was comprised of hundreds of units constructed by Levitt and Sons, Inc. during this period (Ames & McClelland 2002:29). In order to make large scale developments profitable, a few standard house types and plans were often developed and repeatedly built in these developments.

In Minnesota, many developers were attracted to the suburban areas of Hennepin County due to the availability of inexpensive land. The housing created in the Twin Cities after World War II followed patterns that were being established throughout the nation. Mid-century residential development in Hennepin County started with the filling in of lots on the peripheries of Minneapolis that were not yet developed with housing types such as bungalows, Ranch houses, and Cape Cods. The returning veterans of the 1940s and highway and freeway systems of the 1950s created unprecedented residential development in suburban communities across the country (Martin & Lanegran 1983:5). Some urban peripheries and suburban areas had been platted and planned by developers in the late 1930s; however with the coming of World War II nothing had been constructed. After the end of World War II, these communities were quickly developed with popular post-war housing styles (Martin & Lanegran 1983:125).

Post-war housing styles have been generally identified with the following terminology, and are presented in roughly chronological order; it is noted that styles overlapped and evolved, just as the definitions continue to evolve. However, the following styles are generally recognized and used to identify post war housing by both professionals and generalists: Moderne, International, Minimal Traditional, Ranch, Cape Cod, Contemporary, Split-Level, Bi-Level, and Shed.

Moderne (circa 1920-1940)
Moderne, also sometimes known as "Art Moderne," often considered a derivative of Art Deco, was influenced by the Bauhaus and early twentieth century industrial design. Design

principles at the Bauhaus focused on architecture that used simple forms and structures that were lacking in ornamentation. The Moderne style is clean and sleek, representing the new modern machine age. Characteristics of the style include horizontal orientation, sometimes with horizontal grooves or lines in the walls; flat roof with coping; an asymmetrical façade; and smooth exterior walls surfaces, usually of stucco (McAlester 2004:465-466; Tyler 2000:132). Subdued exterior colors were typical with light earth tones, off-whites, and beige walls that were generally accented by dark trim or bright metals.

The Streamline Moderne placed a strong emphasis on movement. Reflecting this goal, many subtypes include nautical, airplane, and automobile influences. The streamline form include smooth, flowing surfaces, rounded corners, glass block windows and walls, aluminum and steel window and door trim, porthole windows, and other elements to convey the impression that airflow could move smoothly around the form (McAlester 2004:465-466).

International (1925-present)
Between World War I and World War II architects in Europe emphasized radically new designs that became The International Style. The style was introduced to the United States in the 1930s. The pillars of the International Style include the emphasis on function as the primary influence in design; designs free of historical references, and the utilization of new construction techniques should be utilized. International style designs made use of a structural skeleton that was covered by a thin non-structural skin. International style houses place great emphasis on functionality, which became a great influence on American residences in the following decades. Characteristics of International style domestic architecture include a flat roof, unornamented smooth wall surfaces (commonly stuccoed), an asymmetrical facade, and large floor to ceiling plate galls windows (McAlester 2004:469-470; Tyler 2000:134-135).

Minimal Traditional (circa 1935-1950)
The most popular style at the start of the housing boom that began after World War II was the Minimal Traditional style. This style developed in the mid-1930s and was loosely based on the Craftsman bungalow, Tudor Revival, and other period revival styles of the 1920s and 1930s. The Minimal Traditional evolved and gained popularity in the 1940s and early 1950s (McAlester 2004:477). Like the Cape Cod, Minimal Traditional houses were small modest single-family homes that were economical to build for the masses after War World II (Howe 2002:372). The style is characterized by a boxy or elongated form with minimal architectural detail, asymmetrical fenestration, and minimal eaves. A few have an L-shaped form. Most Minimal Traditional style houses are one- or one-and-a-half-stories in height with side gable roofs, although hip roof and two-story versions are occasionally found. Some Minimal Traditional style houses feature prominent front facing gable bays, typically utilized to emphasize the main entrance, and exterior chimneys of brick or stone extending above the roofline, or on a side elevation. Exterior material can include siding, brick or stone facing, or a combination of materials. This style typically features a detached garage, either adjacent to the side of the house or located at the rear of the lot. Some variations include an attached garage connected to the house by a breezeway (McAlester 2004:478).

Cape Cod (circa 1935-1960)
"Cape Cod' is a term used to generally define a post war architectural style characterized by a one- or one-and-a-half-story house, typically with a side gable orientation. The style was modeled after seventeenth century houses that were common in the Northeastern portion of the United States. This style can be distinguished from the Minimal Traditional style by its more symmetrical fenestration, often with two or three small, front-facing dormers. The style is further distinguished by minimal eaves and ornamentation; some examples include second story dormer windows on the main facade. Exterior materials include wood siding, occasionally brick or stone facing, or a combination of these materials. Garages can be detached, attached on the side elevation, or connected by a breezeway. These modest one-story houses generally feature Colonial Revival ornamentation such as door surrounds and dentil molding (Larson et al. 2011: 75-76).

Ranch (circa 1935-1975)
The terms "Ranch style," or "Ranch house," and less commonly "rambler" are broadly applied to post-war housing. The Ranch style represents an evolution from the Minimalist Traditional and earlier, the Prairie School architectural style and is generally characterized by an emphasis on horizontal lines. Typically, Ranch houses are one-story, typically with long, rectangular or ell-shaped form, and they often feature attached one or two stall garages. They have low pitched gable or hipped roofs with wide, overhanging eaves, with the ridgeline oriented towards the street. Many have a prominent, front-facing wing. Further emphasis on horizontality can include a ubiquitous picture window on the main façade along with smaller ribbon or rectangular-shaped windows that sometimes wrap around the corners. The main façade is oriented with the longer portion facing the street. Attached garages may also feature narrow rectangular windows, further emphasizing the horizontality of the house. Siding material can include wood, clapboard, aluminum, brick or stone facing, or combinations of the materials. Many examples include integral planters on the main façade, typically near the main entrance and constructed of brick or stone. Other exterior features often include a prominent brick or stone pylon shaped exterior chimney; these can extend asymmetrically along the roof, visually slicing the form, or be located flush to a side elevation; other examples have brick or stone chimneys that extend a few feet above the ridgeline (McAlester 2004:479).

Ranch style houses are also characterized by the lack of a traditional front porch; some examples, however feature wide, recessed arcaded porches beneath the roof overhang. Some variations, which could be referred to as the "Walk-Out Ranch," maintain the appearance of a one-story house but include a lower level area which leads to the back yard. The Walk-Out form is often undetectable from the street, particularly given the absence of alleyways in many post-war subdivisions. The Walk-Out form however, is a manifestation of the increased post-war importance of the backyard. Other variations can include a tuck-under garage with exterior door accessing the house; the main entrance is nonetheless on one level, unlike the bi-level style described below.

Contemporary (circa 1940-1980)
This style was popular among architects for residential design from the 1950s to 1970s. Contemporary style houses are typically one-story and fall into one of two subtypes based on their roof type: flat or gabled.

The flat roof variation is derived from the earlier International style. Flat roofed examples are typically unornamented like the International style, but differ because they employ materials such as stone, brick, and wood. They also differ from the International style because many were integrated into the surrounding landscape, while International style buildings were meant to stand out in stark contrast to their natural surroundings (McAlester 2004:482).

The gable roof subtype is more prevalent and is influenced by the earlier Craftsman and Prairie styles. These houses are characterized by shallow-pitched gable roofs with wide, overhanging eaves, often with exposed roof beams and heavy piers. Exterior materials include stone and wood siding. Attached one- or two-stall garages are characteristic of both variations of the style (McAlester 2004:482).

Split-Level (circa 1955-1975)
The "Split-Level" primarily refers to a popular form of post-war housing that evolved from the Ranch style. In general, the Split-Level style is characterized by its three levels: a two- or one-and-a-half-story core, flanked by a one-story wing at an intermediate level. Typically houses have low pitched gable or hip roofs. Those with gables may have a different orientation on the two main masses: the roof on the main mass is often perpendicular to the street, while the roof on the one-story wing is parallel to the street. The benefit of this style was that it sought to separate noisy living spaces, quite living spaces, and service areas from one another. Garages and noisy family rooms were placed in the lower level, service and quieter common spaces in the intermediate, one-story wing, and quite/private living spaces on the uppermost level.

The style has also been referred to as the "Raised Ranch," as it was popular during the same period as the Ranch style and the two styles shared many stylistic elements, such as horizontal lines and low-pitched roofs with overhanging eaves. The Raised Ranch is characterized by the two-story core; often with a tuck-under garage on the lower level. The main entrance was typically located and accessed at the one-story wing. In later examples, the lower level windows become more prominent, with short flights of stairs leading to the upper and lower levels. Exterior materials include wood, steel, aluminum siding, brick or stone facing, or combinations of these materials. Some have prominent exterior brick or stone faced chimneys that typically extend above the roofline on a side elevation (McAlester 2004:481).

In later examples, the two-story core becomes more prominent, with the lower level windows a defining feature on the main façade. In these examples, the one-story wing becomes a two stall attached garage. Sometimes the two-story core is emphasized by extending outward above the lower level windows. The one-story wing is characterized by an interior vestibule at the main door, often flanked by full length window. At the vestibule,

stairways lead to both upper and lower levels. Later variations include an additional split-level, resulting in a tri-level form. In these examples, the additional split-level is located on the other side of the main mass of the house.

Bi-Level (circa 1960-1980)
The bi-level house represents a further evolution of the Ranch and Split-Level styles. This style is characterized by a full raised basement and a full main level. In this style, the raised, or garden-level, basement typically features windows that are above grade. The one-and-a half-story houses feature a main level entry that is typically centered on the main façade or adjacent to an attached garage, usually between the two levels, typically at grade or slightly above. Similar to the later forms of the split-level, the bi-level main entrance opens to a mid-level landing; short flights of stairs lead to the upper and lower levels. Similar to the Ranch style, bi-level houses, are often rectangular in form, with the length of the house parallel to the street. Bi-Level houses commonly features side-gabled roofs with wide eaves. Exterior materials can include steel, wood, vinyl, brick or stone facing or combinations of the above. Attached two stall garages are also characteristic of the style.

Shed (circa 1960-present)
The Shed style evolved in the 1960s, based on the designs and writings of modernist architects like Robert Venturi and Charles Moore. The form of a Shed style house is generally defined by multiple massing and contrasting shapes. The style utilizes boxy forms, with multi-direction shed roofs to create the effect of colliding geometric shapes. Buildings constructed in this style come in many shapes and forms and can also incorporate gables. Materials generally include wood shingle cladding, vertical board siding, typically unpainted, and to a lesser extent brick veneer. Other defining characteristics include roof and wall plains that are generally smooth, with no overhang; small fenestration that is asymmetrically placed; and an obscured main entry (McAlester 2004:484).

4.2.3 Modern Ecclesiastical Architecture

Modernism was slower to influence ecclesiastical architecture than other types of buildings. However, by the mid-twentieth century, religious architecture became more innovative than most other building types. Ecclesiastical architecture design in the 1940s and 1950s started to forego the traditional forms for religious buildings and architectural styles based on historicism that had been popular for decades, and started to embrace modernism. This was manifested in new forms that were often abstract, asymmetrical, and futuristic, and often embraced new religious beliefs or views towards communing with God. They also incorporated striking new architectural elements such as exaggerated roof forms, projecting overhangs, and articulated facades.

For many denominations the design of a sacred space was about how one experiences their religion. Therefore, ecclesiastical architecture had a lot of room for experimentation. In the mid-twentieth century religious architecture moved away from the "form follows function" principle of the International style and towards a philosophical connection with the sacred space, which created more sculptural forms. Mid-Century Modern styling is primarily seen in facilities constructed for Protestant, Unitarian, and Christian Scientist congregations. While

some Catholic congregations embraced Modernism early on and were among the first to build new Modernist places of worship that allowed worshippers to be a part of the liturgical service, others were slower to embrace Modernism because it rejected historical precedents, which was an important religious value and belief of the Catholic Church (Christ-Janer and Foley 1962:1-3). It was not until the Second Vatican Council (1962-1965) modernized the Roman Catholic Church as a whole that more Catholic congregations began to build new churches according to Modernist principals.

In Frank Lloyd Wright's design of Unity Temple he "reinterpreted the fundamental idea of a place of assembly" (Curtis 1996:127). Wright used the idea of the "room" as the basis for his design. He did not rely on symbolism in his design but on spaces and volumes in light that are immersed with a spiritual character (Curtis 1996:128). One of the earliest examples of Modern ecclesiastical architecture in the United States is the Tabernacle Church of Christ (now known as First Christian Church) in Columbus, Indiana that was designed by Finish American architect Eliel Saarinen in 1942. The building features a glass front main hall and rectangular tower. The design of the church would go on to influence the design of many other churches across the United States after World War II, including Saarinen's design for Christ Church Lutheran in Minneapolis (1949). The simple yet dramatic design of Christ Church Lutheran balances a horizontal rectangle with a bold tower. Within the sanctuary, light functions as a spiritual element and undulating walls add to the striking effect (National Trust for Historic Preservation 23; Millet 2007: 160). Christ Church Lutheran influenced the design of similar brick churches in the 1950s and 1960s (Millet 2007:160). At the dedication for Christ Church Lutheran, Eliel Saarinen said "if a building is honest, the architecture is religious" (Millett 2007:160). Saarinen believed ecclesiastical architecture was about the mood established by the sacred space and experience of the parishioner. Similarly, Frank Lloyd Wright's philosophy for the First Christian Church in Phoenix, Arizona, was that a triangle-shaped building was a building in the attitude of prayer. Other design elements, like the carpet covering the pews in the sanctuary, represent Christian Unity (First Christian Church 2012).

Eliel Saarinen's son, Eero, also became nationally known for his Modernist church designs. In 1962, he designed the North Christian Church in Columbus, Indiana to be significantly visual on the exterior and included space for all the secondary activities (school, fellowship rooms, kitchens, etc.) in the basement. In *Eero Saarinen on His Work* the architect describes what he saw as problems with modern day churches. They were becoming insignificant in relation to the other religious facilities that were added to the church or constructed on the same parcel of land. He wanted the sanctuary to be elevated and stand out from its suburban surroundings, create an experience for the parishioner when entering the space with changes in light and environment, and create an atmosphere of spiritual harmony (North Christian Church 2012).

4.2.3.1 Mid-Century Modern Ecclesiastical Architecture in Minnesota

Minnesota, and especially the Twin Cities, was quick to embrace Modernism for use in designing ecclesiastical buildings. Correspondingly, there are a number of significant examples of Mid-Century Modern ecclesiastical architecture in the state, and especially

around the Twin Cities. Modernist religious architecture in Minnesota showcases architects that challenged the traditional notion of church design and construction (National Trust for Historic Preservation 2011:23). Even a number of Catholic congregations embraced Modernism early on and built Modernist places of worship well before the Second Vatican Council (1962-1965) modernized the Roman Catholic Church.

Key examples of Mid-Century Modern religious buildings in Minnesota include; Christ Church Lutheran (1949) by Eliel Saarinen, which used simplistic tranquil yet dramatic design and light a spiritual element; Mount Zion Temple (1955) in St. Paul by Erich Mendelsohn with its elegant sanctuary and chapel. Other prominent examples include Lutheran Church of the Good Shepherd (1950) in Minneapolis by Hills, Gilbertson, and Hayes; Second Church of Christ Scientist (1952-53) in Minneapolis; First Christian Church (1954) in Minneapolis by local architecture firm Thorshov and Cerny St. Olaf Catholic Church (1955) in Minneapolis by Thorshov and Cerny; Pilgrims Chapel, Our Savior's Lutheran Church (1958) in Hibbing by Gilbertson and Hayes; St. Peter's Lutheran Church (1956-1958) in Edina by nationally known Minneapolis architect Ralph Rapson. Religious architecture in Minnesota embodies Modernist ideals, makes use of subtle yet dramatic designs, and placed an emphasis on light. These designs became influential in the design of later modernist works. Early examples built by Catholic groups include St. Columba Church (1949-51) in St. Paul, designed by Barry Byrne; Church of St. Joseph (1955) in Hopkins, designed by the firm of Hills, Gilbertson, and Hayes; Good Shepherd Catholic Church (c. 1956) in Golden Valley; Church of the Annunciation (1962) in Minneapolis, by Patch & Erickson; and St. Austin Catholic Church (1963) in Minneapolis.

4.3 DEVELOPMENT OF GOLDEN VALLEY

The following section provides relevant historical contexts for the architectural history properties located in Golden Valley that were inventoried as part of this project. This context was supplemented with information contained in the *Development of Golden Valley* historical context (Pearson and Hutter 2012). The applicable section headings and subjects found here are summarized from that context with the addition of other sources.

4.3.1 Early History: Farms and Early Roads

The land encompassed by present-day Golden Valley was ceded by the Dakota Indians in 1851 and soon after was settled by immigrant families from the Eastern United States. The families of William Jones and John Gearty from Massachusetts, and William Varner from Ohio, were the first to settle in what would become Golden Valley (Golden Valley Historical Society 1986:3-5). On December 16, 1886, a vote was taken to form and incorporate Golden Valley from Minneapolis Township using existing boundaries with the addition of Glenwood Park (Golden Valley Historical Society 1986:60). At the time, land in the Village of Golden Valley was predominately used for agriculture. Residential and commercial development in Golden Valley remained slow into the early twentieth century, as the village was relatively isolated from Minneapolis (Golden Valley Historical Society 1986:54).

4.3.2 Development of Railroads

A major contributor to Golden Valley's isolation was its lack of public transportation. Late nineteenth and early twenty century suburban expansion around Minneapolis followed either existing roads used to bring agricultural goods to Minneapolis or streetcar lines (Larson et al. 2011:15). At that time, Golden Valley only had a limited road system and emerging railroad and streetcar lines had largely bypassed Golden Valley (Pearson and Hutter 2012:12).

Accessibility to Golden increased with the incorporation of the Electric Short Line Railway by William and Erle Luce in 1909. The father and son team intended to build an interurban railroad across Minnesota to serve farm communities lacking in rail service between Minneapolis and Brookings, South Dakota. Construction of the line began in Minneapolis in 1909 and the Electric Luce Line Railroad was extended through Golden Valley in 1912, but the no depot was built. The line never reached Brookings, South Dakota but terminated in Gluek, Minnesota (Prosser 1966: 48, 56, 102-103; Golden Valley Historical Society 1986:54).

Initial Suburbanization and Planning for Future Development
The railroad line became the major transportation route from Minneapolis through Golden Valley. Newly accessible, developers began to look to Golden Valley for residential construction. In 1910, land developers acquired large tracts of land, platted it, and promoted the sale of residential lots. Lured by the beautiful setting of eastern Golden Valley, between 1910 and 1940, many affluent families left Minneapolis for Golden Valley (Golden Valley Historical Society 1986:55). Despite the influx of population, Golden Valley continued to have a strong agriculture base (Pearson and Hutter 2012:14-15). Although areas were opened for growth and additions were platted, few houses were actually built. One example is the Belmont Addition, located on the west side of Douglas Drive, which was platted in 1915 but did not receive much improvements until the late 1920s, and no significant development until after World War II (Pearson and Hutter 2012:15).

4.3.3 Impact of the WPA: Olson Memorial Highway, Beltline/Highway 100

Works Progress Administration (WPA) road improvements were eventually made within Golden Valley, including the construction of Lilac Way (Trunk Highway 100), which was graded and graveled 30-feet wide in the early 1930s (Golden Valley Historical Society 1986:58). Trunk Highway (TH) 100 was planned by Minnesota State Highway Engineer, Carl Frederick Graeser, with the landscape architecture and engineering firm Morell & Nichols, Inc. (The 106 Group 1995:37, 73-82). Another road improvement project was the construction of Olson Memorial Highway beginning in 1936. The highway initially extended from Minneapolis to TH 100, and was eventually built across western Minnesota. The construction of these transportation routes allowed for easier travel from Minneapolis to its western suburbs, particularly Golden Valley, which was important because it made Golden Valley more accessible and poised for development (Pearson and Hutter 2012:16).

4.3.4 Postwar Suburbanization and Development

As highways were extended to Golden Valley in the 1930s, Village officials recognized the need for overall city planning as Golden Valley was shifting from an agricultural to a suburban village. A planning commission was established in 1937. While little development occurred during World War II, in 1948 and 1949, Morell & Nichols, Inc. was commissioned to develop an overall plan for Golden Valley. According to the plan, commercial zones were located north of Wayzata Boulevard and north of Olson Memorial Highway, as well as a few other nodes at major intersections. With the exception of parks and the golf course, the remainder of land was listed as an "open development zone." Corresponding with a tremendous economic and population boom across the nation, including the Twin Cities after the war, Golden Valley experienced a population boom from 1950 through 1970 that led to the building out of many of the open development zones as residential developments. During that time, the population increased from approximately 5,000 to over 24,000. Corresponding with this growth, John R. Borchert and architect Carl Graffunder also assisted in the planning of Golden Valley in the 1950s to guide its development (Pearson and Hutter 2012:17).

By 1970, Golden Valley was a fully developed first-ring suburb (Pearson and Hutter 2012:18). Across Hennepin and Anoka Counties development in the first-ring suburbs slowed in the 1970s, 1980s and 1990s as communities were built out, and moved to second and third ring suburbs (Larson et al. 2011:19-21).

4.3.5 Residential Development

Pre-World War II housing developments in first-ring suburbs like Golden Valley were often small but increased in size after World War II especially in second-ring suburbs. The majority of the houses constructed in Golden Valley during the 1950s were products of contractor-builders who either platted parcels of land for tract home construction or build individual houses based on owners needs (Larson et al. 2011:19; Pearson and Hutter 2012:18). A variety of developers and builders would have a hand in creating each suburb. Two prominent builders in Hennepin and Anoka County are Orrin Thompson Homes and Donnay Homes (Larson et al. 2011:70-71). The construction of many of these houses was made possible and encouraged through the Veteran's Loan Guaranty Program and the FHA that insures loans for millions of families throughout the country (Larson et al. 2011:73).

Most of the housing constructed in Golden Valley after World War II was in the form of single-family homes, although some duplexes and apartment buildings were built (Pearson and Hutter 2012:18-19). Housing styles in Golden Valley followed trends of the greater Minneapolis area and the nation. Styles commonly used during the mid-twentieth century are the Cape Cod, Ranch, Contemporary, and Split-Level (Pearson and Hutter 2012:19; Larson et al. 2011:77). Additionally, the topography of Golden Valley necessitated the use of curvilinear streets in portions of Golden Valley rather than the grid system. Most residential lots in Golden Valley were 100 feet wide and houses were generally larger and differed more than other suburbs creating less of unified look to neighborhoods (Pearson and Hutter 2012:18-19).

Architect designed residences are rare in Golden Valley. Only pockets of residential development in Golden Valley exhibit designs by architects (Pearson and Hutter 2012:19). The largest concentration of architect-designed homes is located in Tyrol Hills. Initially one large neighborhood, Tyrol Hills was split into two sections by I-394, which was constructed in the late 1970s and 1980s. North Tyrol Hills has older homes, the oldest constructed in 1900. While building occurred in the 1930s, the most prolific period of development in Tyrol Hills occurred in the late 1940s and 1950s. Numerous architects are represented in Tyrol Hills, including Liebenberg and Kaplan, Ralph Rapson, Paul Pink, and Thorshov and Cerny. The most represented architect in Tyrol Hills is Paul Enghauser, who built many homes in the area before and after World War II (Tyrol Hills 2012). Many of these local architects, as well as others, designed additional houses in Golden Valley, these houses are generally more dispersed across the city.

4.4 JEWISH SETTLEMENT IN NORTH MINNEAPOLIS, 1890-1969

The Near North Side of Minneapolis was home to a large concentration of Jewish residents, primarily because North Minneapolis neighborhoods were more welcoming to Jews than other areas of the city. North Side Jews were mostly of Eastern European stock, Russians, Poles, and Lithuanians, stemming from migrations following the 1882 assassination of Alexander II, and fleeing succeeding Czars, the Russian Orthodox Church, and anti-Semitic laws and pogroms. This migration lasted until about 1903. Another migration from the same Eastern European areas occurred immediately after the Russian Revolution and World War I (Minneapolis Heritage Preservation Commission 1986). Corresponding with these immigration events, the Jewish population in Minneapolis grew to 8,000 by 1910, of which 4,500 resided on the North Side (Berman 1981:492-493; Schmid 1937:147).

4.4.1 First North Minneapolis Jewish Settlement, 1890-1930

On the North Side, from approximately 1890 until around 1930, Jews tended to settle first near Washington and Fifth Avenues North, with the earliest immigrants settling in an area roughly bounded by First and Second Avenues North, and Third and Fifth Streets North (Holmquist 1981:493; Gordon 1949). Around 1911, Jewish residents in this area started to move north and west towards Plymouth and Penn Avenues North. As some Jews attained more affluence and moved west and northwest, this area continued to be a Jewish enclave inhabited by working class Jews and by newly arriving immigrants. However, as Minneapolis grew in the first half of the twentieth century and the downtown and warehouse districts grew and eventually took over this area, the Jewish community moved further west and northwest (Holmquist 1981:495). Reflecting this pattern, most Jewish-related property types from this first settlement area no longer appear to be extant.

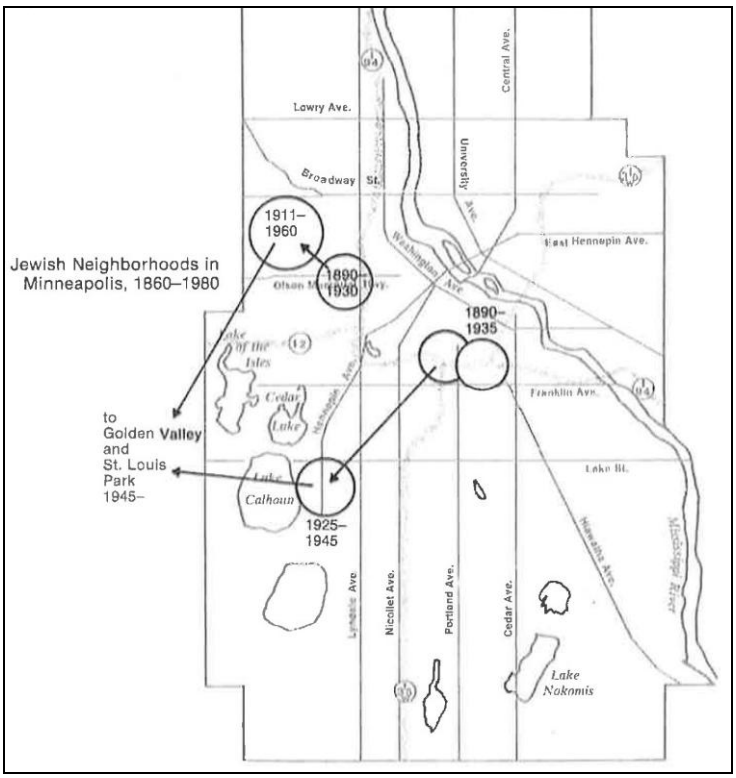


FIGURE 5. MAP OF THE MIGRATION OF JEWISH RESIDENTS IN MINNEAPOLIS (HOLMQUIST 1981:494)

4.4.2 Second North Minneapolis Jewish Settlement, 1911- ca. 1967

As Jewish immigrants assimilated into the community economically and socially, they moved westward along Sixth Avenue North (now Olson Memorial Highway), then northwestward towards Penn and Plymouth Avenues North; this occurred approximately from 1911 until the late 1960s (Figure 5) (Holmquist 1981:494). This is a similar route followed by earlier, United States-born settlers and for the same reasons: from lower income working class areas to neighborhoods reflecting their rising affluence, and then continuing a western migration to the suburbs as subsequent low-income groups following the same path move into the neighborhood, resulting in redevelopment and recycling of neighborhoods. With their northwesterly move, the Jewish population established a second community in North Minneapolis (Figure 6). Correspondingly, Jewish social institutions slowly abandoned their facilities in the original settlement area near Washington and Fifth Avenues North, and moved west and northwest, following their members, and built new facilities. This included a number of second generation synagogues, including new ones built by Tifereth B'nai Jacob and Mikro Kodesh. Although some Jews began to move to the suburbs after World War II, mainly St. Louis Park and Golden Valley, this second area remained a vibrant Jewish enclave well into the 1960s (Peterson 1997:12).

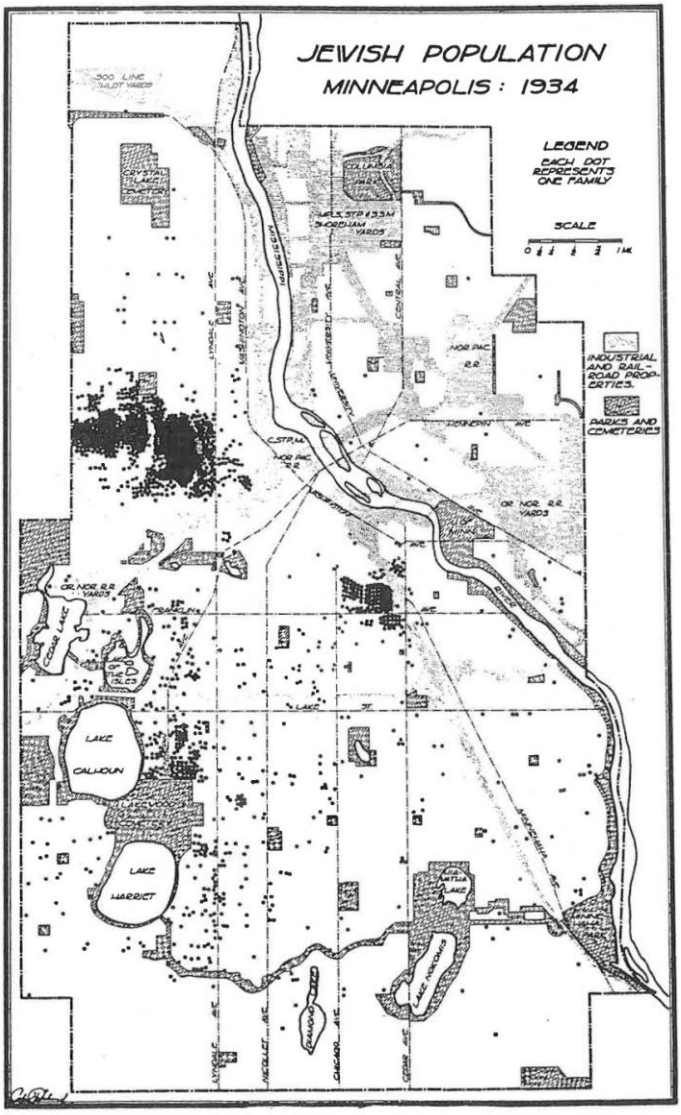


FIGURE 6. MAP OF THE JEWISH POPULATION IN MINNEAPOLIS IN 1934 (PETERSON 1997:25)

4.4.3 Jewish Settlement Related Institutions

4.4.3.1 Religious Institutions

The first Jewish congregation in Minneapolis was founded in 1878 and built its first synagogue in 1880 on the 100 Block of Fifth Street South (Peterson 1997). Several more synagogues were constructed in the downtown area in ensuing decades. As Jewish immigrants settled in North Minneapolis, they established and built synagogues on the North Side to serve the religious needs of their growing community. There are many denominations of Judaism, including Orthodox, Conservative, and Reform. The majority of the Jewish congregations established in North Minneapolis appear to have been Orthodox. Orthodox congregations strictly adhere to the laws and ethics of the Torah. Eastern

European Jewish immigrants were generally Orthodox, German Jews were generally Reform. Conservative Judaism was established after the turn of the twentieth century as a middle ground between Orthodox and Reform (Peterson 1997:6).

Kenesseth Israel, an Orthodox congregation, founded in 1891 by Lithuanians, built a synagogue at 518 Lyndale Avenue North in 1912. Mikro Kodesh, founded by Russians in 1890 as the Orthodox Anshei Russia, moved to a new Greek Revival style synagogue at Eighth Avenue North and Oak Park Avenue in 1901. Gemelus Chesed, an Orthodox congregation founded in 1913, moved the former Anshei Tavrig building to 815 Girard Ave North in 1914. In 1916, Sharei Zedeck, an Orthodox congregation established by Lithuanians in 1906, built a synagogue at Bryant and 8th Avenues North. In 1926, Beth El, a Conservative congregation constructed its first synagogue at 1349 Penn Avenue North. That same year, both the Tifereth B'nai Jacob and Mikro Kodesh congregations built synagogues in North Minneapolis. Tifereth B'nai Jacob, founded in 1890 by Bessarabians (now part of the Republic of Moldova), built their synagogue at 808-10 Elwood Avenue North (HE-MPC-8080). Mikro Kodesh's synagogue was located at Oliver and Oak Park (Peterson 1997:10-11). While these were the first synagogues built by these organizations, they were built during the second generation of Jewish institution construction (1926-1948) as identified in the *Jewish Settlement in Minneapolis, 1860s-1972* context in the second Jewish community established in North Minneapolis (Peterson 1997:17).

From their initial arrival though the mid-twentieth century, Minneapolis' Jews were subject to considerable discrimination. A 1946 article in *Common Ground* by Carey McWilliams gave Minneapolis the distinction as, "the capital of anti-Semitism in the United States." Minneapolis' Jewish population never numbered more than five percent of the population; however they did received a disproportionate share of ostracism. In 1945, Mayor Hubert H. Humphrey's Committee on Human Relations concluded that discrimination was indeed a problem in Minneapolis. By 1947, the Minneapolis City Council passed a fair employment practices ordinance that banned discrimination in the city and established a commission to investigate allegations of violations. These formal actions did not end discrimination in Minneapolis, but did improve tolerance within the city (City of Minneapolis CPED 2011:16).

4.4.3.2 Educational Institutions

The Jewish population of Minneapolis had no formal educational facilities until 1894 when the Talmud Torah was founded. The school was established by Kenesseth Israel to provide modern and secular education to Jewish students. In 1911, the Talmud Torah established an elementary through secondary school that had a full curriculum of Jewish subjects. The school was not affiliated with any specific religious congregation. In 1944, the Torah Academy was established by Orthodox Jews who were dissatisfied with the Talmud Torah's secular teachings (Holmquist 1981:497). Program demands at the social service department of the Talmud Torah would later lead to the creation of the Emanuel Cohen Center in 1924 (Peterson 1997:17). In response to the Talmud Torah, other congregations created their own social institutions (Peterson 1997:12).

4.4.3.3 Community Organizations/Centers

Social ostracism caused the Jewish population in Minneapolis to establish their own network of social services and institutions to meet the needs of their growing community. While synagogues provided some services, a number of separate institutions were established to meet the needs of the Jewish community. Among the first institutions were burial societies who established cemeteries. As the Jewish population in Minneapolis continued to grow, increasing to 22,000 by 1930, new institutions were established, several of which sought to meet the needs of newly arriving immigrants (Peterson 1997; Holmquist 1981). The Talmud Torah Social Service Department was established in 1917 and later became a separate entity, the Emmanuel Cohen Center, in 1939. The Jewish Sheltering Home for Children, a temporary shelter founded in 1918 by the rabbi of Sharei Zedeck, was located at 1704 Oak Park Avenue North. The institution later became the Oak Park Home for Jewish Children, and built a new facility at 1708 Oak Park Avenue. The Hebrew Sheltering Home at 1017 Logan Avenue North was also founded in 1919 and provided free meals and lodging for transients in its three-story brick dwelling. The establishment of these social institutions began a pattern of providing services to the Jewish community that would continue into the 1960s, as a sustained population of Jewish residents in North Minneapolis and ongoing ostracism necessitated the need for such institutions. Each of these institutions met particular needs in an era when the Jewish community was still mindful of the older distinctions by ethnic background and religious traditions (Peterson 1997:12).

4.4.3.4 Post World War II Institutions

Reflecting the steady Jewish population in North Minneapolis in the first two decades after World War II and its increasing prosperity, a number of prominent new buildings for Jewish social institutions were built in North Minneapolis. The Talmud Torah constructed a large and thoroughly modern new school building at 1616 Queen Avenue North in 1951. In 1953, the I.L. Peretz Community Center was built at 2418 Plymouth Avenue North. During this period Kenesseth Israel moved from downtown into the former Homewood Presbyterian Church 2309 Plymouth Avenue North in 1948, Gemelus Chesed constructed a new synagogue at 1230 Logan Avenue North in 1955, and Tifereth B'nai Jacob built a new synagogue at 1501 Xerxes Avenue North (HE-GVC-311) in 1960.

4.4.4 Suburban Jewish Settlement, 1945-1972

Although the Jewish population in North Minneapolis remained strong through the 1950s, by the late 1960s, a majority of the population had moved west to suburbs such as Golden Valley and St. Louis Park. By the mid-twentieth century, many of the covenants and restrictions limiting where Jews could live were slowly lifted. This, coupled with the passage of the Servicemen's Readjustment Act of 1944, commonly known as the G.I. Bill, which offered a range of benefits to returning World War II G.I.s, such as low-cost mortgages, loans to start a business or farm, tuition and living expenses to attend college, allowed returning veterans to consider other housing options including suburban life, contributed to the beginning of a population decline of Jews in Minneapolis. Also at this time, smaller

synagogues and institutions, such as Gemelus Chesed and the I.L Peretz Community Center relocated to St. Louis Park.

In July, 1967, urban riots on Plymouth Avenue, spurred by racial tensions, prompted much of the Jewish population to leave Minneapolis and relocate to the suburbs. In the five years following the 1967 riots, every Jewish institution and the majority of the Jewish population left North Minneapolis. In 1967, the Talmud Torah also moved to St. Louis Park. In 1968, the popular and large Beth El congregation also moved to St. Louis Park; their leaving encouraged other congregations to consider leaving as well. In 1969, Kenesseth Israel, Sharei Zedeck, and Mikro Kodesh all moved to St. Louis Park. (Garneth Peterson, MnDOT CRU, personal communication 2012).

4.5 AFRICAN AMERICAN SETTLEMENT IN NORTH MINNEAPOLIS

The first African American residents in Minneapolis settled on the east side of the Mississippi River in St. Anthony in the 1860s. As the business district transitioned from St. Anthony to downtown Minneapolis on the west side of the river, the African American community followed in the 1870s. In the early twentieth century, as restrictive housing covenants were established and public transportation became widely available African American residents began to migrate south and northwesterly through Minneapolis (Holmquist 1981:78). By 1930, there were 4,176 African American residents in Minneapolis, although this was only 0.9 percent of the city's population at the time. The expansion of industrial jobs nationwide during World War I spurred the northern migration of many African Americans (Schmid 1938:39). Between 1910 and 1920, the African American population of Minneapolis increased by 51.5 percent, from 2,592 to 3,927 (Holmquist 1981:81).

In the 1930s, the highest concentration of African American's in Minneapolis were living in areas on the North Side, near 6th and Lyndale Avenues North, around the Sumner Field area. This area had high rates of crime, vice, disease, and poor housing stock (Schmid 1938:41). Around this time period, Jewish communities in North Minneapolis were located just west of where the African Americans had settled. As the Jewish population began to move away from North Minneapolis to the western suburbs after World War II due to economic mobility, the African American community began to expand westward into these communities (Figure 7). In July 1967, urban riots on Plymouth Avenue, spurred by racial tensions, prompted much of the remaining Jewish population in North Minneapolis to leave and relocate to the suburbs. As a result this area became home to a large African-American community in the second half of the twentieth century.

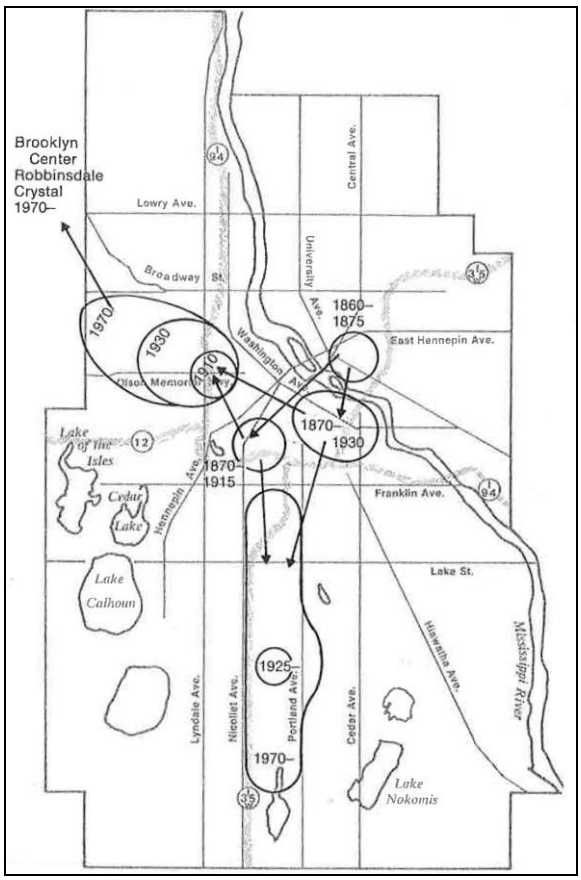


FIGURE 7. MAP OF THE MIGRATION OF AFRICAN AMERICAN RESIDENTS IN MINNEAPOLIS (HOLMQUIST 1981:78)

Among the early African-American community established around 6th and Lyndale Avenues North in the early twentieth century, the majority of this area has been redeveloped, so there are relatively few, if any, extant from this period. The majority of the properties associated with African-American settlement in North Minneapolis are from the second half of the twentieth century and reflect the growth and western movement of this community into areas being vacated by Jews starting in the mid-1950s and continuing until the early 1970s. Therefore, while properties associated with African-American settlement may be more than 50 years of age, the majority of the African American properties in this area of North Minneapolis began their association with African-American settlement in the 1960s and 1970s.

5.0 PHASE I ARCHITECTURAL HISTORY RESULTS

Staff from the 106 Group conducted a Phase I architectural history survey of the Bottineau Transitway APE between September and December 2011. Greg Mathis, M.C.R.P. served as principal investigator. A full list of other project and field personnel is provided in Appendix D. During the Phase I survey, the 106 Group inventoried 4,665 architectural history properties that are older than 45 years of age within the current APE (see Appendix B for results graphics). Results of the Phase I survey are summarized in the sections 5.1 and 5.2 below.

5.1 RECOMMENDED POTENTIALLY ELIGIBLE ARCHITECTURAL HISTORY PROPERTIES

During the Phase I architectural history survey, four districts, four complexes, and 41 individual properties were recommended as potentially eligible. Therefore, a Phase II architectural history evaluation was conducted for these properties. Please see Section 6.0 and Table 5 for the Phase II evaluations and recommendations.

5.2 RECOMMENDED NOT ELIGIBLE ARCHITECTURAL HISTORY PROPERTIES

During the Phase I architectural history survey, 4,279 properties were recommended as not eligible for listing in the NRHP due to a lack of historical significance and/or a loss of historical integrity. Please see Appendix C for a table of all recommended not eligible properties.

6.0 PHASE II ARCHITECTURAL HISTORY RESULTS

During the Phase I architectural history survey, four districts, four complexes, and 41 individual properties were recommended as potentially eligible for listing in the NRHP and, therefore, a Phase II evaluation was conducted to determine the eligibility of these resources for listing in the NRHP (Table 5). During the Phase II architectural history evaluation, one district and nine individual properties were recommended as eligible for listing in the NRHP. The remaining properties were recommended as not eligible for listing in the NRHP due to a lack of historical significance and/or a loss of integrity (see Appendix C).

TABLE 5. PHASE II ARCHITECTURAL HISTORY PROPERTIES*

Inventory No.	Historic Property Name	Address	City	Recommended NRHP Status	Appendix B Map Number(s)
HE-TRL-001	Northern States Power Company Transmission Line	N/A	Robbinsdale, Golden Valley, Minneapolis	Not Eligible	21, 23, 25, 27, 29, 30
HE-RBC-1264	Substation (See Section 6.0 for the evaluation of the Substation)	3333 Indiana Avenue North	Robbinsdale	Not Eligible	21
HE-BPC-083	Brooklyn-Crystal Cemetery	West Broadway Avenue North	Brooklyn Park	Not Eligible	12
HE-BPC-082	Amelia and Karl Hartkopf Farmhouse	7308 West Broadway Avenue	Brooklyn Park	Not Eligible	12
HE-CRC-112	Crystal Airport	5800 Airport Road	Crystal	Not Eligible	15
HE-CRC-736	Bass Lake Road (56th Avenue North) Commercial District	6306-6418 Bass Lake Road (56th Avenue North)	Crystal	Not Eligible	16
HE-CRC-100	William Cavanagh School	5400 Corvallis Avenue North	Crystal	Not Eligible	17
HE-CRC-548	Scandia Restaurant	5630 Lakeland Avenue North	Crystal	Not Eligible	16
HE-CRC-585	Better Bilt Manufacturing	5182 West Broadway Avenue	Crystal	Eligible	17

TABLE 5. PHASE II ARCHITECTURAL HISTORY PROPERTIES*

Inventory No.	Historic Property Name	Address	City	Recommended NRHP Status	Appendix B Map Number(s)
HE-GVC-159	Ted Kauls House	3840 Bassett Creek Drive	Golden Valley	Not Eligible	25
HE-GVC-228	Albert and Gladys Beisang Jr. House	3900 Golden Valley Road	Golden Valley	Not Eligible	25
HE-GVC-239	Hub Nelson House	3014 Kyle Avenue North	Golden Valley	Not Eligible	23
HE-GVC-242	Milon Grevich / Lawrence and Mary Johnson House	3124 Kyle Avenue North	Golden Valley	Not Eligible	23
HE-GVC-244	Milon Grevich / Carl A. and Laura K. Auerbach House	3230 Kyle Avenue North	Golden Valley	Not Eligible	23
HE-GVC-246	Gerald G. Smith / Dr. Hienz and Margaret Berendes House	3238 Kyle Avenue North	Golden Valley	Not Eligible	23
HE-GVC-247	Robert Alm House	3300 Kyle Avenue North	Golden Valley	Not Eligible	23
HE-GVC-256	Caroline N. and Keith M. Barnett House	3332 Kyle Avenue North	Golden Valley	Not Eligible	21
HE-GVC-262	Elmer and Gladys Anderson House	3345 Kyle Avenue North	Golden Valley	Not Eligible	21
HE-GVC-283	Henry and Kathryn Doepke House	2212 Mary Hills Drive	Golden Valley	Not Eligible	25
HE-GVC-311	Tifereth B'nai Jacob Synagogue	1501 Xerxes Avenue North	Golden Valley	Not Eligible	27
HE-GVC-348	Jerry Kranz House	2300 York Avenue	Golden Valley	Not Eligible	25
HE-GVC-350	Benhardt Buhrt House	2309 York Avenue	Golden Valley	Not Eligible	25

TABLE 5. PHASE II ARCHITECTURAL HISTORY PROPERTIES*

Inventory No.	Historic Property Name	Address	City	Recommended NRHP Status	Appendix B Map Number(s)
HE-GVC-357	St. Margaret Mary Catholic Church and School Complex	2225-2323 Zenith Avenue North	Golden Valley	Not Eligible	25
HE-MPC-12101	Homewood Historic District	N/A	Minneapolis	Eligible	29
HE-MPC-7570	Finnish Apostolic Lutheran Church	1922 4th Avenue North	Minneapolis	Not Eligible	30
HE-MPC-8290	Wayman A.M.E. Church	1221 7th Avenue North	Minneapolis	Eligible	31
HE-MPC-8291	Abraham Lincoln Junior High School	2131 12th Avenue North	Minneapolis	Not Eligible	29
HE-MPC-10548	St. Anne's Catholic Church Complex	2300 Block 26th Avenue North	Minneapolis	Not Eligible	26
HE-MPC-8251	St. Anne's Catholic Church (See Section 6.27 for the evaluation of the complex)	2306 26th Avenue North	Minneapolis	Eligible	26
HE-MPC-1600	Edward Rappaport House	636 Elwood Avenue North	Minneapolis	Not Eligible	31
HE-MPC-8131	Dwyer Store	1930 Glenwood Avenue North	Minneapolis	Not Eligible	30
HE-MPC-7555	Hebrew Free School	1229 Logan Avenue North	Minneapolis	Not Eligible	29
HE-MPC-8211	Sharei Zedeck Synagogue	1119 Morgan Avenue North	Minneapolis	Eligible	29
HE-MPC-7553	Labor Lyceum	1800 Olson Memorial Highway	Minneapolis	Eligible	29

TABLE 5. PHASE II ARCHITECTURAL HISTORY PROPERTIES*

Inventory No.	Historic Property Name	Address	City	Recommended NRHP Status	Appendix B Map Number(s)
HE-MPC-12100	Willard Park Addition	N/A Penn Avenue North	Minneapolis	Not Eligible	28
HE-MPC-9013	Floyd B. Olson Memorial Statue	Penn Avenue North at Olson Memorial Highway	Minneapolis	Eligible	30
HE-MPC-7598	Homewood Presbyterian Church	2309 Plymouth Avenue North	Minneapolis	Contributing resource to the recommended eligible Homewood Historic District	29
HE-MPC-7571	I.L. Peretz Community Center	2418 Plymouth Avenue	Minneapolis	Not Eligible	29
HE-MPC-7612	Talmud Torah Hebrew School	1616 Queen Avenue North	Minneapolis	Eligible	28
HE-MPC-7544	Hermina Hartig House	2901 Vincent Avenue North	Minneapolis	Not Eligible	24
HE-MPC-8277	Pilgrim Heights Community Church	3120 Washburn Avenue North	Minneapolis	Not Eligible	24
HE-MPC-12102	West Broadway and Penn Avenue North Commercial Historic District	2027-2229 West Broadway	Minneapolis	Not Eligible	26
HE-MPC-6992	William A. King House	2050 West Broadway	Minneapolis	Not Eligible	26
HE-MPC-8034	Station 25 Minneapolis Fire Department / American Legion North Side Post No. 230	2229 West Broadway	Minneapolis	Not Eligible	26
HE-RBC-240	Chucker Dental Office	4614 41 1/2 Avenue North	Robbinsdale	Not Eligible	19
HE-RBC-018	George E. C. Smith House	3244 France Avenue North	Robbinsdale	Not Eligible	21

TABLE 5. PHASE II ARCHITECTURAL HISTORY PROPERTIES*

Inventory No.	Historic Property Name	Address	City	Recommended NRHP Status	Appendix B Map Number(s)
HE-RBC-286	Village of Robbinsdale Waterworks	4127 Hubbard Avenue North	Robbinsdale	Eligible	19
HE-RBC-1279	Victory Memorial Hospital / North Memorial Hospital Complex	3300 Oakdale Avenue North	Robbinsdale	Not Eligible	21, 23
HE-RBC-1280	Water Tower 2, Well 3 & Filtration Plant	3310 Oakdale Avenue North	Robbinsdale	Eligible	21, 23
HE-RBC-1281	Oakdale Medical Center	3366 Oakdale Avenue North	Robbinsdale	Not Eligible	21, 23
HE-RBC-795	Sacred Heart Catholic Church and School Complex	4087 West Broadway Avenue	Robbinsdale	Not Eligible	19
HE-RBC-1462	Sacred Heart Catholic Church (See Section 6.50 for the evaluation of the complex)	4087 West Broadway	Robbinsdale	Not Eligible	19

* This table does not include all of the associated resources within the historic district or complex boundaries. For a list of all properties associated with a historic district or complex, please see the specific property evaluations below.

6.1 NORTHERN STATES POWER COMPANY TRANSMISSION LINE, HE-TRL-001

Location: N/A, Minneapolis, Golden Valley, and Robbinsdale, Hennepin County, Minnesota, T29 R24 Section 17

Description: This approximately four mile long transmission line extends in a generally northwesterly direction, paralleling the Osseo Branch Line, St. Paul Minneapolis & Manitoba / Great Northern Railway (originally the Minneapolis & North Western Railroad Company, now the Burlington Northern Santa Fe Railway), within the railroad right-of-way, through Minneapolis, Golden Valley, and Robbinsdale (Figure 8; Appendix B Maps 21, 23, 25, 27, 29, 30). The transmission line begins at the Northern States Power Company (NSP) Aldrich Substation (HE-MPC-16424), located at 825 Currie Avenue North in Minneapolis, which is sited between Currie Avenue West, Interstate 94, the railroad corridor, and Colfax Avenue North. The Aldrich Substation is not located within the Bottineau APE. The transmission line terminates at a substation (HE-RBC-1264) located at 3333 Indiana Avenue North in

Robbinsdale (Table 6). The line is comprised of three transmission wires and support tower structures that are spaced at approximately 350 foot intervals. The towers are constructed of bolted angle iron and rest on concrete piers. They have four legs with angle iron lateral and cross braces. The towers are comprised of seven panels surmounted by gusset plates on all sides where the legs meet. Above the gusset plates is a steel truss. There is a ladder comprised of bolts on the northwest leg of the tower. The structures have two simple truss cross arms that support the wires using ceramic insulators. One cross arm is mounted just above the gusset plates and the other is near the top of the tower.

TABLE 6. RESOURCES ASSOCIATED WITH THE NSP TRANSMISSION LINE

Inventory No.	Property Name	Address	Date
HE-TRL-001	NSP Transmission Line	n/a	c. 1950
HE-RBC-1264	NSP Substation	3333 Indiana Avenue N	c. 1970

History: This transmission line is owned by NSP, a subsidiary of Xcel Energy. NSP first began in 1909 as the Washington County Light & Power Company. The company was founded by H.M. Byllesby and the Byllesby Management Company of Chicago (NSP 1999:23). In July of 1909, the company purchased the Stillwater Gas & Electric Company and in December of that year the company was renamed Consumers Power Company. To help fund the company, Byllesby organized a holding company in 1909 named the Northern States Power Company of Delaware. Over the next couple of year the Consumers Power Company acquired 16 regional utility systems in Minnesota, North Dakota, and South Dakota (NSP 1999:23).

In 1912, the company's purchase of the Minneapolis General Electric Company was one of their largest endeavors. In 1914, Consumers constructed a hydroelectric plant in Coon Rapids and purchased the Sioux Falls Light & Power Company (NSP 1999:24). In 1915, the corporate headquarters of Consumers Power Company moved from Chicago to Minneapolis and the company was renamed NSP (NSP 1999:25).

FIGURE 8. NORTHERN STATES POWER COMPANY TRANSMISSION LINE (HE-TRL-001), FACING SOUTHEAST

NSP and Wisconsin Power & Light (WP&L) were instrumental in bringing rural electrification to the upper Midwest. The two companies were charter members of the Rural Lines Committee of the National Electric Light Association, the industry's trade association (NSP 1999:32). Rural electrification across the United States was slow due to the fact that urban areas had to be electrified first, then the transmission and distribution systems for rural electrification had to be engineered, and then the utility companies had to obtain the right from the states to provide service. In 1923, NSP constructed the first two experimental rural electricity lines (known as farm lines) in the United States. The lines were known as the Renner Line and the Red Wing Line. Throughout the 1920s and 1930s, NSP continued to extend farm lines across the upper Midwest (NSP 1999:33).

NSP's growth reached its peak after World War II. Between 1940 and 1947, residential and rural electricity sales for NSP increased from 400 million kilowatt-hours to 700 million kilowatt-hours (NSP 1999:85). In order to meet the increased demand NSP implemented a large building program between 1947 and 1956 that more than doubled the company's generating and transmission capacity (NSP 1999:86). Today, NSP provides electricity and gas

to customers in Minnesota, Wisconsin, North Dakota, South Dakota, and the upper peninsula of Michigan.

FIGURE 9. NSP SUBSTATION (HE-RBC-1264), FACING SOUTH

The Aldrich Substation, where the transmission line begins, was installed by NSP in 1916, near the forefront of an aggressive growth campaign over the next decade (Roise et al., 2012). According to historical aerial photographs, this transmission line was in place by 1957. The transmission line cannot be conclusively seen on historical aerial photographs from 1947, so it was likely constructed between 1947 and 1957 when NSP doubled the company's generating and transmission capacity (DNR 2012).

The substation where the transmission line terminates in Robbinsdale was not built at the same time as the transmission line. In July of 1972, the City of Robbinsdale sold NSP five lots between 33rd and 34th Avenues and Halifax for the construction of the substation (Sun Post, 18 July 1972). According to historical aerial photographs, the substation at 3333 Indiana Avenue North was constructed prior to 1979 (DNR 2012). At its original construction the substation had many of the components now found on the site including the control building, disconnect switch, and one set of transformers and circuit breakers. A second set of transformers and circuit breakers were added to the site between 1979 and 2003 (Figure 9). According to the Hennepin County Assessor records the substation was constructed in 1999, which is not consistent with historical aerial photographs but may indicate the year in which these later features were constructed.

Significance: The NSP Aldrich Substation (HE-MPC-16424) was evaluated as part of the Southwest Transitway Project conducted by Hess Roise in 2012 and was recommended as not eligible (Roise et al. 2012). The NSP Transmission Line was built circa 1950 in response to the rapidly increasing electricity needs of the booming first ring suburbs of Minneapolis, including Golden Valley and Robbinsdale, due to increased residential, commercial, and industrial development in the post World War II era. Electricity demands after World War II increased across the United States and dozens of power companies built hundreds of additional facilities to serve these needs. Reflective of this broad national pattern, NSP implemented a large building program between 1947 and 1956 that more than doubled the company's generating and transmission capacity in order to meet the increased demand in the region it served, one of which included the construction of this line.

This transmission line was one of hundreds built across the United States in response to the increased demand for electricity after World War II. This transmission line does not appear to have been constructed to serve one particular industry or area in Minneapolis or its suburbs. Rather, it was one of many similar transmission lines built by NSP around the Twin Cities after World War II to meet the increased demand for electricity in rapidly growing areas of the metropolitan area. As such, this property does not readily appear to have contributed to significant broad patterns of history and does not have individual significance under NRHP Criterion A. In addition, the NSP Substation is less than 50 years of age and does not meet Criteria Consideration G as a property that has achieved significance within the last 50 years.

The transmission line is located within the right-of-way of the Osseo Branch, St. Paul Minneapolis & Manitoba / Great Northern Railway Corridor Historic District. The railroad corridor has statewide significance for listing in the NRHP under Criterion A, within the statewide context *Railroads and Agricultural Development, 1870-1940*, for the role it played in the development of Minnesota. The railroad is significant within the areas of transportation, commerce, and agriculture. The period of significance for this line begins when construction began on the line in 1881, and concludes in 1970, when the Great Northern Railway merged with several other railroads to form the Burlington Northern Railroad. The transmission line was constructed within the railroad's period of significance; however it has no association with the railroad or its areas of significance.

Integrity: This transmission line retains good integrity of setting, feeling, location, and association. Some of the transmission line materials have likely been upgraded over time with in-kind replacement materials. The transmission line also appears to retain good integrity of materials, design, and workmanship. Overall, the property retains good integrity.

Recommendation: Individually, the NSP Transmission Line is recommended as not eligible for listing in the NRHP due to a lack of historical significance. Additionally, the NSP Transmission Line is recommended as a non-contributing resource to the eligible Osseo Branch, St. Paul Minneapolis & Manitoba / Great Northern Railway Corridor Historic District because it has no association with the railroad or the railroad's areas of significance such as transportation, commerce, and agriculture.

6.2 BROOKLYN-CRYSTAL CEMETERY, HE-BPC-083

Location: 72XX West Broadway Avenue North, Brooklyn Park, Hennepin County, Minnesota, T119 R21 Section 29

Description: The Brooklyn-Crystal Cemetery is located on a relatively flat, rectangular-shaped parcel of land on the east side of West Broadway Avenue North, just south of 74th Avenue North (Figures 10-11; Appendix B Map 12). Deciduous and coniferous trees and bushes are planted along the perimeter of the cemetery and randomly planted throughout the cemetery. The cemetery has a centrally-located, paved driveway that extends along an east-west alignment through the cemetery. The drive is accessed from West Broadway via a gate on the west end of the cemetery and extends in an eastward direction to a circular drive with a center island that is located near the east end of the site. The drive is lined with mature cedar trees. A granite plaque in front of the circular drive in the cemetery says the pioneers originated this cemetery on November 20, 1863. There are approximately 800 markers in the cemetery, which are arranged in rows and columns on either side of the drive. The oldest markers are upright limestone tablets while later ones consist of granite and marble plaques, upright markers, slants, urns, and obelisks.

A prefabricated storage shed is located in the northeast corner of the property. The building is faced in wood siding and has a gambrel roof that is covered with asphalt shingles. A working pump is found within the circle drive.

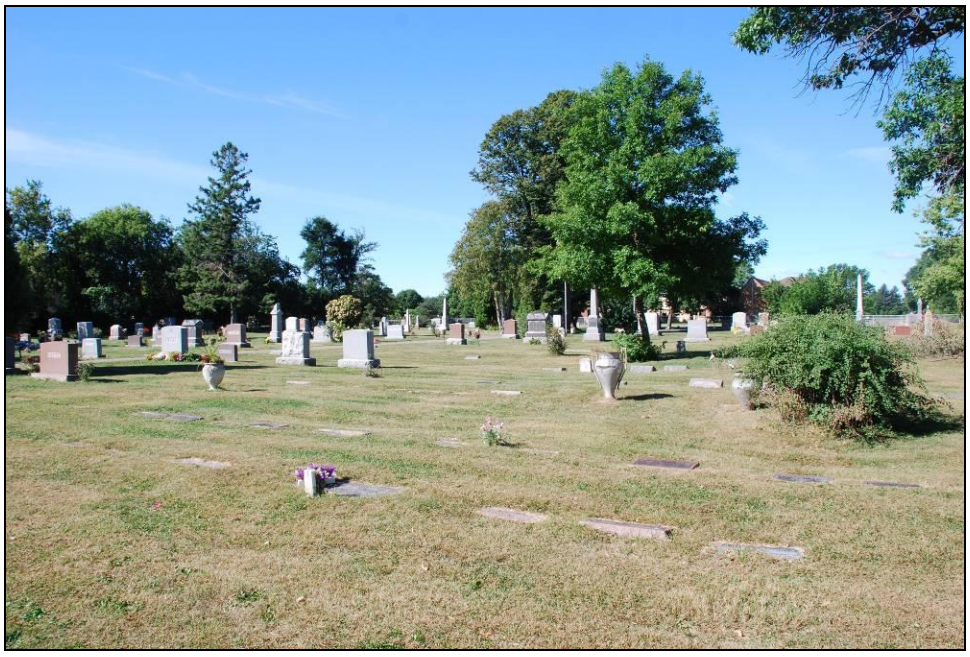


FIGURE 10. BROOKLYN-CRYSTAL CEMETERY (HE-BPC-083), FACING SOUTHWEST

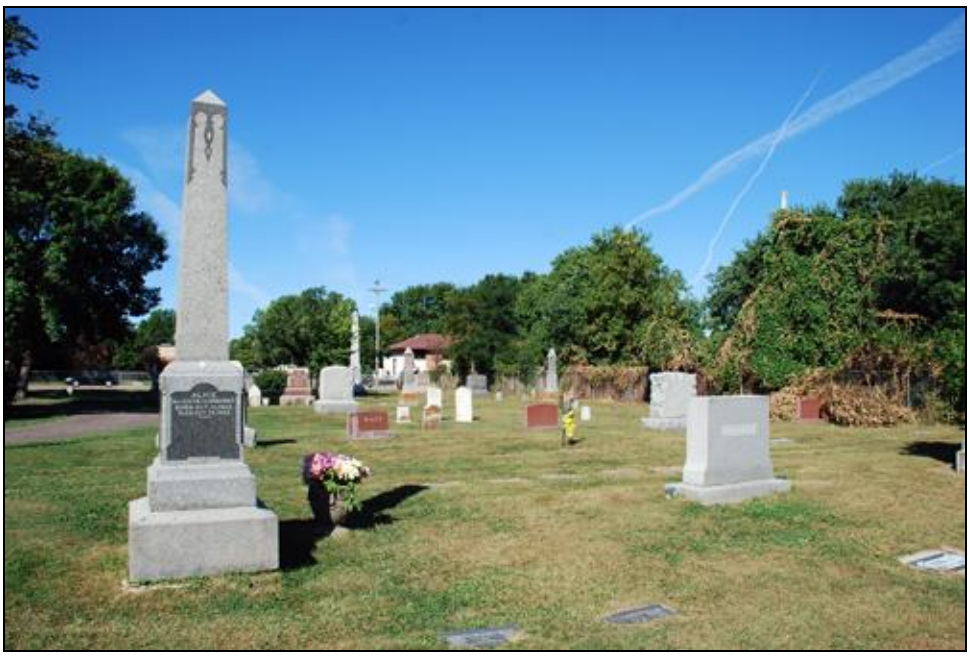


FIGURE 11. BROOKLYN-CRYSTAL CEMETERY (HE-BPC-083), FACING WEST

History: "In the early years of the Civil War, the pioneers living on the fertile stretch of land north of Minneapolis reaching westward from the Mississippi across the old Osseo Territorial Road toward Bass Lake felt keenly the necessity of providing a suitable resting place for their beloved ones who had passed from the vicissitudes of life to the Great Beyond" (Brooklyn-Crystal Lake Cemetery Association 1936:3). Therefore, on November 20, 1863, the citizens of Brooklyn and Crystal Lake townships, which encompassed the present-day cities of Brooklyn Park, Brooklyn Center, Crystal, Robbinsdale and part of North Minneapolis, met at the District No. 27 School to take "into consideration the propriety of forming an Association for the purpose of a Cemetery and 'burriel' [sic] of the dead" (Brooklyn-Crystal Lake Cemetery Association 1936:3). After various meetings, the Brooklyn and Crystal Lake Cemetery Association was officially formed on December 11, 1863, and bylaws were adopted. The bylaws "provided that every person owning a lot was entitled to vote at any election, and that the proceeds arising from the sale of lots should be devoted to the payment of any debts incurred in the improvement and embellishment of the grounds and for no other purpose" (Brooklyn-Crystal Lake Cemetery Association 1936:3).

Initially, land for the cemetery was purchased from William G. Jaques, but it was soon discovered that the ground was too low for the purpose of a cemetery, and the land was sold. The present location of the cemetery was then purchased from Thomas P. Hill for 30 dollars. The tract consisted of "one acre of land, square in form, fenced on two sides, lying on the east side of the highway (present day West Broadway Avenue North), and occupying the southwest quarter of the Hill farm, which lay in the northeast quarter of the southwest quarter of Section 29, Township 119, Range 21" (Brooklyn-Crystal Cemetery Association 1936:3).

The first sale of lots in the cemetery was held on December 2, 1867 (Brooklyn-Crystal Cemetery Association 1936:4). The grounds were laid out in their present form and several

bodies were moved in from scattered locations. This was the official opening of the Brooklyn-Crystal Cemetery.

Two known cemeteries were established in Brooklyn Township prior to the opening of the Brooklyn-Crystal Cemetery. The St. Louis Catholic Church Cemetery opened in 1853 on the west side of the township in the area that would be encompassed by the town of Osseo. Osseo was incorporated in 1875 and the cemetery remains within Osseo's boundaries today. The St. Louis Catholic Church Cemetery is currently owned by St. Vincent De Paul Catholic Church and is known as the St. Vincent De Paul Cemetery (Hoisington 2001:171). The other cemetery in Brooklyn Township was Mound Cemetery. Mound Cemetery is located just southwest of Palmer Lake along present-day Shingle Creek Parkway, approximately 2.8 miles east of the Brooklyn-Crystal Cemetery. Although the cemetery was not officially incorporated until 1862, one year prior to the founding of the Brooklyn-Crystal Cemetery, the first burials within the cemetery occurred in 1855 (Dan Kantar, Cemetery Manager, Mound Cemetery, personal communication 2012). There are differences between Mound Cemetery and the Brooklyn-Crystal Cemetery. Mound Cemetery encompasses 14.85 acres and has over 5,000 burials, as compared to the 800 burials and approximately 1.5 acres of the Brooklyn-Crystal Cemetery (Dan Kantar, Cemetery Manager, Mound Cemetery, personal communication 2012; Brooklyn-Crystal Cemetery Association 1936:3). Like the Brooklyn-Crystal Cemetery, Mound does not appear to have undergone any substantial changes that would have altered the cemetery from its pioneer appearance. Both cemeteries feature tree-lined boundaries and have long, linear forms. Neither was planned or altered to a park-like setting which was popular for cemeteries in the romantic period of the late nineteenth-century.

Due to its early presence in Brooklyn and Crystal Lake townships, the Brooklyn-Crystal Cemetery became the final resting places of some of the pioneers of both Brooklyn and Crystal Lake townships, including members of the Thompson, Ward, Smith, Tessman, and Schreiber families. Anticipating future need for burial space, the cemetery expanded to its present size in 1896, when on September 1st of that year the Association acquired another half acre to the north of the first lot from Adolph A. Hartkopf (Brooklyn-Crystal Cemetery Association 1936:4).

By 1927, 60 years had passed since the opening of the cemetery. The original founders had passed away and most were laid to rest in the cemetery. The countryside of Brooklyn and Crystal Lake townships had "grown into a prosperous suburban community" (Brooklyn-Crystal Cemetery Association 1936:4). To ensure the long-term protection and care of the cemetery, to carefully guide new burials, and keep more accurate records of existing and new burials, a meeting was called with the owners of lots in the cemetery. From this meeting, on June 1, 1928, the Cemetery Association was officially incorporated and on April 25, 1929, a trust fund was established. Since that time, one-half of the amount received from the sale of each lot is placed into the fund and the fund is then used to pay for the care and maintenance of the cemetery (Brooklyn-Crystal Cemetery Association 1936:4).

Over 150 years have passed since the founding of the Brooklyn-Crystal Cemetery. Today, the cemetery is still operated under the jurisdiction of the Association and its governing

board. The board consists of a president, vice president, treasurer, secretary, and two trustees. Lots are still available for purchase in the cemetery (Brooklyn-Crystal Cemetery Association 2012).

Significance: The Brooklyn-Crystal Cemetery was established in 1863 and was the second pioneer cemetery founded in Brooklyn Township. Neither the Brooklyn-Crystal Cemetery nor the Mound Cemetery has ever had a religious affiliation. While the Brooklyn-Crystal Cemetery is the final resting place of many early pioneers and settlers of the township, this in itself does not make the cemetery unique; Mound Cemetery is also the burial site of many Brooklyn Township pioneers and settlers. Both cemeteries retain their historic appearance and have not been substantially altered. Today the Brooklyn-Crystal Cemetery is located in Brooklyn Park and Mound cemetery is located in Brooklyn Center; however when the cemeteries were founded both were within Brooklyn Township. The fact that Mound and Brooklyn-Crystal cemeteries are in different cities today is a matter of happenstance, and while the claim that the Brooklyn-Crystal Cemetery is the only historic cemetery in Brooklyn Park is technically true, the cemetery needs to be evaluated within the context and time period in which the cemetery was founded. Under this evaluation, the Brooklyn-Crystal Cemetery was not the first cemetery founded to serve the burial needs of the people in Brooklyn or Crystal townships. The cemetery was founded at a time when the township was just being settled and there was a need to have a final resting place for those who passed on. The circumstances that facilitated the founding of the Brooklyn-Crystal Cemetery are not unique to this cemetery itself, and are indeed the same factors that assisted the creation of Mound Cemetery. As a result the Brooklyn-Crystal Cemetery does not appear to have significance under NRHP Criterion A.

Integrity: As a pioneer cemetery, the Brooklyn-Crystal Cemetery retains good integrity of location, design, materials, workmanship, and association. While the setting of the cemetery has been encroached on by suburban development, the trees lining the perimeter of the cemetery reduce views of areas outside the cemetery, thus minimizing the impact of this development on the feeling of the cemetery from within the site. Overall, the cemetery retains good integrity.

Recommendation: Although the Brooklyn-Crystal Cemetery is one of the earliest cemeteries founded in Brooklyn Township and is one of the only surviving properties associated with many of the early settlers in the area, the Cemetery is not the first or the only cemetery within the township that claims this association. As such, the Brooklyn-Crystal Cemetery is not the singularly most important property to convey the historic connection to the pioneers and settlers within Brooklyn Township and therefore the cemetery is recommended as not eligible for listing in the NRHP due to a lack of historical significance.

6.3 AMELIA AND KARL HARTKOPF FARMHOUSE, HE-BPC-082

Location: 7308 West Broadway, Brooklyn Park, Hennepin County, Minnesota, T119 R21 Section 29

Description: This one-and-a-half-story Queen Anne style house, located at 7308 West Broadway in Brooklyn Park, Minnesota, is faced in vinyl siding and has an asphalt shingle hip roof with lower cross gable (Figure 12; Appendix B Map 12). There are projected two-story, rectangular bays on the primary and side elevations, set under lower cross gables. A hipped roof porch wraps around the west and south elevations. The porch features elaborate Eastlake detailing, including turned wood posts with decorative brackets and spindle work, and a pediment over the entrance. However, the lower portion of the porch (railing and skirt) has been covered with a circa 1920 concrete parge coat. A two-story, front-gabled addition is located on the rear elevation. Fenestration consists of a single-leaf door, and one-over-one, double-hung modern vinyl windows. Aside from the detailing on the porch, if other original detailing is intact, it has been covered by the vinyl siding.

A large, modern one-story garage is located east of the house. The garage is faced in vinyl siding and has a side gable roof that is covered with asphalt shingles.

History: Karl Hartkopf and his wife Amelia immigrated to the United States from Germany in 1862, and came to Brooklyn Township via St. Paul in 1865. They chose to settle in the area due to its proximity to Osseo, where Karl had family, and nearby Shingle Creek. The Hartkopf's originally farmed in Section 20, near what is now West Broadway Avenue. The Hartkopf's had 13 children; six of whom were sons who established farmsteads in the vicinity of their father's farm. According to Hennepin County property tax records, the house at 7308 West Broadway was constructed in 1880 (Hennepin County Assessor 2012). It is not presumed that this is Karl and Amelia Hartkopf's house, but rather the home of one of their children (it is also not the Henry or Baldwin Hartkopf House formerly at 7408 West Broadway, which burned down in the 1970s) (Zellie 2001:68).

According to a plat map from 1898, the parcel on which the extant house is located was part of a 39.30 acre tract of land owned by Henry O. Hartkopf. The atlas shows two houses on the property (Dahl n.d.). In 1900, there were four Hartkopf families that farmed along West Broadway and in close proximity to one another: Adolph Hartkopf, a native of Germany, and his Minnesota-born wife Henrietta; Henry Hartkopf and his wife Alma; Hugo Hartkopf and his wife Olga; and Charles Hartkopf (Zellie 2001:68). A 1914 plat map shows that Henry Hartkopf still owned the 39.30 acre parcel and both houses were still on the property (Brooklyn Historical Society 1914).

FIGURE 12. HARTKOPF FARMHOUSE (HE-BPC-082), FACING NORTHEAST

According to historical aerial photographs, in 1937, this property was comprised of the house, an outbuilding in the location of the current garage, a barn, and two other outbuildings. In 1957, the property consisted of the house, the barn, the two outbuildings, and possibly a third in the location of the current garage; however, this area is obscured by tree cover. By the 1960s, aerials show that suburban residential development had begun to encroach on the farmland and the house. The 1971 aerial shows the house and current garage, and shows that the outbuildings have been demolished (University of Minnesota 2012a). In 1989, the property, which by that time had been reduced in size to 0.38 acres, was acquired by Lynne M. Ideson and Alison B. Ideson, who still own the house (Hennepin County Assessor 2012).

When Karl and Amelia Hartkopf moved to Brooklyn Park, they settled in an area that was predominantly agricultural. The sandy soil of the area was conducive to growing potatoes, and a majority of farmers grew potato crops (Hoisington 2001:361,193-195). Potatoes became a major cash crop in Minnesota beginning in the late 1800s after the diversification of farming, and the amount of potatoes grown in Minnesota continued to increase into the twentieth century. Potatoes were grown in three primary regions; the Twin Cities region; the Red River Valley; and north central Minnesota, located between the Twin Cities and Red River valley regions. Today, potatoes are grown in northern, central, and southeastern counties (Granger and Kelly 2005:9.1, 9.12-13). The concentration of potato farms around Osseo, Minnesota made the area the potato-marketing center of Hennepin County. Potato crops were transported to Osseo for shipment around the country on the St. Paul, Minneapolis, and Manitoba Railroad, later Great Northern, which reached Osseo in 1881 (Hoisington 2001:193-195).

As the population grew in the mid-twentieth century, housing development began to slowly encroach upon the agricultural land in Brooklyn Park and farmers began to sell their land (Hoisington 2001:193-195). Despite increasing development, agriculture still had a presence in Brooklyn Park well into the late twentieth century. As late as 1979, nearly forty percent of land in Brooklyn Park was still used for agriculture (Hoisington 2001:193-195). This was because when Brooklyn Park incorporated it was decided to establish an urban reserve north of 85th Avenue North and thus focus all development south of this boundary. It was not until 1986, when the urban reserve located north of 85th Avenue North was opened to development, that the remainder of Brooklyn Park began seeing development. This area still remains largely agricultural today (Van Erem et al. 2009:18).

Several generations of Hartkopf Families have resided in Brooklyn Park since Karl and Amelia arrived in 1865. The family never owned significant portions of land, but are known throughout Brooklyn Park mainly because of their large extended family size. Perhaps the most famous of the Hartkopf clan is Baldwin Hartkopf, son of Henry Hartkopf and grandson of Karl Hartkopf. Baldwin was elected the first mayor of Brooklyn Park when it was finally incorporated as a village in 1954. Hartkopf Park in Brooklyn Park is named after Baldwin. Baldwin, however, did not live in the house at 7308 West Broadway but in the house at 7408 West Broadway which was burned in the 1970s.

Significance: The Amelia and Karl Hartkopf Farmhouse was previously identified as having significance for its association with an early Brooklyn Township family within the Brooklyn Park historical context *Agricultural Settlement and Community Development* (Zellie 2001). Indeed, the Hartkopf family has a long history in Brooklyn Park, arriving in 1865. Though several generations of Hartkopf's established farms in the area, the family itself has not made a significant contribution to the history and development of the city that would distinguish the family from other early settlers. The role that the Hartkopf family played in the development and growth of the area is not well documented, other than that they were an early family who stayed and farmed in the area. These facts however, do not meet the level of significance required by Criterion A. For this reason, the house is does not appear to possess sufficient significance to be eligible for listing in the NRHP under Criterion A for its association with the Hartkopf family. In addition, while the porch on the house has some very fine Eastlake detailing, given the replacement siding and windows, the house does not appear to have sufficient integrity of design to convey any significance under Criterion C in the area of architecture.

Integrity: The Amelia and Karl Hartkopf Farmhouse maintains its integrity of location, however its integrity of setting has been compromised by the reduction in size of the property from over 30 acres to less than a third of an acre. Additionally, the loss of the historic outbuilding, the alterations to the house, and the suburban development around the house dating from the second half of the twentieth century, has compromised the integrity of association and feeling. In terms of design, materials, and workmanship, the integrity of the house has been compromised by the replacement siding, although it is consistent with the lap pattern commonly found on Queen Anne Houses, and by replacement windows. Although the windows are the same style of the originals, they are smaller than the originals and of different materials, thus compromising the overall feeling of a Queen Anne house. A

rear addition also compromises the integrity of the house. Therefore, the house has poor integrity of design, materials, and workmanship. Overall, the property has poor integrity.

Recommendation: The Amelia and Karl Hartkopf Farmhouse is recommended as not eligible for listing in the NRHP due to a lack of historical significance and a loss of integrity. Under Criterion A, in the areas of agriculture, settlement, and community planning and development, the property does not have sufficient significance in order to meet NRHP guidelines and under Criterion C, the house does not retain sufficient integrity to convey any architectural significance.

6.4 CRYSTAL AIRPORT, HE-CRC-112

Location: 5800 Crystal Airport Road, Crystal, Hennepin County, Minnesota, T118 R21 Section 4

Description: The Crystal Airport is located on an irregularly shaped parcel of land that straddles the borders between the cities of Crystal, Brooklyn Park, and Brooklyn Center (Figures 13-21; Appendix B Map 15). The physical property address is 5800 Crystal Airport Road, Crystal. The entire airport is surrounded by a six-foot tall chain-link fence with barbed wire at the top. Nine structures within the Crystal Airport are located in the project APE (Table 7).

TABLE 7. HANGARS AT THE CRYSTAL AIRPORT THAT ARE LOCATED IN THE APE

Inventory No.	Property Name	Address	Date
HE-CRC-727	Hangar No. 1	5800 Crystal Airport Road	Post-1971
HE-CRC-728	Hangar No. 2	5800 Crystal Airport Road	Post-1971
HE-CRC-729	Hangar No. 3 / Helicopter Hangar	5800 Crystal Airport Road	c. 1967, c. 1971
HE-CRC-730	Hangar No. 4	5800 Crystal Airport Road	c. 1965
HE-CRC-731	Hangar No. 5	5800 Crystal Airport Road	c. 1965
HE-CRC-732	Hangar No. 6	5800 Crystal Airport Road	c. 1967
HE-CRC-733	Hangar No. 7	5800 Crystal Airport Road	c. 1967
HE-CRC-734	Hangar No. 8	5800 Crystal Airport Road	c. 1971
HE-CRC-735	Hangar No. 9	5800 Crystal Airport Road	c. 1960

The airport currently has three paved and one turf runway and two non-precision instrument approaches; the most runways of any Metropolitan Airport Commission (MAC) reliever airport. Two of the paved runways extend from northwest to southeast across the site while the remaining runways extend in a northeast to southwest pattern across the site, intersecting with the other runways near the center of the site in a t-shaped pattern. Runway 14L-32R is 3,263 feet by 75 feet; Runway 14R-32L is 3,266 feet by 75 feet; and Runway 6L-24R is 2,499 feet by 75 feet. The turf runway, Runway 6R-24L, is 2,122 feet by 150 feet; this runway is closed during the winter months. Taxiways parallel the runways. A fixed-base operator is on site, as is a Federal Aviation Administration (FAA) operated air traffic control tower which operates daily (MAC 2012).

The Crystal Airport MAC equipment building and control tower are located on the south side of the site, near the intersection of the runways, at the foot of Crystal Airport Road. The one-story equipment building is constructed of concrete block. It has a flat roof, overhead garage doors, and a glass curtain wall facing the runway. The attached control tower is five-stories in height and is faced with enameled metal panels. The first through third stories are rectangular in plan with one-over-one windows arranged in vertical columns. The fourth floor is stepped back. The fifth floor is faced in glass that is canted outward at the top. This level is surrounded by a cantilevered balcony.

A large number of hangars are located around the perimeter of runways and the site. The hangars come in a variety of forms and sizes, but are predominantly long rectangular multi-unit hangars and single-unit private hangars. Exterior materials for the hangars include corrugated metal, ribbed metal, concrete block, and fiberboard. Hangars can be found with shed roofs, gable roofs, and arched roofs. A Quonset style hangar is also found on the site.

A road turns north off of 58th Avenue North and leads to the control tower at gate A2. Gate A1 is also accessed by this road. Two sections of hangars are located on either side of this road on the south end of the airport. The section east of this road consists of four hangar lanes and five rows of hangars. The hangar rows consist of both continuous and individual hangars. Three of the hangar rows run southwest to the northeast while the easternmost lane runs from the southeast to the northwest. The hangars come in a variety of forms and sizes. Exterior materials for the hangars include corrugated metal, ribbed metal, and concrete block. Hangars can be found with flat roofs and gable roofs and have single-leaf and overhead doors. Two hangars have arched roofs and one hangar is a Quonset shaped. The east arch hanger houses the Maxwell Aircraft Services Inc. Power lines are found at the west edge of this section and between the two eastern most hangar lanes. The east portion of this section is accessed by gate A3.

The section west of the road that leads to gate A2 on the south end of the airport consists of nine hangar lanes which has eight rows of hangars. One row has one hangar building and a tie-down area. The rows run in a northwest to southeast direction. The hangar rows consist of both continuous and individual hangars, mostly individual in this section of the airport. The hangars come in a variety of forms and sizes. Exterior materials for the hangars include corrugated metal, ribbed metal, and concrete block. Hangars can be found with flat roofs, and gable roofs, and have single-leaf and over-head doors. One hangar in the fourth hangar row from the west has an arched roof and appears to be older than the surrounding hangars.

West of the hangars is a flight school. The concrete block flight school building has one and two-story sections, both with flat roofs. The entrance bay on the one-story section is faced with brick and has a flat awning with metal supporting over the entrance. At the rear of the two-story section there is a vertical bi-fold door. A gas-pump is also located at the west end of this section. The gas-pump and school are located at Gate A.

The western section of the airport on Airport Road south of 60th Avenue consists of four hanger lanes which have four rows of hangars. Helicopter Flight, Inc. is located at 5930 on

the western edge of this section. The school consists of two two-story buildings one of concrete block with a flat roof, a large overhead door, and one-story sing wing, and one of corrugated metal with a gable roof. The other hangar rows come in a variety of forms and sizes. Exterior materials for the hangars include corrugated metal, ribbed metal, and concrete block. Hangars can be found with gable roofs. These hangars all appear to be new to the airports. The hangar lanes run in a northwest to southeast direction. This section of the airport is accessed by Gate B2.

The northwest section of the airport, along Douglas Avenue, consists of six hangar lanes which have five rows of hangars. A single individual hangar is located at the north of the section. The other hanger rows consist of individual and continuous hangars. The hangars come in a variety of forms and sizes. Exterior materials for the hangars include corrugated metal, and ribbed metal. Hangars can be found with gable roofs and single-leaf and vertical bi-fold doors. South of the hangars is the Crystal Shamrock building. This circa 1960 Contemporary style building is faced with stucco and has multiple shed roofs. The building has a row of clerestory windows on the west elevation. Other fenestration includes fixed windows, storefront windows, and a single-leaf glass and metal door covered by a flat roof. A stucco tower with a Shamrock is located on the south elevation.

At the north end of the airport there are two sections of hangars. One section of hangars runs in a southwest to northeast direction. This section of hangars consists of five hangar lanes which have five rows of hangars. The hanger rows consist of individual and continuous hangars. The hangars come in a variety of forms and sizes. Exterior materials for the hangars include corrugated metal, and ribbed metal. Hangars can be found with gable roofs and vertical bi-fold doors. The other section of hangars at the north end of the airport consists of six hangar lanes which have three rows of hangars and one tie-down with one individual hangar. The hangars in this area are continuous. The hangars are all corrugated metal and have metal gable roofs. The hangars have vertical bi-fold doors.

The eastern section of the airport consists of 13 hangar lanes which have 14 rows of hangars. The hangar rows run in an east-west orientation. The hangars in the section of the airport are both individual and continuous. The hangars come in a variety of forms and sizes. Exterior materials for the hangars include corrugated metal, ribbed metal, and concrete block. Hangars can be found with flat roofs, and gable roofs. One individual hangar has an arched roof. This hangar may be a service building, but it cannot be determined in the field. The hangars have single-leaf and overhead doors.

Two metal towers with metal platforms above are located to the east of the hangars. The towers have seven lateral braces with cross braces in-between. A one-story concrete block structure with a flat roof is located to the east of the towers. The structure and towers are surrounded by a six-foot chain-link fence. Power lines with wood posts runs through this section of the airport. An access road running from Gate D runs along the east end of the hangar lanes. The southernmost section of the airport is accessed by Gate D. This area of the airport is an open field at the ends of the runways that extend from the northwest to the southeast. The eastern most section of the airport is an open park with mature deciduous

trees and a baseball field that are outside the airport fence. Power lines also run through this section of the parcel.

FIGURE 13. HANGARS ON CRYSTAL AIRPORT ROAD AT THE CRYSTAL AIRPORT (HE-CRC-112), FACING NORTHEAST

FIGURE 14. HANGARS ON CRYSTAL AIRPORT ROAD AT THE CRYSTAL AIRPORT (HE-CRC-112), FACING SOUTHEAST

FIGURE 15. CONTROL TOWER, CRYSTAL AIRPORT (HE-CRC-112), FACING SOUTHEAST

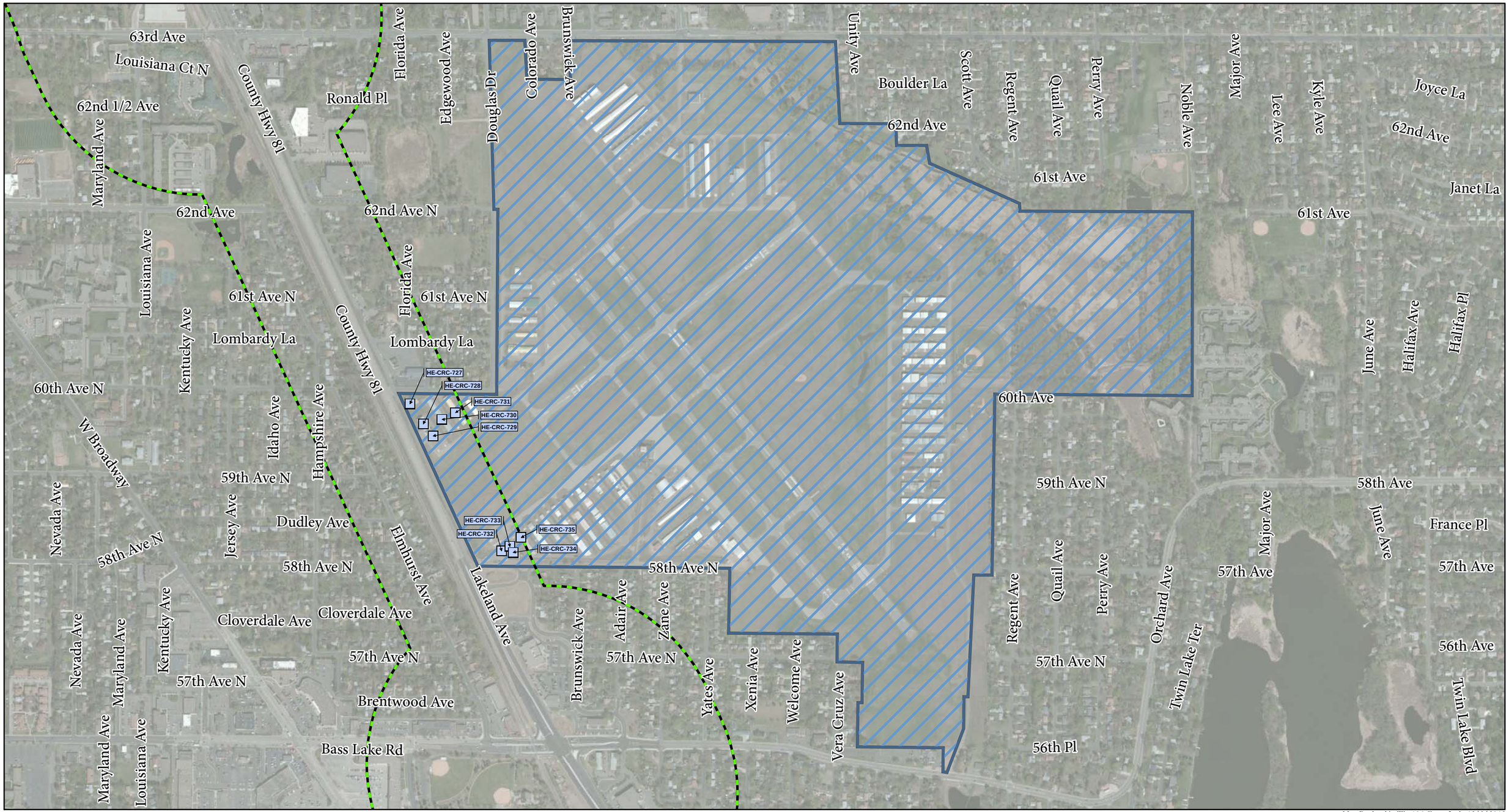
FIGURE 16. HANGARS IN THE 60TH STREET AREA OF THE CRYSTAL AIRPORT (HE-CRC-112), FACING SOUTHEAST

FIGURE 17. HANGARS IN THE DOUGLAS DRIVE AREA OF THE CRYSTAL AIRPORT (HE-CRC-112), FACING NORTHEAST

FIGURE 18. HANGARS ON THE EAST SIDE OF THE CRYSTAL AIRPORT (HE-CRC-112), FACING NORTHWEST

FIGURE 19. HANGARS ON THE EAST SIDE OF THE CRYSTAL AIRPORT (HE-CRC-112), FACING SOUTHWEST

FIGURE 20. CRYSTAL AIRPORT IN 1952 (HE-CRC-112), FACING SOUTHEAST (NORTON & PEEL: NP251930)



Source: Hennepin County; MN SHPO; The 106 Group Ltd.

Map Produced by The 106 Group Ltd 12/3/2012

Bottineau Transitway
Phase I and II Architectural History Survey
Hennepin County, Minnesota

Crystal Airport Complex

0 200 400 Meters

0 675 1,350 Feet

1:8,379

- Architectural History Area of Potential Effect
- Recommended Not Eligible Complex
- Inventoried Structure

N

Figure 21

History: *Minnesota Aviation History*

Although attempts at flight had been made to varying degrees in Minnesota as early as 1908, the first organized flying event in the state was a four day air show at the state fairgrounds in June of 1910 (Allard and Sandvick 1993:12). The show featured several famous auto racers and aviators including Glenn Curtiss, who is considered a pioneer in American aviation (having been the first American other than the Wright Brothers to fly) and the "Father of Naval Aviation" (Glenn H. Curtiss Museum 2007). Curtiss was the first to fly an airplane in the state of Minnesota. He took off from the inner racetrack and flew about one-half-mile before strong gusts forced him to land. Although he never left the infield and the machine was damaged during the landing, the crowd of 18,000 was in awe. While the other aviators continued to have difficulties due to challenging weather conditions in the first three days of the event, Curtiss performed several flights and continued to amaze the crowd. Finally, on the last day of the event, the other aviators performed successful, albeit short, flights. The event brought in 50,000 spectators and the age of aviation in Minnesota had begun (Allard and Sandvick 1993:12).

In 1917, the Minneapolis Aero Club was formed. One of the first orders of business for the club was to establish a flying field and, after club director Earle Brown volunteered his 580-acre farm in Brooklyn Park, the Twin Cities had its first "definable airport" (Sandvick 1984:4). The field remained informal, however, with only a few hangars and landing strips. During this same time, headlines of the aerial combat of World War I kept the attention of Americans and continued to add to their fascination with aviation.

Most early-organized airports in Minnesota were clustered around the Twin Cities (Sandvick 1984:146). By 1919, in addition to the Earle Brown field, two other local airfields were in existence in the Twin Cities metro area: the Curtiss-Northwest airfield in St. Paul and an unnamed field in Fridley. At this same time, the Minneapolis Aero Club had outgrown the Earle Brown field and wanted to take over a defunct racetrack near Fort Snelling. With the approval of the Minneapolis Civic and Commercial Association on December 19, 1919 the Aero Club took over the old racetrack (Sandvick 1984:4). In April of 1920, two events occurred: the United States Congress agreed to provide funds for an airmail route between the Twin Cities and Chicago, and the United States Militia Bureau agreed to equip an air guard unit in the Twin Cities (Sandvick 1984:5). Both offers were contingent on the provision of a proper hangar and landing field. With the help of $30,000 from Twin Cities' businessmen and state funding in 1921, both offers were realized. The former racetrack became known as both "Speedway Field" and "Twin Cities Airport", but was officially named "Wold-Chamberlain Field-Twin Cities Airport" in 1923 (Sandvick 1984:5). This airport site remains the location of Minnesota's primary airport, the Minneapolis-St. Paul International Airport (Sandvick 1984:4-5).

The late-1920s saw the establishment of other local airfields such as: Robbinsdale, Oxboro (Bloomington), Nicollet, Cedar, and Pierce (Anoka). Outstate airfields began developing as well during this time, especially with assistance from the WPA. By 1926, St. Paul desired an airport that would be closer to its business district, and in November of that year, the city established what would become Holman Field. A great amount of competition between the airports of Minneapolis (Wold-Chamberlain) and St. Paul (Holman Field) began developing

in the early 1930s. In response, Wold-Chamberlain airport continued to grow and expand, and achieved status as a major airport when it was designated a Class A-1-A airport by the Department of Commerce in January of 1932 (Allard and Sandvick 1993:127). Northwest Airways (later Northwest Airlines [Northwest]) had its start in St. Paul and built a hangar at Holman in 1930. But, after a dispute between the City and the airline, Northwest moved the majority of its operations to Wold-Chamberlain.

The State Legislature found that competition was an expensive way of developing airport facilities in the state, and concerns that devoting limited resources to two airports would not lead to the growth of the Twin Cities as a transportation center grew. Representatives from both cities met, deciding that it would be best to make Wold-Chamberlain a Union Twin Cities Airport (Sandvick 1984:9). The unification was not realized, however, until July 6, 1943. In April 1943, the Legislature passed a bill creating the Minneapolis-St. Paul MAC, which had "sweeping powers to promote air navigation, insure Minnesota's participation in national and international programs of air commerce, develop the Twin Cites as an air transportation center, and cooperate with federal and state aviation agencies" (Sandvick 1984: 12-13). The MAC, which was to serve as a public corporation to oversee air transportation and commerce in the seven county metro region (MAC 2009). The MAC was specifically charged with "providing and promoting safe, convenient, environmentally sound, cost-competitive aviation services" (MAC 2009). After its creation, the MAC took control of both the Wold-Chamberlain and Holman Fields, as well as control of all airport development within a 25-mile radius of each city hall (this was expanded to 35 miles in 1969). By 1974, the MAC had jurisdiction over the seven-county metropolitan area.

One of the first tasks charged to the MAC was to determine the long-range airport needs of the area. Upon completion of the study, the MAC recommended that Wold-Chamberlain Field should become the major terminal for the metro area (Allard and Sandvick 1993:251). This realization did not occur, however, until 42 months after the MAC acquired the field (Allard and Sandvick 1993:251). Wold-Chamberlain Field officially became Minneapolis-St. Paul International Airport (MSP) in 1948 with the arrival of international service (MAC 2009). Ten years later, ground was broken for the Lindbergh Terminal with its completion occurring in 1962 (MAC 2009).

Air traffic has continued to increase in Minnesota throughout the last decades. Today, the MAC is the third largest aviation system in the nation. It operates Minneapolis-St. Paul International (MSP) as the primary commercial airport in the state. MSP accommodated more than 450,000 take-offs and landings and served 34 million passengers in 2008 alone (MAC 2009).

Additionally, the MAC operates six smaller reliever airports, including the Crystal Airport, within the seven-county metropolitan area to cater to general aviation. Reliever airports are known as such because they help relieve congestion at MSP. More than half of all registered aircraft in Minnesota are based at the MAC's reliever airports. By providing an alternative to MSP for private and corporate flights, the reliever airports increase the safety and efficiency of the entire airport system. Together, the reliever airports accommodate more than 400,000 aircraft operations per year. More than 1,600 aircraft are based at the airports, from antique

and experimental aircraft, to modern propeller models, to the latest in corporate jet technology.

The reliever airport system also supports more than 2,200 full time jobs in the area and generates more than $250 million in annual economic activity. At the same time, the airports address a variety of aviation needs, such as flight training, recreational flying, private business travel, military operations, and emergency medical transportation. The six reliever airports, Anoka County-Blaine, Flying Cloud, and St. Paul Downtown have a strong corporate aviation base, while Airlake, Crystal, and Lake Elmo cater to more recreational and small business aviation needs. Each airport is unique, but all provide valuable resources for the metropolitan community, encouraging growth in commerce and jobs, providing green space and recreational opportunities, and boosting the area economy (MAC 2012).

The system of separating traffic between general and commercial aviation has helped to make the Twin Cities airport system one of the safest anywhere and has been adopted as a model for airport administration throughout the country (Sandvick 1984:9-16).

Airplane Hangars

Corresponding with the increased interest in aviation after World War II, there was an increase in the number of individuals who owned private aircraft. Because there were many differences between private and commercial aviation, most post-World War II airport planners agreed that the two should have separate facilities (Greacon 1952:484). Private hangars soon emerged and served as storage space for airplanes as well as maintenance facilities and social gathering space for their owners. Although they all served the same function, there were various configurations and types of airplane hangars. One type of facility commonly used for the storage of personal aircraft in the post-World War II era was the large, open hangar. The large hangar, while offering protection to the aircraft, had many disadvantages. Typically, they were expensive to construct as they required long span roof trusses in their construction and as a result, rents would have to account for the expense or profits would be reduced (Woerner 1946:44). Another disadvantage was the potential damage to the aircraft. In large hangars, personal aircraft often had to be moved around and rearranged to allow for the removal of a particular plane. In the process, the planes could sustain minor damage. Large hangars also had a disadvantage with regard to fire protection. If the planes were separated by fireproof partitions there was a much lesser chance of widespread damage, and large, open hangars did not offer that protection.

Another type of aircraft storage facility that was commonly used was the T-shaped stall. The value of the T-shaped hangars for personal aircraft storage was widely recognized by aviation engineers as early as the mid-1940s (Woerner 1946:44). The T-shaped stall was cheaper to construct and allowed for greater spatial efficiency, privacy, and protection from damage. T-shaped stalls could be arranged in several different layouts, some of which included: a single stall; a four-unit, square stall in which an entrance was located on each elevation; or a multiunit, rectangular structure.

The most common and practical arrangement of multi-unit hangars in the 1940s was in a long, rectangular building divided into a number of individual units by using alternating T-

shaped stalls (Woerner 1946:45). In this configuration, each hangar had a private entrance with doors located on opposite elevations of the building. Often, these rectangular hangars were arranged in rows with a shared lane, or taxiway, between them. There were several commonalities with regard to the layout and design of post-World War II hangars. Hangars were commonly located away from main commercial operations and were served by aprons and shared taxiways. They were often arranged in rows, either at right angles or parallel to the main taxiway (Glidden et al. 1946:228). When arranged in parallel rows, the recommended distance between them, in order to allow for safe passage as well as to provide space to wash or service the planes, was recommended at a minimum of 150 feet (Glidden et al. 1946:228).

Hangars were constructed using simple procedures and fireproof materials such as concrete, concrete blocks, or steel with fireproof partitions in multi-unit buildings. Hangar floors were hard surfaces, typically concrete or packed-earth, and sloped to allow for runoff. A low-cost, timber rafter system using prefabricated trusses was considered satisfactory for the roof of the hangar (Woerner 1946:96). Electricity in private hangars was considered essential, while water, sewer, and heating were seen as desirable, but not necessary. Built-in workbenches and cabinets were also common in the personal hangar.

The hangar door was recommended to be 4 feet wider than the wingspan of the plane, with a typical dimension of approximately 42 feet in width (Glidden et al. 1946:229). The typical height of the hangar door ranged between 10 and 12 feet. There were three main types of hangar doors that were used on private hangars in the post-World War II era. One type was the sliding, multi-leaf door. The door contained steel rollers on the bottom that ran along a steel track in the floor. The three main faults of this type of door were: they were very heavy and could be difficult for one person to operate; in colder climates, the bottom track could easily become clogged with ice and snow; and they required a great deal of space- either taking up floor space with their depth or requiring space on the sides of the hangar (Byrne 1939:49). The second type of hangar door is the canopy door. The canopy door consisted of two different types- the balanced and the cantilever. The balanced door is not attached to the building and is suspended at its center with counterweighing uniform throughout its movement (Byrne 1939:49). The cantilever door is connected to the building with a hinge at its top; it swings out and upward when opening (Byrne 1939:49). The cantilever door puts more stress on the building and wind vibration is also increased. The last type of door used in hangars is the bi-fold door. The bi-fold door simply bends in half horizontally when opened.

Crystal Airport

The predecessor to the Crystal Airport was the Robbinsdale Airport. The airport at Robbinsdale, although very small, was one of the most active airports in the state in the early 1940s. The owner/operator of the field, State Flying Service, with the cooperation of the Commission of Aeronautics, urged the MAC to solve the airport problem (size and congestion) in the Robbinsdale and Crystal areas. Having been given jurisdiction over airports within the metropolitan area and also been given the ability to license airports by the Legislature in 1943, the MAC thus was responsible for the relocation of the Robbinsdale Airport (Minnesota Historical Society n.d.). The MAC focused on the site called North

Crystal, which was in fact north of the City of Crystal. States Flying Service, being impatient to solve its airport problem however, acquired land in the northeast area of Crystal within a few miles of the contemplated MAC site. The MAC, being unable to quickly implement its own program in 1946, did not object to the State Aeronautics granting a license to States Flying Service for the construction of a privately owned public use airport in that location. Thus, on April 14, 1947, when the MAC authorized a public hearing, both sites North and South Crystal had to be considered, and on June 9, 1947, on a motion by Commissioner Humphrey, the MAC moved to acquire the south Crystal site (Minnesota Historical Society n.d.).

Named after the city in which it is located, Crystal Airport also sits adjacent to Brooklyn Park and Brooklyn Center. The airport was constructed in 1947, by the authorization of the MAC, to replace the aging, increasingly hazardous, and hemmed-in Robbinsdale Airport, which had been in service since the 1920s. The Crystal Airport was one of three airports acquired by the MAC in 1947 for the purpose of providing relief to Wold-Chamberlain Field. It was intended to serve commercial and pleasure purposes of privately owned airplanes and would include services such as flying instruction, charter services, and hangar and shop facilities. At the time of construction, some of the buildings from the Robbinsdale Airport were considered for movement to the new location. New utility buildings containing a shop and office were to be built for the Crystal Airport (Letter to the Commissioner of Aeronautics of Minnesota and Minneapolis-St. Paul Metropolitan Airports Commission, 27 May 1946).

When it opened in 1947, the Crystal Airport had a very different appearance than it has today. At that time, there was one paved runway (Runway 14L-32R), which ran in a northwest to southeast direction, a taxiway, a terminal building, and a smattering of hangars located in the triangular section of land south of the terminal, at 45 degree angles to Crystal Airport Road. By 1956, additional hangars were constructed in the area south of the terminal. According to historical aerial photographs, turf landing strips running parallel and perpendicular to the paved runway were present (Minnesota Historical Aerial Photographs Online 1956). This pattern of growth continued into the 1960s. In 1960, the hangar area south of the terminal was fully developed and hangars began appearing on the west side of the airport along Douglas Drive North (Minnesota Historical Aerial Photographs Online 1960). A second paved runway (Runway 06L-24R), perpendicular to the original runway and running in a northeast to southwest direction, appears on aerials from 1967. Also, the 1967 aerial indicates that the hangar areas west of the airport were nearly completely developed and a third hangar area, this one on the east side of the airport, was beginning to be built up (Minnesota Historical Aerial Photographs Online 1967). By 1971, aerials indicate the present-day configuration of three paved runways (Runways 14L-32R and 14R-32L running northwest to southeast; Runway 06L-24R running northeast to southwest), one turf landing strip (Runway 06L-24R turf, running northeast to southwest), and the taxiway system, was established (Minnesota Historical Aerial Photographs Online 1971). After 1971, the approaches to runway 14L-32R were expanded, though the exact date is unknown.

Historical aerial photographs also indicate the development of the hangars areas around the airport. The 1956 aerial shows the only hangar area is a development of hangars along

Crystal Airport Road. The hangar area is triangular in form with the base along Crystal Airport Road and the hangars arranged at 45 degree angles to the road. The hangars are predominantly T-hangars arranged in long rows, and long rectangular multi-unit hangars (Minnesota Historical Aerial Photographs Online 1956). The 1960 aerial shows the continued development of the hangar area along Crystal Airport Road, with more multi-unit hangars and smaller, single-unit hangars. The 1960 aerial also shows the beginning of a hangar area development on the west side of the airport, along present-day Douglas Drive North. One multi-unit hangar and three single-unit hangars comprise this area. The flying school is also located in this area (Minnesota Historical Aerial Photographs Online 1960). In 1962, the Douglas Drive North hangar area is completely developed with five rows of single and multi-unit hangars (Minnesota Historical Aerial Photographs Online 1962). Five years later, in 1967, the aerial indicates the continued growth of the airport with the expansion of hangar areas. Douglas Drive North dead-ends into the 60th Avenue North spur that extends east from Bottineau Boulevard. On the south side of 60th Avenue North, four rows of multi-unit hangars are present in 1967. Additionally, on the east side of the airport, the aerial indicates the presence of eight lanes that have been paved and are ready for future hangar development: three single-unit hangars are present on these lanes (Minnesota Historical Aerial Photographs Online 1967). In 1971, the east side hangar area has eight hangars. The Crystal Airport Road and Douglas Avenue/60th Avenue hangar areas remain fully developed. On the north side of the airport, a fourth additional hangar area has been developed with five long, multi-unit hangars (Minnesota Historical Aerial Photographs Online 1971). From 1971 to present day, the airport has retained these four hangar areas; the east side area has fully developed and expanded to 15 lanes of hangars that are predominantly single-unit. The north side has expanded to nine rows of long rectangular, multi-unit hangars. Douglas Avenue/60th Avenue hangar areas remain much as they appeared in 1971 and the Crystal Airport Road hangar area still keeps its historic configuration. However, the original T-shaped hangars have been replaced by single-unit hangars.

The Crystal Airport is surrounded by suburban residential development that dates from the 1950s to 1970s. As the airport expanded and saw an increase in flight traffic, safety concerns from the surrounding residential areas arose. A letter written to the MAC in 1968 from the Supervising Inspector reads, "We have received a report from the FAA Air Traffic Control Tower at Crystal Airport that, on several occasions, children on bicycles have been seen either on or crossing the active runaway" (Letter to the Metropolitan Airports Commission 8 July 1968). Since then, the Crystal Airport has been surrounded by a six foot tall fence that is topped by barbed wire.

Crystal Airport remains one of the busiest MAC reliever airports in the Twin Cities Metropolitan area for personal aircraft. As such, since the 1950s, a flying school has been located at the airport. Hinck Flying Service located at the airport in the early 1950s. Lakeland Flight Services operated until the 1970s when Thunderbird Aviation, a flying school that originated out of Flying Cloud Airport, purchased Lakeland. Today, Thunderbird now operates flight schools at both Crystal and Flying Cloud Airports.

In 2011, there were 43,986 landings and takeoffs at Crystal, and there were 219 aircraft based at Crystal (MAC 2012).

Significance: The Crystal Airport is important for its association with the establishment of the MAC, and the efforts of the MAC "to promote air navigation, insure Minnesota's participation in national and international programs of air commerce, to develop the Twin Cites as an air transportation center and to cooperate with federal and state aviation agencies" (Sandvick 1984: 12-13). The MAC took control of both the Wold-Chamberlain and Holman Fields, as well as control of all airport development within a 25-mile radius of each city hall and developed a revolutionary new approach for aviation by developing a series of reliever airports to meet the needs of general (private and recreational) aviation, of which the Crystal Airport was a part. Such control of reliever airports allowed Wold-Chamberlain Field to become the primary airport for commercial aviation in the region. The system of separating traffic between general and commercial aviation has helped to make the Twin Cities airport system one of the safest anywhere and has been adopted as a model for airport administration throughout the country (Sandvick 1984:9-16). The Crystal Airport has importance as part of the MAC and its pioneering reliever system of airports which served as a model for airports nationwide.

Construction of the Crystal Airport began in 1947, by the authorization of the MAC, to replace the aging, increasingly hazardous, and hemmed-in Robbinsdale Airport. The airport had many development periods, with the primary period occurring between 1947 and 1971, during which time the current airport configuration was achieved. Between 1947 and 1971 the airport expanded to include the existing three paved runways, the turf runway, the hangar areas along Crystal Airport Road (south side of airport), the hangar area and some buildings along Douglas Avenue/60th Avenue North (west side of airport), the hangar area and some buildings along the north side of the airport, and the beginnings of the hangar area along the east side of the airport.

Integrity: The Crystal Airport has good integrity of location and setting as it retains its original suburban residential location, and runway configuration that was established in 1947. It also retains good integrity of association as it was one of the original MAC reliever airports and is still operated within the MAC system today.

Prior to 1971, the Crystal Airport configuration included the existing three paved runways, the turf runway, the well established hangar areas along Crystal Airport Road and Douglas Avenue/60th Avenue North, and the beginnings of hangar areas along the north and east side of the airport, thereby retaining good integrity of design. In 1971 the hangar areas on Crystal Airport Road and Douglas Avenue/60th Avenue North exhibited many original hangars, including a large concentration of T-shaped hangars in the Crystal Airport Road area. The Douglas Avenue/60th Avenue North hangar area was predominantly multi-unit hangars and included the flight school. The hangar area to the north was also well established and featured long rectangular-shaped multi-unit hangars. The hangar area to the east was beginning to be established and featured half of the current number of hangar lanes, but only a handful of hangars. In terms of integrity of design, materials, and workmanship, the runways retain good integrity as they retain their configuration that was fully realized in 1971, but was established when the airport was constructed in 1947. After 1971, the hangar area on Crystal Airport Road saw the replacement of all the T-shaped hangars with multi and

single unit hangars. Therefore, this area has poor integrity of design, materials, and feeling as the lack of any original and unique T-shaped hangars no longer convey the early history of the airport. The hangar area on Douglas Avenue/60th Avenue North retains fair integrity because many of the original hangars have been retained, with some new replacement hangars as well. The north hangar area also retains fair integrity as the layout is retained, though additional hangars have been built. The east hangar area has poor integrity as all but a few hangars were built post-1971, and most of the hangar lanes were established after 1971 as well.

Overall, the Crystal Airport retains fair integrity.

Recommendation: The Crystal Airport was previously evaluated at a Phase I, reconnaissance level in 2005. At that time, the airport was looked at as a single entity and recommended as not eligible for the NRHP due to the addition of numerous hangars and other structures to the airport after 1955, the then-benchmark for listing in the NRHP. However, all of this development is associated with the historic use and early growth of the airport, which was not established until 1947, and most of it was in place, or in the process of being built by 1971. Therefore, a substantial percentage of the facility that exists today is nearly 50 years of age; therefore necessitating a reevaluation of the airport. Moreover, since the 2005 survey was completed, the SHPO has allowed large, complex facilities to be evaluated in pieces, based on historical development, resulting in portions of airports to be determined eligible for the NRHP. It is within this context that the Crystal Airport was reevaluated.

During the present evaluation, the Crystal Airport was determined to have importance in the areas of community planning and development, and transportation, as an integral component of the MAC Reliever System. The airport is the most developed of the reliever airports, having three paved runways and a turf runway, as well as large number of hangars, reflecting the high volume of air traffic that operates out of the airport annually. Additionally, the airport is important as part of the ongoing implementation and operation of the innovative MAC Reliever System.

In evaluating the Crystal Airport from a NRHP perspective, the NRHP requires that properties be at least 50 years old or have established exceptional significance if they are younger than 50 years of age. Although the basic layout of the airport was developed between 1947 and 1971, a substantial number of buildings on the airport grounds were either built or replaced from the mid-1960s forward. A few are located in the original hangars locations on the south side of the airport, two are located in the hangar area along CSAH 81, most of the ones in the north hangar area were developed in the late 1960s, and nearly all the hangars in the hangar area on the east side of the airport were built after 1971. Therefore, as a whole, the airport and specifically these buildings, have not achieved a historic significance or a sufficient age to be eligible for the NRHP. Additionally, at the conclusion of this Phase II evaluation it was determined that it is not possible to fully understand the historic implications and importance the Crystal Airport while the majority of the property is less than 50 years of age. It was therefore determined that the airport does not meet the qualifications for exceptional importance under NRHP Criteria Consideration G. As such, it is recommended that the airport is currently not eligible for listing in the

NRHP, and the entire property should be reevaluated for NRHP eligibility once the last major development of the airport reaches 50 years of age.

6.5 BASS LAKE ROAD (56TH AVENUE NORTH) COMMERCIAL AREA, HE-CRC-736

Location: 6306-6418 Bass Lake Road (56th Avenue North), Crystal, Hennepin County, Minnesota, T118 R21 Section 5

Description: The Bass Lake Road Commercial Area is located in Crystal along Bass Lake Road / 56th Avenue North / County Road 10 and is sited west of the intersection with Bottineau Boulevard. The commercial area is roughly bounded by Bass Lake Road to the south, Elmhurst Avenue to the east, an alleyway to the north, and Sherburne Avenue North to the west (Figure 22). The area was originally platted with a traditional rectilinear grid pattern. The commercial node is comprised of eight individual one- and two-story commercial buildings that were developed between 1952 and 1957 (Table 8). The buildings are primarily faced in Perma-Stone and brick, have single-leaf glass doors and plate glass windows, and have flat roofs with metal or terra cotta coping. Most of the buildings were designed with "open front" type storefronts and some also utilize angled storefronts (Figures 23-24; Appendix B Map 16).

FIGURE 22. BASS LAKE ROAD COMMERCIAL AREA (HE-CRC-736) BOUNDARIES

FIGURE 23. BASS LAKE ROAD COMMERCIAL AREA (HE-CRC-736), FACING NORTHEAST

FIGURE 24. BASS LAKE ROAD COMMERCIAL AREA (HE-CRC-736), FACING NORTHWEST

TABLE 8. PROPERTIES LOCATED IN THE BASS LAKE ROAD (56TH AVENUE NORTH) COMMERCIAL AREA

Inventory No.	Property Name	Address	Date
HE-CRC-118	Commercial Building	6316 56th Avenue North	1956
HE-CRC-117	Crystal Heating Company / Anderson Linoleum & Tile Company	6320 56th Avenue North	1952
HE-CRC-120	Crystal Heating Company	6328 56th Avenue North	1957
HE-CRC-121	Holman & Hoffmann Accountants / Leonard A. Hanson / William E. Bowers / Whaley, Snell, & Speakman / Empire Realty Company	6402 56th Avenue North	1955
HE-CRC-119	Ken's Bowling Alley / Hardy's TV Sales & Service	6404 56th Avenue North	1956
HE-CRC-106	Ken's Bowling Alley	6406 56th Avenue North	1954
HE-CRC-111	A.C. Carlson Inc.	6408 56th Avenue North	1954
HE-CRC-110	Crystal Paint and Wallpaper Co. / Model Drapery / Iva's Beauty Salon / Minder Engineering Co. / Marty's Grill & Restaurant	6418 56th Avenue North	1954

All of the buildings were built out to their lot lines, visually creating one solid block face down the street. Historic uses range from store to offices for accountants and lawyers to restaurants and a bowling alley.

A wide sidewalk with understory deciduous trees is located in front of the buildings along Bass Lake Road. Several modern street lamps extend along the street in the sidewalk area. A small surface parking lot is located on east end of the area, and a larger surface parking lot is located west. Adjacent to the north of the building is a residential area.

History: Crystal Township was created in 1860 from the previously formed townships of Brooklyn, to its north, and the Town of Minneapolis, to its south. Since that time, Crystal has diminished in physical size through various annexations of neighboring municipalities and secessions. The southeastern portion was annexed by Minneapolis to form the Camden neighborhood. The Village of Crystal was incorporated in 1887 but dissolved by 1893 when three sections were incorporated into the Village of Robbinsdale. Stemming from the growth of Robbinsdale beyond its boundaries, Crystal Township experienced suburban development during the first several decades of the twentieth century. After several farmers objected to an increase in taxes to fund municipal growth, they ceded their property from the township and formed New Hope. In the boom years after World War II, the village of Crystal experienced tremendous growth. While its population doubled from 2,373 in 1940 to 5,713 in 1950, Crystal's peak growth occurred in the 1950s when its population grew four-fold to 24,283 by 1960. To accommodate the increasing needs for goods and services by a rapidly growing city, starting in the late 1940s, the stretch of Bass Lake Road between Lakeland Avenue and West Broadway developed as Crystal's primary early commercial area (Roberts 1988:42-43).

According to historical aerial photographs, in 1947 this area was mostly devoid of any development, with the exception of some now non-extant commercial and residential buildings near the intersection of Bass Lake Road and West Broadway Avenue (University of Minnesota 2012a). The Kensey Manor subdivision, which includes the area on the north side of Bass Lake Road between Douglas (now part of Elmhurst Avenue) and Forest Avenues, was platted in November 1947, and development soon followed. The first commercial buildings that reflect the suburban growth of Crystal were built in between 1948 and 1949. Other commercial buildings soon followed, including the Crystal Shopping Center in 1955. Historical aerial photographs indicate that by 1957, the area between Elmhurst Avenue and West Broadway Avenue was fully developed (University of Minnesota 2012a).

The buildings that make up Bass Lake Road Commercial Area are described below and are ordered chronologically by date of construction:

In 1952 a one-story cement block building was constructed at 6320 56th Avenue North. The landowner, Crystal Heating Company, built a 40 foot by 80 foot building at a cost of $15,000 to be used as a sheet metal shop and florist (City of Crystal 1952:Building Permit #3663). The following year, at 20 foot by 40 foot addition was added to the rear of the building (City of Crystal 1953:Building Permit #5023). The sheet metal shop was further extended in 1956 by the construction of an 80 foot by 80 foot one-story building at 6324 56th Avenue North (City of Crystal 1956b:Building Permit #7449). According to city directories, in 1960 the building at 6320 5th Avenue North was home to Anderson Linoleum & Tile Company (R.L. Polk & Company 1960). In 1965 the building was vacant, and in 1971 it was occupied by Chicken Delight Restaurant (R.L. Polk & Company 1965; R.L. Polk & Company 1971). Crystal Heating Company was located at 6324 56th Avenue North from at least 1956 to at least 1971 (R.L. Polk & Company 1956; R.L. Polk & Company 1971). From at least 1960 to 1965, a chiropractor was located at 6322 56th Avenue North (R.L. Polk & Company 1960; R.L. Polk & Company 1965). By 1971 Barton Realty occupied the space (R.L. Polk & Company 1971). The retail space is currently occupied by Labor Ready, an employment agency, and Hair Perfection Salon.

According to Hennepin County Assessor records, the commercial building located at 6406 56th Avenue North was built in 1954. According to city directories, from at least 1956 to 1971, the commercial building at 6406 56th Avenue North was occupied by Ken's Bowling Alley (R.L. Polk & Company 1956; R.L. Polk & Company 1971). Currently this retail space is occupied by the Habinka Discount Store, a beauty supply store.

The one-story building at 6408 56th Avenue North was built in 1954. The landowner, Mork & Campion, Inc. built a 121 foot by 104 foot building to be used as commercial space. City directories indicate that in 1960 furniture retailer A.C. Carlson Inc. was located here (R.L. Polk & Company 1960). In 1965 the space was vacant, and in 1971 it was occupied by Burke's Pizza (R.L. Polk & Company 1965; R.L. Polk & Company 1971). Presently the space is occupied by Real Cooks' Kitchen.

The two-story building at 6418 56th Avenue North was constructed in 1954. According to city directories, in 1956 the building was occupied by Crystal Paint and Wallpaper Co.,

Model Drapery, Iva's Beauty Salon, and Minder Engineering Co (R.L. Polk & Company 1956). By 1960, Model Drapery and Iva's Beauty Salon had been replaced by Marty's Grill & Restaurant (Figure 25) (R.L. Polk & Company 1960). By 1965 the building was occupied by Minder Engineering Co., Marty's Grill & Restaurant, Plymouth Optical Co., and Walden's Yarn Shop. The building is currently occupied by the Egg House Café and the Metro Women's Center.

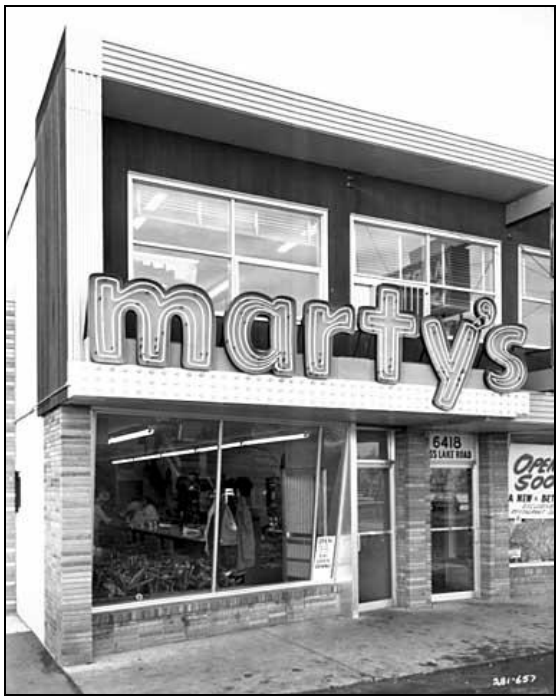


FIGURE 25. 6418 56TH AVENUE NORTH, 1962 (HE-CRC-110), FACING NORTHEAST (NORTON & PEEL 1962, NEGATIVE NO. NP 281657)

The one-story commercial building at 6402 56th Avenue North was built in 1955 and was owned by Alvin Petersen (City of Crystal 1955:Building Permit #6997). According to city directories, in 1956 the space was occupied by Holman & Hoffmann, accountants; Leonard A. Hanson, lawyer; and William E. Bowers, also a lawyer (R.L. Polk & Company 1956). In 1960, Holman & Hoffmann still occupied the building, as well as Whaley, Snell, & Speakman, lawyers, and the Empire Realty Company (R.L. Polk & Company 1960). In 1965 the building was occupied by an accounting firm, a law office, a dentist, and a construction company (R.L. Polk & Company 1965). In 1971, the building was still occupied by an accounting firm and construction company (R.L. Polk & Company 1971). Today, Campion & Associates, realtors, are located in the retail space.

In 1957, a one-story building was constructed at 6328 56th Avenue North. The landowner, Crystal Heating Company, built a 60 foot by 49 foot building for $20,000 to be used as retail stores (City of Crystal 1957: Building Permit #8289). The space at 6330 56th Avenue North was occupied by Elk's Laundromat from at least 1960 to at least 1971 (R.L. Polk & Company 1960; R.L. Polk & Company 1971).

In 1956, a one-story building was constructed at 6404 56th Avenue North to be used as retail space and as an addition to Ken's Bowling Alley (City of Crystal 1956a:Building Permit #7302). According to city directories, Hardy's TV Sales and Service was located here in 1960 (R.L. Polk & Company 1960). By 1965 it appears that the space was being fully utilized by the neighboring bowling alley. The space is currently occupied by the Top Hat Theatre, a children's theater group founded in 2000 (Top Hat Theatre 2012).

The building located at 6316 56th Avenue North is not listed in early city directories. No historical building permits for this building are available.

Significance: The commercial development along Bass Lake Road reflects the transition from traditional "downtown" design practices, both in terms of land use and architectural design, to the suburban strip mall that became the prevalent form of suburban commercial architecture in the 1960s. The years after World War II ushered in a new type of development that was premised on the idea that existing patterns that had been in use for well over a century were outdated, and perhaps even wrong (Longstreth 1987). These practices, which included dense development, with a rectangular grid of small blocks that had individual buildings lining the streets, were replaced by the notion of larger parcels of land defined by major arterials and penetrated by limited-access streets (Longstreth 1987). In this pattern, which was built on the availability of cheap land and the increased use of the automobile, buildings could be freestanding or grouped in clusters, with ample parking, and surrounded by generous amounts of free space (Longstreth 1987).

Architecturally speaking, the mid-twentieth century was one of the most dynamic periods of innovation and evolution of American storefront architecture and commercial space design. In 1942, *Pencil Points* magazine sponsored a national design completion that encouraged architects to submit designs for the "Storefront of Tomorrow" (Slaton and Foulks 2000). Winning entries all utilized the window as both a window and an architectural form, released from the normal bounds of the wall (Slaton and Foulks 2000). As a result, storefronts became more three-dimensional and a new form evolved, known as the "open front" or "visual front" (Slaton and Foulks 2000). While clear plate glass windows with thin metal frames were the primary element of this new form, materials also changed. The smooth, streamlined surfaces of the Moderne style, which was popular in the 1930s through World War II, was replaced by the use of textured materials, such as brick (blonde or red) and stone (Slaton and Foulks 2000). Other design features of the mid-twentieth century storefront includes asymmetrical and angled storefronts, exaggerated massing and experimental structure, canopies and awnings, display cases, recessed lighting, and distinctive signage (Dyson 2008).

The Bass Lake Road Commercial Area represents a typical collection of small businesses constructed by individual owners in the 1950s. This commercial area, with its individual buildings lining the street, as well as the inclusion of off-street parking in front of the buildings for customers (since replaced by a wide sidewalk) and parking east of the buildings, as well as additional parking on adjacent lots, marks an important evolutional step in commercial development patterns in the mid-twentieth century from traditional downtown

design practices to a pattern premised on cheap land, a hierarchy of streets, open space, and the automobile. This shift resulted in the development of the free-standing suburban strip mall as the prevalent form of suburban commercial development in the late twentieth century. The area also embodies the evolution of commercial storefront design from Moderne, which was the prevalent architectural style for storefronts in the 1930s through World War II, to the "open front" after the war. This new architectural idiom is characterized by three-dimensional storefronts with large windows that have narrow metal frames as the primary architectural element, the use of textured brick and stone, asymmetrical and angled storefronts, exaggerated massing and experimental structure, canopies and awnings, display cases, recessed lighting, and distinctive signage. The area is also associated with the rapid growth and development of Crystal as a suburb of Minneapolis in the 1950s.

Integrity: The Bass Lake Road Commercial Area retains its integrity of location. The integrity of setting is generally good, but has been slightly compromised by the replacement of diagonal street-front parking with a wider sidewalk. In terms of design, materials, and workmanship, a couple of the buildings within the area have undergone minor alterations, such as the infill or replacement of windows. A modern metal cap which spans the façades of several of the one-story buildings, while reversible and not significantly impacting the integrity of design of these buildings, creates a greater sense of unity than originally existed and detracts from the overall integrity of feeling of these buildings. Therefore, most of the buildings retain a fair degree of integrity in terms of design, materials, and workmanship. The area retains its historic use as a commercial area and, therefore, retains its integrity of association. However, while still recognizable as a commercial area, its integrity of feeling has been diminished somewhat by the replacement of the directional on-street parking that historically existed in front of the buildings with a wide sidewalk with boulevard trees and by the modern metal awning that spans several of the storefronts. Overall, the commercial area has sufficient integrity to convey that it is a mid-twentieth century commercial area.

Recommendation: The Bass Lake Road Commercial Area is recommended as not eligible for listing in the NRHP due to a lack of historical significance. The area is a good example of a typical collection of small businesses constructed by individual owners in the 1950s and represents a typical representation of a transitional step in commercial development after World War II from more traditional downtown development patterns to the suburban strip malls that became a ubiquitous type of development in the second half of the twentieth century. This area does not appear to be one of the first of its type, nor distinctive from other similar examples in the Twin Cities. The area also does not appear to be a model that influenced other property development nor an originator of an important local trend in suburban commercial development, but rather one of many suburban commercial areas developed as a result of efforts by numerous individual owners rather than a single developer. In this way, the area reflects the transition away from the traditional main street model toward the free-standing suburban strip mall. Therefore, this commercial area does not appear to have significance that would meet either NRHP Criterion A in the areas of community planning and development, and commerce, or Criterion C in the area of architecture.

6.6 WILLIAM CAVANAGH SCHOOL, HE-CRC-100

Location: 5400 Corvallis Avenue North, Crystal, Hennepin County, Minnesota, T118 R21 Section 9

Description: The William Cavanagh School is sited on a flat parcel of land bounded by Corvallis Avenue North on the south, Quail Avenue North to the east, 51st Avenue North to the north, and Lakeland Avenue North to the West in Crystal (Figures 26-27; Appendix B Map 17). A recreational field and a modern playground are located east of the school building. Another modern playground is also located west of the school building. Paved parking lots are located to the north of the center pod and to the east of the eastern pod. Mature deciduous trees are located along the south edge of the school building.

The one-story, flat roofed, International-style cluster plan school building is constructed of light orangish-tan brick with polished metal windows and wall coping. The exterior of the building is predominantly comprised of brick below the sills, with one-over-one ribbon windows with opaque transoms above. The building is divided into three pods that are aligned in an east-west alignment and linked together by enclosed glass and metal areaways. The center pod has a tall brick chimney. The eastern pod has a one-and-a-half-story section where the gymnasium is located.

FIGURE 26. WILLIAM CAVANAGH SCHOOL (HE-CRC-100), FACING NORTHEAST

FIGURE 27. WILLIAM CAVANAGH SCHOOL (HE-CRC-100), AERIAL (GOOGLE 2012)

History: The rising population of American children made school building, along with housing, the most widely discussed architectural challenge after World War II. A baby boom following the war resulted in a dramatic increase in public school enrollment that lasted for several decades. Enrollment in public elementary schools in the United States during the 1949-1950 school year was 25.1 million. By 1959-1960, it had increased by nearly 11 million, and it peaked at 46 million in 1971. The surge of births following the war increased the demand for classrooms, which coincided with an outdated and limited stock of school buildings. In addition, the wide-spread population shift from cities to developing suburbs created a need where there was scant educational infrastructure to satisfy the burgeoning young population.

After World War II, with the swiftly increasing birthrate and the growing specter of Communist threat, education was increasingly viewed as a public responsibility. Postwar elementary schools, especially those built in suburban and rural areas between the mid-1940s and the mid-1960s, reflected both the ongoing educational debates and the unique circumstances of the postwar era. Postwar questions about the school and its mission made space, materials, and pedagogy the concern of government officials, school board members, architects, designers, and parents. From the mid-1940s through the mid-1960s, thousands of schools were built in response to this dialogue to meet the needs of the postwar era (Ogata 2008:562).

Prior to World War II, urban elementary school buildings in Minnesota tended toward two- or three-story- flat-roofed brick structures with a central entrance, symmetrically planned rectangular classrooms on either side of a long corridor, and a large auditorium (Zellie 2005:16-17). These buildings often featured Greek, Gothic, or Colonial Revival embellishments. By the late 1930s, schools designed by European-trained architects working in the United States began to crop up and offered an alternative to the traditional multistory school building (Ogata 2008:563). These designs were spurred by progressive educational ideas such as child-centered classrooms, the ability of children to move freely about the classroom, and learning by the exploration of the physical world through hands-on projects (Ogata 2008:564). As a result, the new building type was characterized by small, one-story

buildings with expansive windows and access to outdoor space just beyond the classroom (Ogata 2008:563). Unlike earlier public school buildings, postwar schools made liberal use of steel framing, plate glass, and low-rise horizontal massing (Ogata 2008:1-2). School forms fell into three basic types – long fingerlike corridors, compact clusters, and open schools – and typify the distinct shift in school plan design that took place as a result of progressive educational ideas during the postwar era (Ogata 2008:563).

The need for a new approach to school design arose from a belief that children were often overwhelmed by large schools and big spaces (Ogata 2008:566). Many architects, planners, researchers, educators, and parents adopted the discourse of modernism and its belief in the power of design to change behavior and improve society. For these individuals, modernist principles provided a solution to prewar design problems. As a result, classrooms in postwar schools were designed to seem more friendly to young children, and the school as a whole was meant to reinforce a strongly domestic ideal (Ogata 2008:566). Several other factors also influenced school design. For instance, the desire for flexibility and building and modification encouraged new uses of building materials; poured-concrete slab, lightweight steel frames with exposed trusses and joins, radiant heat floors, and expanses of glass characterized the new schools. Low-rise, rigid-frame construction and continuous fenestration made for quick construction while allowing for future modifications In addition, lingering fears of wartime and new anxieties about the Cold War encouraged the one-story plan, which was viewed as safer for evacuation. One-story plans also were great for the quick ability to expand (Ogata 2008:568).

One of the most influential models to postwar elementary school design was the Crow Island School, completed in 1940 in Winnetka, Illinois. Designed jointly by Eliel and Eero Saarinen, and the Chicago firm of Perkins, Wheeler, & Will, the school consisted of classrooms arranged in a pinwheel pattern with access to a centrally located auditorium. The school design featured such innovations as long corridors connecting L-shaped classrooms, individual gardens between classrooms, the expansive use of windows on two exposures, and ceilings lowered to a height common in residential architecture (Ogata 2008:564-566). Crow Island School became a model for postwar architects who designed spaces with progressive ideals in mind (Ogata 2008:567).

One response to the long corridor design of Crow Island was the cluster plan. This type of plan was encouraged by the ideas of flexibility, domesticity, and economy. Schools built according to a cluster plan, with classrooms in semi-isolated "age-neighborhoods," strongly evoked the typical postwar house. Perkins & Will's Heathcote Elementary School, built in Scarsdale, New York in 1953, epitomized the cluster plan and its educational benefits. One-story classrooms were grouped around a central space, with each classroom having four window walls. The circular shapes of the classrooms were used to bring children together while allowing for small group instruction. Wide windows overlooking a rambling hillside again evoked the postwar suburban house with its ever-present plate-glass window (Ogata 2008:572).

In 1954, The Architects Collaborations (TAC), a Cambridge, Massachusetts firm founded by Walter Gropius, designed a model school that could be quickly and economically built,

allowing for future modification. TAC's prototype school featured a cluster plan of singular one-story classrooms grouped around a central administrative structure. Clusters of classrooms surrounded a common area where group activities could take place. The design ensured expansion in any direction and according to any topography. The TAC building was also dedicated to economical building using prefabricated materials. The cluster schools of the mid-1950s were both technically sophisticated and designed to nurture the individual (Ogata 2008:575).

Postwar elementary schools reveal how their designers wrestled with creating optimal plans and examined the possibilities of materials, coloring, seating, and techniques for lighting. Furthermore, these schools demonstrate how a vast array of designers, planners, and local citizens believed that architecture could affect and improve the lives of those who used school buildings (Ogata 2008:585).

The William Cavanagh School in Crystal was built in 1958 by the C.H. Peterson Construction Company at an estimated cost of $565,800 (Village of Crystal 1958:Building Permit #8664). The architect of the building is unknown. The school is the fifth of 18 schools built in School District No. 54, later Robbinsdale School District No. 281, between 1948 and 1972 to educate the large number of children who were born in the years following World War II. District No. 281 was created in 1957 after the reorganization of District No. 54 in Robbinsdale to also include parts of the newly developing communities of Crystal and Brooklyn Park. The district boundaries were drawn to encompass these areas, which were fairly rural at the time, in an attempt to accommodate the tremendous boom in suburban development that was occurring, and for which rural townships were ill-equipped to handle. As residential areas in Robbinsdale, and Crystal Lake and Brooklyn Townships (which later evolved into the separate towns of Brooklyn Park, Plymouth, Golden Valley and New Hope), continued to develop, the district continued to build schools to keep pace with the demand for classroom space to accommodate an ever increasing number of children.

From 1948 to 1972, the district constructed 13 elementary schools, three middle/junior high schools, and two senior high schools (Robbinsdale Area Schools 2012). Following a common trend in District No. 281, Cavanagh School was named after a prominent resident of Robbinsdale, William Cavanagh, a local contractor and a member of the school board from the early 1930s to the mid-1950s (Blodgett 1983:74). The William Cavanagh School was designed in the cluster plan that became popular during the 1950s, and is one of several cluster plan schools built by Robbinsdale School District No. 281. No additions have been made to the school since its construction.

Significance: The William Cavanagh School is the fifth of 18 schools that were built by District No. 54, and later District No. 281, between 1948 and 1972 to accommodate the large influx of children into the rapidly developing areas of Robbinsdale, Crystal, and Brooklyn Park in the years following World War II. The methods of building and overall form of elementary schools changed significantly during the postwar period. Low-rise schools characterized by flexible building materials, expansive windows, and easy access to outdoor space became common in postwar suburban and rural locations. These schools were popular for their encouragement of progressive educational ideas such as child-centered classrooms, the

ability of children to move freely about the classroom, and learning by the exploration of the physical world through hands-on projects (Ogata 2008:563-564). The William Cavanagh School follows the cluster plan, one of three types of school design that marked distinct shifts in American elementary school plan design from the mid-1940s to the mid-1960s. Architecturally, from a national perspective Cavanaugh School is neither an early nor a unique example of a cluster plan school. The first cluster plan school was constructed in Scarsdale, New York in 1953 and countless other schools following this form were soon built across the country. Cluster plan schools became popular in Minnesota in the 1950s and can be found throughout the state. One example is the Halverson Elementary School in Albert Lea, designed by Hammel & Green and constructed in 1955-56. Fairmont Junior High School in Fairmont is another cluster plan school that was built in 1957 by Kerr Johnson and Hills, Gilbertson, and Hayes (Gebhard & Martinson 1977:256; Millett 2009:8). In the Twin Cities, Shingle Creek Elementary School in Minneapolis (1958) is an excellent example of the cluster plan style and has been determined a historic resource by the Minneapolis Heritage Preservation Commission (Minneapolis Department of Community Planning and Economic Development 2012).

Of the 18 original schools built between 1948 and 1972 by District No. 54, and later Robbinsdale School District No. 281, the William Cavanagh School is one of 17 still extant today. Sixteen of these remaining buildings still serve an educational use today; 10 are elementary schools, two are middle schools, two are high schools, one is a learning center and one is a K-12 charter school. One former school building, Pilgrim Lane Elementary School in Plymouth, is currently vacant. Of the two schools that have been demolished, one is Lee School. Lee School was an elementary school that opened in 1948 on the northwest corner of 36th and June Avenues North in Robbinsdale. This school was demolished and replaced by an elderly housing facility.

Within the historical context *Suburban Development in Hennepin County, 1870-1970,* the school district as a whole embodies the foresightedness of School District No. 54 and the rural school districts in Crystal Lake and Brooklyn Townships to consolidate and create a larger, school district, School District No. 281, that had the means and capacity to grow to accommodate the large suburban boom that occurred in the post-war era. The district experienced a large period of growth from 1955 to 1972 to meet the need of one of the fastest growing areas of the Twin Cities during this period.

Of the 10 elementary school buildings that are extant, nine remain in use as elementary schools; nearly half of these appear to have sufficient integrity to convey their historic associations (Table 9). In addition to the William Cavanagh School, three other schools in Robbinsdale School District No. 281 appear to be good, intact examples of cluster plan schools. The lack of alterations or additions to these buildings reflects the success and adaptability of the cluster plan to meet evolving education needs and requirements over time. The cluster plan is an important result of the changing trend in post-war America toward progressive educational ideals including child-centered classrooms, the ability of children to move freely about the classroom, and learning by the exploration of the physical world through hands-on projects.

TABLE 9. ROBBINSDALE SCHOOL DISTRICT NO. 281 EXTANT SCHOOL BUILDINGS

Historic Name	Address	City	Date	Current Use	Integrity
Noble Elementary School	2601 Noble A. N.	Golden Valley	1955	Elementary School	Good
Robbinsdale Middle School	3730 Toledo Ave. N.	Robbinsdale	1957	Middle School	Good
Edward D. Neill Elementary School	6600 Medicine Lake Rd.	Crystal	1958	Elementary School	Fair
Sandburg Middle School	2400 Sandburg Ln.	Golden Valley	1958	Learning Center	Good
William Cavanagh Elementary School	5400 Corvallis Ave. N.	Crystal	1958	Elementary School	Good
Northport Elementary School	5421 Brooklyn Blvd.	Brooklyn Center	1960	Elementary School	Good
Sunny Hollow Elementary School	8808 Medicine Lake Rd.	New Hope	1960	Elementary Spanish Immersion School	Good
Meadow Lake Elementary School	8525 62nd Ave. N.	New Hope	1961	Elementary School	Fair
H.O. Sonnesyn Elementary School	3421 Boone Ave. N.	New Hope	1962	Elementary School	Good
Lakeview Elementary School	4110 Lake Dr. N.	Robbinsdale	1964	Elementary School	Good
Pilgrim Lane Elementary School	3725 Pilgrim Ln. N.	Plymouth	1966	Vacant	Good
Robbinsdale High School	8230 47th Ave. N.	New Hope	c. 1965	High School	Good
Plymouth Middle School	10011 36th Ave. N.	Plymouth	c. 1967	Middle School	Good
Neil A. Armstrong Senior High School	10635 36th Ave. N.	Plymouth	1969	High School	Good
Zachary Lane Elementary School	4350 Zachary Ln.	Plymouth	1970	Elementary School	Fair
Olson Elementary School	1751 Kelly Dr.	Golden Valley	1970	Elementary Magnet School	Fair
Lincoln Elementary School	6200 W. Broadway Ave.	Brooklyn Park	1972	K-12 Charter School	Poor

Integrity: The William Cavanagh School retains its integrity of location and setting. In terms of integrity of design and materials, the William Cavanagh School retains its original plan, cladding, window openings and color, and does not appear to have any additions. The only observable alterations to the building are the possible in-kind replacement of the original window sash with thermopane units and the rearrangement of some metal coping, which minimally impacts the integrity of design and material. Therefore, the school has generally good integrity of design and materials. The school also has generally good integrity of workmanship. The building is still owned by Robbinsdale School District No. 281 and retains its historic use as an elementary school thus it has very good integrity of feeling and association.

Recommendation: The William Cavanagh School was previously evaluated in 2006, when it was still less than 50 years of age, and at that time was recommended as not eligible for the NRHP since it did not meet the exceptional significance requirements of Criteria Consideration G. With the passage of time, and through continuing scholarly research, significant new information has become available on the period in which the school was built, resulting in a much greater understanding of the period than there was in 2006. Therefore, the school was reevaluated in 2012.

The William Cavanagh School is recommended as not eligible for listing in the NRHP under Criterion A in the area of education. Robbinsdale School District No. 281 experienced a large period of growth from 1955 to 1972, and the William Cavanagh School was the fifth school building constructed during this period by the district to meet the demands of suburban growth. The entire Robbinsdale School District No. 281, including the schools built by the district from 1955 until 1972, embodies the foresightedness of School District No. 54 and the rural school districts in Crystal Lake and Brooklyn Townships to consolidate and create a larger school district, School District No. 281, to accommodate the large suburban boom that occurred in the post-war era in Robbinsdale, Crystal, and what are now portions of the present-day cities of Plymouth, Brooklyn Park, Golden Valley, and New Hope. This large school district had the means and capacity to grow to accommodate the large suburban boom that occurred in the post-war era and offered a means for the ill-equipped rural school districts in Crystal Lake and Brooklyn Townships, as well as the town of Robbinsdale, to collectively address the educational needs of their rapidly developing suburban areas in the decades after World War II. Correspondingly, the district experienced a large period of growth from 1955 to 1972 to meet the need of one of the fastest growing areas of the Twin Cities during this period. However, Robbinsdale School District No. 281 does not appear to be a distinct example of rural school district consolidation in the post-World War II era. Therefore, the William Cavanagh School does not appear to have significance under Criterion A.

The William Cavanagh School is indicative of District No. 281's adoption of progressive educational ideals that gained popularity in post-war America and is typical of the one-story, cluster plan type elementary schools that became extremely popular in American suburban areas in the postwar period. However, it is neither an early or unique example of the type. In addition, other buildings constructed by Robbinsdale School District No. 281 during the same time period are extant, and 16 of these buildings still serve an educational function. Of these 16 buildings, three are cluster plan elementary schools. All three of these extant cluster plan elementary schools appear to exhibit sufficient integrity to convey their historical associations. Therefore, the William Cavanagh School does not appear to have significance for listing in the NRHP under Criterion C in the area of architecture.

6.7 SCANDIA RESTAURANT, HE-CRC-548

Location: 5630 Lakeland Avenue North, Crystal, Hennepin County, Minnesota, T118 R21 Section 4

Description: The Scandia Restaurant is a one-story, Mid-Century Modern commercial building that is sited on a large lot located on the east side of Lakeland Avenue North (CSAH 81), just north of Bass Lake Road (56th Avenue North/TH 52). The building faces the highway and there is a bituminous parking lot to the north with a free-standing, backlit metal sign along the road (Figure 28; Appendix B Map 16). The distinctive concrete block building has a prominent "open front" façade set under a sweeping front gable roof that is supported by heavy, glue laminated rafters and purlins. The roof is covered with asphalt shingles. The building has an angled façade comprised of a glass storefront with metal framing, set under a wide eave with glass and metal doors, which does not appear to be original to the building (Figure 29). The secondary elevations have a decorative cast block stringcourse at the watertable, vertically set cast block stringcourse below the eave, and clerestory windows between the rafters, giving the impression that the roof is "floating." An overhead door is located on the rear elevation.

FIGURE 28. THE SCANDIA RESTAURANT (HE-CRC-548), FACING SOUTHEAST

FIGURE 29. THE SCANDIA RESTAURANT CIRCA 1980, FACING NORTHEAST (CITY OF CRYSTAL DEPARTMENT OF COMMUNITY DEVELOPMENT)

History: According to Hennepin County Assessor records, this building was constructed in 1960-61. Building permit records indicate that that original owner, Leonard Nordquist, built the one-story masonry and timber building for $130,000. The building was constructed for the purpose of a night club. The general contractor for the building was Carlson-LaVine, Inc. (City of Crystal 1960:Building Permit #11271). Upon its completion in 1961, the building was occupied by the Scandia Restaurant (City of Crystal 1961:Building Permit #11340). By 1966, the property was owned by the J.A. Price Agency, who added a 5-foot by 23-foot concrete block basement entrance on the north side of the building (City of Crystal 1966:Building Permit #15581). In 1971, the building was owned by Rusty Nail, Inc., a bar and lounge (City of Crystal 1971:Building Permit [No Number]). The Rusty Nail occupied the building through at least 1975, when the building experienced a fire and required repairs costing $20,000 (City of Crystal 1975:Building Permit #24469). From around 1977 to at least 1988, the building was occupied by the Iron Horse Restaurant and Bar. The restaurant changed its signage several times throughout its tenancy of the property (City of Crystal 1977: Building Permit #25959; City of Crystal 1988:Building Permit #000265). By 2000, the building had been taken over by Crystal Marine, a boat showroom, which occupied the building through at least 2006 (City of Crystal 2000:Building Permit #CY017228). Currently the building is being used as an automobile showroom by Cities Auto.

Mid-Twentieth Century Commercial Architecture

The years after World War II ushered in a new type of commercial development that was premised on the idea that existing patterns that had been in use for well over a century were

outdated, and perhaps even wrong (Longstreth 1987). These practices, which included dense development, with a rectangular grid of small blocks that had individual buildings lining the streets, were replaced by the notion of larger parcels of land defined by major arterials and penetrated by limited-access streets (Longstreth 1987). In this pattern, which was built on the availability of cheap land and the increased use of the automobile, buildings could be freestanding or grouped in clusters, with ample parking, and surrounded by generous amounts of free space (Longstreth 1987).

Architecturally, the mid-twentieth century was also one of the most dynamic periods of innovation and evolution of American storefront architecture and commercial space design. In 1942, Pencil Points magazine sponsored a national design competition that encouraged architects to submit designs for the "Storefront of Tomorrow" (Slaton and Foulks 2000). Winning entries all utilized the window as both a window and an architectural form, released from the normal bounds of the wall (Slaton and Foulks 2000). As a result, storefronts became more three-dimensional and a new form evolved, known as the "open front" or "visual front" (Slaton and Foulks 2000). While clear plate glass windows with thin metal frames were the primary element of this new form, materials also changed. The smooth, streamlined surfaces of the Moderne style, which was popular in the 1930s through World War II, were replaced by the use of textured materials, such as brick (blonde or red) and stone (Slaton and Foulks 2000). Other design features of the mid-twentieth century storefront include asymmetrical and angled storefronts, exaggerated massing and experimental structure, canopies and awnings, display cases, recessed lighting, and distinctive signage (Dyson 2008). By the early 1950s, Mid-Century Modern had eclipsed the popularity of Streamline Modern designs through the use of these elements, becoming the primary style for commercial buildings. It should be noted, however, that the degree to which commercial buildings constructed during the postwar boom adhered to the principals of this movement varied widely.

Significance: The Scandia Restaurant is a good example of Mid-Century Modern commercial architecture and embodies a radical new type of commercial development pattern that arose in the decades after World War II. Its design reflects new paradigms in both land use planning and architectural design.

In terms of siting, this property embodies all the major site planning principals for commercial development from the postwar period. The property fronts Lakeland Avenue North (CSAH 81), a major highway, and is just north of Bass Lake Road (56th Avenue North), another major arterial, to take advantage of the increased use of the automobile that was taking place during the mid-twentieth century. The building is located on a free-standing site on a large parcel of land surrounded by ample open space.

Architecturally the building embodies elements of Mid-Century Modern commercial design, including an exaggerated form; open front, sweeping gable roof with massive purlins that appears to float above the building, which is accomplished through the use of clerestory windows on the secondary elevation to provide visible open space between the walls and roof; the three-dimensional, angled storefront that draws views into the building and integrates the interior with the exterior using complex intertwined volumes and strongly

articulated sections; and by the use of windows both as a window and as an architectural form.

Many commercial buildings constructed in the postwar period exhibit various aspects of mid-twentieth century site planning and architectural design for commercial properties. The Scandia Restaurant, which embodies these principals, is an example of what became a ubiquitous pattern in Twin Cities suburbs during the postwar boom of a stand-alone building along a major street or highway with a parking lot and free-standing sign in front, facing the street, and a landscaped lot.

Integrity: The Scandia Restaurant retains good integrity of location and setting. While the glass façade is keeping with the style of the building, it is not original to the building and is likely a later alteration dating from when the building was converted to a showroom (Figure 29). However, the replacement glass façade is consistent with the original design intent and, therefore, does not diminish the overall integrity of design or the overall feeling of the building. Consequently, the building and site retain generally good integrity of design, materials, feeling, and association.

Recommendation: The Scandia Restaurant is a good example of Mid-Century Modern commercial architecture and embodies the new, automobile-oriented development pattern that became the prevalent development pattern in the United States in the decades after World War II. The property also retains sufficient integrity to convey these significant characteristics. Although the Scandia restaurant embodies Mid-Century Modern commercial design through its exaggerated form; sweeping, floating roof form; angled, three-dimensional open storefront; and the use of windows both as a window and as an architectural form, the building is neither an outstanding, nor a particularly distinctive example of this style. Its site plan also reflects popular site planning principals from the period and is neither an early nor a distinctive example of commercial development site planning. As such, the Scandia Restaurant is recommended as not eligible for listing in the NRHP under Criterion C in the areas of architecture and community planning and design.

6.8 BETTER BILT MANUFACTURING, HE-CRC-585

Location: 5182 West Broadway Avenue, Crystal, Hennepin County, Minnesota, T118 R21 Section 9

Better Bilt Manufacturing is located at 5182 West Broadway Avenue in Crystal, directly north of the Canadian Pacific Railroad mainline (formerly Soo Line). The site includes a Quonset building and a former railroad boxcar now used as a shed (Figures 30-32; Appendix B Map 17). The main building is a Quonset hut with a Commercial-style façade. The facade has a wide stepped parapet which covers the arch of the Quonset. The façade appears to be constructed of concrete blocks that have a brick pattern imprinted on the face. On the first story of the façade there is a single-leaf door on the northern bay and three pairs of casement windows extending across the rest of the on the first story. The second story has one pair of casement windows centered on the facade. The windows on the façade are

replacement windows. A solar panel is located on the top of the Quonset near the center of the building.

FIGURE 30. BETTER BILT MANUFACTURING (HE-CRC-585), FACING SOUTHEAST

On the east side of the main building (rear) is a boxcar shed. The circa 1926 boxcar is a shingle-sheathed outside braced design with steel frame, Murphy ends, a metal roof, and is likely of Soo Line origin. The boxcar has a very slightly pitched side-gable metal roof. The tucks have been removed and the boxcar appears to be resting on the ground, or possibly on piers. There is a small, rectangular shed sitting directly northeast of the boxcar that is completely open on the north end.

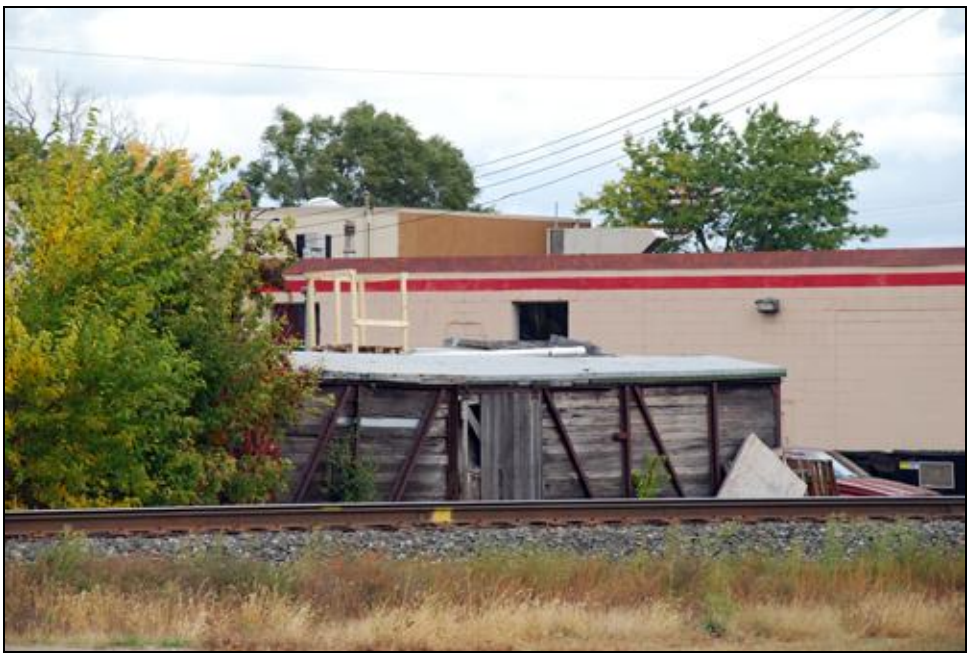


FIGURE 31. SOO LINE BOXCAR (HE-MPC-585), FACING NORTHEAST

History: The main building on this property was constructed for the Better Bilt Manufacturing Company (Co.) circa 1950. However, the exact date of construction is unclear as there is no original building permit for the Quonset building. Hennepin County Assessor records indicate that the Quonset building was constructed in 1952; however, a 1950 Map of Robbinsdale and Crystal indicate that the company was present on this site at that time, so the exact date of construction is unknown (Rogers 1950). The boxcar that sits on the east side of the property was moved onto the site in late 1953 and is used for storage (Village of Crystal 1953:Building Permit #5041). In 1966, a permit was issued to construct a one-story, 50-foot by 91-foot concrete block building that faces Hanson Court, to be used as a warehouse and assembly building (City of Crystal 1966:Building Permit #15064). This building is located directly east of the Quonset building on a different parcel and was built by the-then owners of the Quonset.

FIGURE 32. BETTER BILT MANUFACTURING IN 1958, FACING NORTHEAST (NORTON & PEEL 1958A)

According to the 1950 city directory, the Better Bilt Manufacturing Co. was listed as a maker of portable grain elevators (R.L. Polk Company 1950). Better Bilt occupied the building until 1960, when directories listed Better Bilt Manufacturing Co. as a manufacturer of agricultural implements. In 1960, the property was owned by Mars Hydraulics, who affixed a sign to the building during that year (Village of Crystal 1960:Building Permit #11180). City directories indicated that the Scandia Iron Works occupied the building by 1965. Scandia Iron Works was a trailer manufacturer who produced Scandia Campers. By 1971, the company was still in the camper manufacturing business, but was listed as Scandia Campers Inc (R. L. Polk Company 1965; R. L. Polk 1971). In 1973, a building permit was issued to Richmond and Sons Electrical for new doors and windows (City of Crystal 1973a:Building Permit #21250). Golden Valley Air Conditioning (now known as Golden Valley Heating & Air) has occupied the building since 1973 (City of Crystal 1973b:Building Permit #21314).

Quonset Huts

The Quonset hut was developed by the George A. Fuller Construction Company and Stran-Steel at the request of the United States Navy during the build-up of arms preceding and during World War II. The navy required a highly resistant, prefabricated structure that could be assembled by untrained men and used for everything from barracks to offices. The design of the Quonset hut had numerous influences, including the basic barrel vault form which had been used by the Romans and Native American in their building techniques, and the Nissen Hut which was developed by the British in World War I. Two new technologies, both showcased at the 1933-34 World's Fair in Chicago, also contributed to the development of the Quonset hut. The Armco exhibition showcased, "a standing seam metal

roof, in which the support structure and cladding were the same material." The Stran-Steel Company also showcased a low-cost house with a structural system that was able to attach exterior and interior wall claddings through the use of a nailing grove. This structural system solved a major problem with metal frame houses. Bauhaus ideas of functionality, efficiency, and pure geometric forms were also significant in the design of the Quonset hut (Thomas 2003:4).

Drawing from these influences, the Fuller-Stran-Steel Team developed the original Quonset hut, which measured 16-feet wide by 36-feet long. The true Quonset hut type exhibits a semicircular shape where the wall and roof are one unit; an interior, metal structural system; metal cladding; and the principal elevation located on the end. Approximately 8,200 of these Quonsets were built for the military by Fuller-Stran-Steel. Other types of Quonset huts were later developed to address the needs of the Navy. The most common of these is the Quonset Redesigned Hut, where the curvature of the wall and roof begin above an approximately four foot vertical knee-wall, to maximize the usable space within the Quonset. An estimated 25,000 of this type of Quonsets were built. Other Quonsets include the 20-feet wide by 48-feet long or 20-feet wide by 56-feet long Quonsets, of which approximately 120,000 were manufactured, and the 40-feet wide by 100-feet wide Warehouse Type Quonset, often called an "Elephant Hut." About 11,200 Warehouse Type Quonsets were manufactured.

The utilitarian design of Quonsets allowed for a multitude of uses. The military used them for storage, housing, hospitals, airplane hangars, offices, and more (Thomas 2003:9-10). After World War II, the Military sold unneeded Quonset huts to the public. Due to their easy set up and mobility, Quonsets became popular for storage uses, especially for agricultural purposes, as well as temporary housing. Universities were among the top beneficiaries of surplus Quonsets, as hundreds were set up as temporary housing at universities nationwide to house the massive increase in students attending college with assistance from the G.I. Bill. Quonsets, with a varying degree of architectural enhancements, were also adapted for commercial and industrial uses (Thomas 2003:1-2).

While Quonsets were originally seen as temporary building types, especially as a housing type, after World War II they did become popular as a permanent building type, primarily for agricultural uses, but also for commercial and industrial use, although in far smaller numbers. Not all Quonsets built after World War II are decommissioned military Quonsets, many, such as this one, were actually specifically for non-military use. Companies established both during and after the war either continued to manufacture this type of building or began to produce this newly popular building type. Even before the end of the war companies began market the Quonset Hut for peace time uses. The popularity of the easy to build, multi-use structures spurred several companies to create and sell Quonset-style buildings; these buildings continue to be manufactured today.

After the war the Quonset Hut was adapted for a vast number of uses (Decker and Chiel 2005:84, 86). In particular, they were used to address housing shortages, as many factories were prepared to build them and Quonsets could be built faster than traditional frame houses using traditional construction methods (Decker and Chiel 2005:68-70). The Quonset

Hut could also be easily adaptable to an owner needs and style (Decker and Chiel 2005:76). Quonset Huts were not only used for peace time housing but adapted for other commercial and industrial uses as well. "The Quonset was positioned less as a building than as an instrument of modernization, a machine not just for living but for shopping, banking, and farming (Decker and Chiel 2005:81)." The ease of construction of the Quonset and its flexibility helped in America prosperity after the war. As such, the Quonset became a symbol of American post-war prosperity and ingenuity (Decker and Chiel 2005:102). In Minnesota, Quonsets were used for housing on the University of Minnesota Twin Cities campus, as well as for commercial building, and storage buildings (University of Minnesota 2012b).

In all its applications, the Quonset experienced varying degrees of alterations . In the case of commercial buildings some were unchanged, with no attempt to hide the fact they were a Quonset, while in other instances considerable effort went into making them look like more common frame buildings (Decker and Chiel 2005:75-86). To accomplish this, false fronts, often with storefront windows and signage, were placed on one end of the Quonset to create the appearance of a traditional building to increase its commercial image and curb appeal. On occasion, these facades were even wrapped around the side for a bay. Houses and other building types were also adapted based on the needs and wants of the owner.

The popularity of the Quonset, however, did not last, especially in terms of housing, and the wide spread use of the Quonset declined in the late 1950s (Decker and Chiel 2005:99-102). The Quonset, however, continued to remain popular for agricultural use. Today, Quonset buildings continue to be built for agricultural, and to a lesser extent, industrial storage.

Railroad Boxcars

After the advent of railroads in the nineteenth century, railroads continually upgraded their rosters with newer rolling stock. As older boxcars were retired by the railroads, they quickly became a popular for reuse as storage sheds and even housing. Since boxcars were designed to carry heavy loads under extreme stresses in harsh conditions, they were sturdily constructed and were far more durable than a typical frame building. Moreover, since they were designed to be a self-supporting structure, boxcar bodies did not require a full foundation for use as a shed. These benefits, combined with the fact that retired boxcar bodies could be cheaply obtained at railroad auctions, typically for scrap value, meant that boxcars often cost far less than the cost of constructing a new building. This ensured the popularity of retired boxcar bodies for use as sheds through the mid-twentieth century. Boxcar sheds were very popular with farmers along railroad lines and also with industries in towns and cities.

The boxcar that sits at the rear of the Better Bilt Manufacturing building appears to be a Soo Line composite frame "sawtooth" boxcar. The Soo Line boxcar was an adaptation of a Fowler boxcar that was first used by the Canadian Pacific Railway (CP) in 1914. Fowler boxcars had a steel frame and structure made up of Z-shaped and flat bar steel pieces hot riveted together. Once the frame was assembled, wood was bolted on to complete the floor, sides, and roof. The first cars built had wooden roofs and doors, later cars had stamped steel roofs and corrugated steel doors. Cars were often rebuilt, so early versions of cars could appear with later elements such as steel roofs and doors. The stresses carried by boxcars in

train operation were borne by the steel frame; the wooden parts had no stress from train operation. The Fowler cars were not large by today's standards, with a 36-foot inside length (inside the car), eight foot and six inch inside width, and an eight foot inside height resulting in a 2,450 cubic foot capacity. The Fowler design was attractive as it was cheap and easy to build and repair, had a low tare or empty weight, and the design resulted in a tight joint between sides and floors which was necessary in hauling grain. As well, the wood sheathing was applied on the inside of the steel frame which made cleaning the car easy and reduced damage to manufactured goods being hauled in the car. As the design used Z-shaped and flat steel bars with no specialized castings, problems in making repairs to these cars by other railways was reduced (Manitoba Agricultural Museum 2012).

Shortly after the introduction of the Fowler cars to the Soo Line Railroad Company, other railroad companies developed similar boxcar styles. The Chicago & North Western Railway (C&NW) developed a design for a Fowler-like car, though the C&NW car was 40 feet long (Mid-Continental Railway Museum 2012). The Soo Line appears to have copied the C&NW design for their boxcars. Three types of these Soo Line cars existed. The Soo Line 134400-135398 series was a sawtooth boxcar with wood doors and Murphy ends. This series of cars was used by the Soo Line and Wisconsin Central from the 1930s into the 1950s. The Soo Line 135400-135798 series was a sawtooth boxcar with Youngstown steel doors and Dreadnaught (steel) ends. This car was used by the Soo and Wisconsin Central from the 1930s into the 1950s. The Soo Line 40200-40998 series and 41000-41798 series was a sawtooth boxcar with Youngstown steel doors and Dreadnaught ends. This car was used by the Soo Line from the 1930s into the 1950s (Sunshine Models 2006).

This box car is an example of a Soo Line Railroad Company 134400-135398 series "sawtooth" boxcar. These were composite boxcars with steel frames, outside braced cars with a single layer of wood sheathing, Murphy ends, and wood doors. Since the Soo Line cars came later than the Fowler cars it is estimated that this boxcar was constructed sometime between the late 1910s and early 1930s, but most likely in the late 1920s. Research has revealed that are two, possibly three, extant Soo Line outside-braced composite boxcars in Minnesota, all located in museums. Boxcar 135292, constructed by Pullman in 1926, is located in the Ironhorse Central Railroad Museum, and Boxcar 134216, also constructed in 1926, is located in the Jackson Street Roundhouse Museum. Another unrestored Soo Line outside braced composite boxcar may exist in Duluth, Minnesota as part of the Lake Superior Railroad Museum collection. Further research would be required to determine if this car exists.

Significance: The Better Bilt Manufacturing Co. has significance at the local level under Criterion C, in the areas of architecture and engineering. This Quonset was built as the home of Better Bilt Manufacturing Co. in the early 1950s. It is a relatively rare and good example of a Quonset adapted for commercial usage after World War II. Originally developed for the military, Quonsets were adapted for a wide variety of uses after the war as America was working towards peacetime prosperity. Consequently, the Quonset became a symbol of American prosperity and ingenuity. The Quonset was easy to build and highly adaptable so it was used to alleviate housing shortages after the war. However, this popularity was relatively brief as Quonset largely fell out of favor for uses other than agriculture and industrial storage

purposes by the 1960s. Thus Quonsets built for residential and non-storage commercial uses represent a unique phenomenon from the early postwar era.

Like many other companies, Better Bilt Manufacturing used its Quonset as a commercial structure. To meet a wide range of peacetime uses, Quonsets were adapted in various ways, and to varying degrees, based on use. Those constructed for commercial type uses could be a standard Quonset with simple fenestration, such as a door or window, and no ornamentation, while others were constructed with facades designed to conceal the fact they were a utilitarian building. This is similar to how large false fronts were used on many frame commercial buildings in the late nineteenth and early twentieth century to add "curb appeal" and to hide the otherwise plain building behind them. While some Quonsets had simple facades where the arch of the Quonset was still exposed above the façade, others had more elaborate facades that completely concealed the end of the Quonset and occasionally wrapped around the side of the building. On the Better Bilt Manufacturing Co. a full facade, complete with a stepped parapet and a storefront, was constructed on the front end of the building in order to make it appear more like a more traditional early twentieth century commercial building instead of a simple pre-fabricated steel structure. This building is an example of a Quonset that received higher level architectural detailing with a full façade that completely hides the Quonset and reads as a two-story building. As such is it considerably more distinct than other Quonset examples built for commercial uses. Other Quonsets in Minneapolis include two at 821 9th Avenue Southeast (HE-MPC-5433), one of which has a simple metal awning that wraps from the facade to a side elevation, a brick screen wall at the entrance, shed dormers, and several windows. Another Quonset is located at East Lake Street and Snelling Avenue South. Other than the addition of a few windows and a garage door on the end to adapt it to a commercial use, this Quonset has a typical Quonset form and appearance. A Quonset is also located at 25th Street and Minnehaha Avenue. Additional entrances appear to be the only adaptations made when this building was designed to accommodate its commercial use. Compared to these properties, the Better Bilt Manufacturing Building stands out as distinct and epitomizes efforts to adapt Quonsets for other uses in the early postwar period after World War II. The Better Bilt Manufacturing has a period of significance of circa 1950-1953, corresponding to the construction of the building and the placement of the boxcar shed on the property.

The boxcar shed has significance under NRHP Criteria C in the area of engineering as a once common, but now exceedingly rare property type. This boxcar embodies an important evolution in the design of railroad rolling stock from wood to steel construction. Prior to the start of the twentieth century nearly all rolling stock was constructed of wood. Resistance to steel was due to concerns about initial cost for steel and increased repair costs due to the need for more specialized equipment and work force to repair the cars. Steel finally started to gain a footing for use in constructing rolling stock in the early twentieth century as more steel manufactures came into existence, thus reducing concerns about monopolies that could manipulate steel costs. Steel also offered several advantages in that was more durable than wood, so cars would last longer, less maintenance was required. Steel cars were stronger, so steel cars could carry greater capacities. This reduced the number of cars needed by a railroad, and resulted in shorter trains. These advancements also led to fewer locomotives, few empty-car movements, smaller operating crews, lower labor costs, and lower switching

costs as few cars are involved in moving the small amount of traffic (White 1996:582). The boxcar shed has a period of significance of 1953, corresponding to the placement of boxcar on Better Bilt Manufacturing property. The box car meets Criteria Considerations B as a moved property as boxcars were historically used as storage sheds after being decommissioned from the railroad.

As older boxcars were retired by the railroads, they quickly became a popular for reuse as storage sheds. Since boxcars were designed to carry heavy loads under extreme stresses in harsh conditions, they were sturdily constructed and were far more durable than a typical frame building. Moreover, since they were designed to be a self-supporting structure, boxcar bodies did not require a full foundation for use as a shed. These benefits, combined with the fact that retired boxcar bodies could be cheaply obtained at railroad auctions, typically for scrap value, they could often be acquired for far less than the cost of constructing a new building. This ensured the popularity of retired boxcar bodies for use as sheds through the mid-twentieth century. Boxcar sheds were very popular with farmers along railroad lines and also with industries in towns and cities.

Integrity: The Quonset has good integrity of location and setting. The original windows and door on the storefront façade of the Quonset were replaced in 1973 with windows and a door that do not retain similar profiles to the historic fenestration; the original windows were divided light windows, while the replacements are single-light windows. A long awning once spanned the three windows, but it is no longer found on the building. The façade has been painted, but historic photos suggest the façade was not originally painted. A large sign is mounted over the second story window and while a sign was in this location historically, the current sign is much large in size and sale than the original, and obstructs the view of the stepped parapet. A historic photo indicates that there were fixed, single-light windows or vents along the sides of the Quonset. These windows or vents have been removed and covered with metal, matching that of the Quonset; however, the shape and the location of the windows are still evident. Despite these changes, the Quonset still has sufficient integrity of workmanship, materials, and design to convey that it was a Quonset built for commercial purposes. Although a large solar panel is found on the roof of the Quonset, the Quonset still has sufficient integrity of association and feeling as the building still clearly displays its Quonset style and has continually been used as a commercial structure since the early 1950s. Overall, the Quonset has sufficient integrity to convey its significance.

The boxcar has overall good integrity. The boxcar has good integrity of location and setting as a storage unit, as it is in the location it was originally placed on the property. It also has good integrity of location, setting, feeling, and association as a boxcar, as it was a structure that was meant to be moved and the boxcar is situated next to the Soo Line Railroad tracks, which was the boxcar's original rail line. Additionally, the boxcar has good integrity of design, and workmanship as the composite design of the car with its outside metal bracing and inside single-sheath wood panels is still clearly evident. Since the boxcar was converted to a shed when it was placed on this site, it does not retain its trucks; however, it is the structure of the boxcar itself that has significance and the lack of trucks does not affect the integrity of the engineering of its carbody in terms of design, workmanship and materials. Additionally, the wood sheathing is broken and missing in a couple places, the roof has signs

of rust, and the boxcar appears to be slightly sagging in the middle; however, the original materials still comprise the boxcar; therefore, the integrity of materials is only slightly affected. While the removal of the trucks and couplers have changed the overall feeling of the structure, it still has sufficient integrity to convey that it is a composite frame boxcar from the period when railroads were transitioning from wood to steel rolling stock.

Recommendation: The Better Bilt Manufacturing Co. Quonset is recommended as eligible for the NRHP under Criterion C, in the areas of architecture and engineering, as a relatively rare and distinctive example of this popular building type that was widely used and adapted for a wide range of uses after World War II. This building is an example of a Quonset that received a higher level of architectural alteration to the façade. The full façade on the Quonset also embodies the efforts of the owners to make the building appear as a building constructed according to more traditional methods, and not a Quonset. The Better Bilt Manufacturing has a period of significance of circa 1950-1953, corresponding to the construction of the building and the placement of the boxcar shed on the property.

The boxcar shed is recommended as eligible for the NRHP as a contributing resource of the Better Bilt Manufacturing property, and is a rare example of a boxcar that retired by the a railroad company that became reused as a storage shed. Under NRHP Criterion C, in the area of engineering, composite style boxcars represent a significant transition from wood frame to steel frame boxcar construction in the early to mid twentieth century. The boxcar shed has a period of significance of 1953, corresponding to the placement of boxcar on Better Bilt Manufacturing property. The box car meets Criteria Considerations B as a moved property as boxcars were historically used as storage sheds after being decommissioned from the railroad. While this boxcar has sufficient integrity to convey the design of its carbody, which is why it is important, there are other more intact boxcars in Minnesota that retain their trucks and more fully embody this evolution. Therefore this boxcar is recommended as not individually eligible for the NRHP under Criterion C, in the area of engineering as rare extant example of composite style boxcar.

6.9 TED KAULS HOUSE, HE-GVC-159

Location: 3840 Bassett Creek Drive, Golden Valley, Hennepin County, Minnesota, T29 R24 Section 17

Description: This Contemporary style house is located on large lot situated on the east side of Bassett Creek Drive, within the Mary Hills Subdivision of Golden Valley, Minnesota (Figure 33; Appendix B Map 25). The Mary Hills Subdivision is located within a hilly area of Golden Valley and is comprised of curvilinear streets and large irregularly shaped lots developed in the late 1950s through the 1960s. This lot is located on the side of a hill and slopes moderately up to the north. The lot also slopes down dramatically on the eastern edge towards Bassett Creek.

This Contemporary style split-level house has board-and-batten siding and a broad, shallow-pitched front gable roof that rests on large exposed purlins. There is a stone chimney on the ridgeline, a two-car garage with an overhead door on the lower level, and paired two-light

awning windows with transoms and paired casements above on the upper level. The half level is slightly projected under the roof eave, has a side entrance, a tall two-light awning window with a transom, a stone bay, an awning window, and paired casement windows. On the rear elevation is a walkout basement. On the lower level there is a small porch addition, added in 1997, that has a deck above and is accessible from the main level of the house. In the back yard, there are mature deciduous trees and a pool with an apron deck (installed in 1997).

FIGURE 33. TED KAULS HOUSE (HE-GVC-159), FACING NORTHEAST

History: The Ted Kauls House is located on Lot 5, Block 3 of the Mary Hills Subdivision in Golden Valley, Minnesota, a prominent first-ring suburb located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community experienced a period of growth. Between 1910 and 1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community remained largely rural through World War II. Reflecting a tremendous economic and population boom across the nation after World War II, the Twin Cities, and especially the suburbs surrounding Minneapolis, Golden Valley also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

Mary Hills Subdivision

The City of Golden Valley and the City of Minneapolis are divided by a large green space that includes Sochacki Park, Rice Lake Park, Mary Hills Nature Area, and the Theodore Wirth Golf Park and Course. Due to these undeveloped areas, the grid pattern of Minneapolis does not carry through into Golden Valley, as it did into other surrounding suburbs. In the post-war period, the village was developed to follow the exiting topography, which created a more park-like setting. Post-war subdivisions, like the Mary Hills subdivision, had landscape features such as neighborhood parks, curvilinear streets, semi-circular turnarounds, and cul-de-sacs. Houses built in these post-war subdivisions were usually sited in the same direction, generally had the same size, scale and massing, and had garages or other outbuildings located in the same areas of their yards.

The Mary Hills Subdivision was platted in February of 1956. The land was donated to the Village of Golden Valley by Albert Warren Beisang and Gladys W. Beisang, William Sweeney, Albert W. Beisang and Mary K. Beisang, Sarnell Roylance McBride and Blanche W. McBride, and Carl M. Johnson and Ella M. Johnson. The subdivision was surveyed by R.G. Anderson, a registered Civil Engineer and Land Surveyor.

The original building permit for the Kauls House was issued to owner Ted Kauls on December 6, 1962. The one-story house was built by Harton Connett Construction for approximately $15,000 (Village of Golden Valley 1962b:Building Permit #6474). Mr. Kauls was a mechanical engineer at Honeywell Inc. (R. L. Polk & Company 1965). By 1970, Clarence Strand, an instructor at the University of Minnesota, owned the house (R.L. Polk & Company 1970). According to building permits, the house was owned by Erwin and Carmen Heim from at least 1997 to 2005. In 1997, a porch addition was constructed on the rear of the house along with a pool (City of Golden Valley 1997a:Building Permit #GV004287; City of Golden Valley 1997b:Building Permit #GV004801). In 2004, 14 windows in the house were replaced and again in 2005 more windows were replaced (City of Golden Valley 2004:Building Permit #GV027068; City of Golden Valley 2005:Building Permit #GV028946). The property is currently owned by E.J. Heim and C. Dougherty-Heim (Hennepin County Assessor 2012).

This five room, two bath house with an attached garage was built in the Contemporary style and embodies Mid-Century Modern residential design (City of Golden Valley 1962b:Building Permit #6474). The Contemporary style was a popular style for residential architecture from the 1950s through 1970. Contemporary style houses are typically one-story and have two subtypes based on their roof type: flat or gabled. The flat roof variation is derived from the earlier International style. Flat roofed examples are typically unornamented but employ materials such as stone. The gable roof type, seen here, is more prevalent and is influenced by the earlier Craftsman and Prairie styles. They are characterized by shallow-pitched gable roofs with wide, overhanging eaves, often with exposed roof beams and heavy piers. Exterior materials include stone, brick, and wood siding. Attached one- or two-stall garages are characteristic of both variations of the style. Landscaping and integration into the landscape are also key features of the style (McAlester 2004:482).

Significance: The Ted Kauls House was evaluated under NRHP Criterion C, in the area of architecture. The house is a good example of the Contemporary style as it features several defining elements of the style, such as integration into the landscape; a sweeping shallow-pitch gable roof with wide-over hanging eaves and exposed beams; the use of natural materials including vertical wood cladding and stone; an attached garage; and minimal ornamentation. Although the Ted Kauls House is a good example of a Contemporary house, it does not possess any particularly distinctive elements of the Contemporary style that would make it an individually significant example. Moreover, there are other better, and more distinctive architect-designed examples of this style in Golden Valley, such as ones located in the Tyrol Hills neighborhood. Therefore, the Ted Kauls House does not appear to have significance under NRHP Criterion C, in the area of architecture.

Integrity: The Ted Kauls House remains located within a Mid-Century Modern residential subdivision and near a wooded valley, so it retains its integrity of location, association, feeling and setting. The pool, located in the rear corner of the property has a minimal impact on the integrity of the site. In terms of design, materials, and workmanship, the porch addition located on the lower level of the rear elevation of the house has a minimal impact on the overall integrity of the original design. The replacement windows are located on multiple elevations, but appear to be similar to the originals in terms of location, size, and operation, and minimally compromise the integrity of design, materials and workmanship. Overall, the house retains sufficient integrity to convey its historical significance.

Recommendation: While the Ted Kauls House is a good example of the Contemporary style, the residence does not exhibit any particularly distinctive characteristics of the style. Moreover, when compared to other more distinctive, architect-designed examples found in Golden Valley, such as those in the Tyrol Hills neighborhood, it does not stand out as an outstanding example of the style. Therefore, the Ted Kauls House does not appear to have significance under NRHP Criterion C, in the area of architecture, and is recommended as not eligible for the NRHP due to a lack of historical significance.

6.10 ALBERT AND GLADYS BEISANG JR. HOUSE, HE-GVC-228

Location: 3900 Golden Valley Road, Golden Valley, Hennepin County, Minnesota, T29 R24 Section 18

Description: This Ranch style house is located on a large lot situated on the north side of Golden Valley Road, within the Mary Hills Subdivision in Golden Valley, Minnesota (Figure 34; Appendix B Map 25). The Mary Hills Subdivision is located within a hilly area in northeastern Golden Valley and is comprised of curvilinear streets and large irregularly shaped lots developed in the late 1950s through the 1960s. This house is located on a large lot that slopes steeply upward towards the north end.

This two-story house, built in 1951, has a T-shaped plan with the leg facing Golden Valley Road to the south. The leg of the "T" is a 1962 addition. The house has board-and-batten siding, floor-to-ceiling sliding windows and paired casement windows, a cantilevered wood deck resting on massive beams circling the second story, and a broad, shallow pitch hip roof.

The front of the house has paired sliding windows on each floor arranged in a vertical column. A large concrete block chimney is on the west elevation. There is an attached, two-car garage addition to the east. Added in 1967, the garage is constructed of concrete block with metal overhead and single-leaf doors, and a flat roof that serves as a terrace. There is a pergola on top of the garage.

FIGURE 34. ALBERT AND GLADYS BEISANG JR. BEISANG HOUSE (HE-GVC-228), FACING NORTH

History: The Albert and Gladys Beisang Jr. House is located at 3900 Golden Valley Road in Golden Valley, Minnesota, a prominent first-ring suburb located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community started to experience a period of growth. Between 1910 and 1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community still remained largely rural through World War II. Reflecting a tremendous economic and population boom across the nation after World War II, the Twin Cities, and especially the suburbs surrounding Minneapolis, also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

Mary Hills Subdivision

Golden Valley and the City of Minneapolis are divided by a large green space that includes Sochacki Park, Rice Lake Park, Mary Hills Nature Area, and the Theodore Wirth Park and Golf Course. Due to these undeveloped areas, the grid pattern of Minneapolis does not carry through into Golden Valley, as it did into other surrounding suburbs. In the post-war period the village was developed to follow the exiting topography, which created a more park-like rural setting. Post-war subdivisions, like the Mary Hills subdivision, had landscape features such as neighborhood parks, curvilinear streets, semi-circular turnarounds, and cul-de-sacs. Houses built in these post-war subdivisions were usually sited in the same direction, generally had the same size, scale and massing, and had garages or other outbuildings located in the same areas of their yards.

The Mary Hills Subdivision was platted in February of 1956. The land was donated to the Village of Golden Valley by Albert Warren Beisang and Gladys W. Beisang, William Sweeney, Albert W. Beisang and Mary K. Beisang, Sarnell Roylance McBride and Blanche W. McBride, and Carl M. Johnson and Ella M. Johnson. The subdivision was surveyed by R.G. Anderson, a registered Civil Engineer and Land Surveyor.

The original building permit for the Beisang House was issued to Mobilhome Corp. on August 9, 1950 to build a one-story single-family home for Albert Beisang Jr. and his wife Gladys E. Beisang. Mr. Beisang worked in a managerial position at Hopkins Terminal Warehouse (R.L Polk & Company 1957). According to suburban city directories, the Beisangs owned the house until at least 1975. Building permits indicate that the house was owned by Gerald Michaelson in 1990 when the house was reroofed and by Ronald Walberg in 2006 when additional work on the roof was performed (City of Golden Valley 1990:Building Permit #17532; City of Golden Valley 2006:Building Permit #GV033054). The current owner of the property is Adrianne de los Reyes (Hennepin County Assessor 2012).

Originally, the house consisted of six rooms and one bath and was built for an estimated cost of $10, 600 (City of Golden Valley 1950e:Building Permit #1736). In 1962, a 20-foot by 20-foot family room addition was added to the front of the house by builder W.T. Sletten (City of Golden Valley 1962a:Building Permit #6339). In 1967, a 24-foot by 24-foot attached garage was constructed (City of Golden Valley 1967:Building Permit #8432).

The Albert and Gladys Beisang Jr. House is an example of the Ranch style. Typically, Ranch style houses are one-story, with long, rectangular or ell-shaped forms, and they often feature attached one or two stall garages. They have low-pitched gable or hipped roofs with wide, overhanging eaves, with the ridgeline oriented towards the street. Many have a prominent, front facing wing. Further emphasis on horizontality can include a ubiquitous picture window on the main façade along with smaller ribbon or rectangular-shaped windows that sometimes wrap around the corners. The main façade is oriented with the longer portion facing the street. Attached garages may also feature narrow rectangular windows, further emphasizing the horizontality of the house. Siding material can include wood, clapboard, aluminum, brick or stone facing, or combinations of the materials. Many examples include integral planters on the main façade, typically near the main entrance and constructed of

brick or stone. Other exterior features often include a prominent brick or stone pylon shaped exterior chimney; these can extend asymmetrically along the roof, visually slicing the form, or be located flush to a side elevation; other examples have brick or stone chimneys that extend a few feet above the ridgeline (McAlester 2004:479).

Significance: Due to its additions, the Albert and Gladys Beisang Jr. House is a somewhat unique example of a Mid-Century Modern Ranch style house. The house exhibits a number of characteristics of the Ranch style, including its long form, hip roof with wide eaves, and even its casement windows that are evocative of the later evolution of the style. The wrap-around balcony and full-height windows on the front elevation of the 1962 addition bring an element of Mid-Century Modern to the house. The house is well integrated into its site, which is a characteristic of many higher style houses of the period, and the almost two-story form could at first glance appear to be a foreshadowing of the Bi-Level form that that becomes popular starting around 1960. However, this house, as it currently exists, is not the embodiment of a deliberate attempt to design a distinctive structure in a particular style, or careful attempt to blend styles. Instead, the house is simply an amalgamation of additions that have resulted in a building with a distinctive appearance. Moreover, these additions have covered most of the original building when viewed from the street and the original form and design has been lost as the house has been expanded over time. Therefore, the house does not have significance under NRHP Criterion C in the area of architecture.

Integrity: The Albert and Gladys Beisang Jr. House remains located within a residential neighborhood near a wooded valley, so it retains its integrity of location and setting. The Albert and Gladys Beisang Jr. House has been reroofed multiple times, which minimally compromises the integrity of design, materials, and workmanship. However, the integrity of design, workmanship, and materials of this house have been considerably compromised by the large family room and garage additions. These additions greatly increase the footprint of the house and have significantly altered the original form of the house, making the form and design of the original house design no longer unrecognizable. These alterations have also significantly compromised the integrity of feeling, and association. Overall, the house retains poor integrity.

Recommendation: The Albert and Gladys Beisang Jr. House is recommended as not individually eligible for listing in the NRHP due to a lack of historical significance and a loss of integrity.

6.11 HUB NELSON HOUSE, HE-GVC-239

Location: 3014 Kyle Avenue North, Golden Valley, Hennepin County, Minnesota, T29, R24, Section 7

Description: This Ranch style house is located on large lot situated on the east side of Kyle Avenue North, overlooking a large, wooded valley to the east (Figure 35; Appendix B Map 23). The lot is relatively flat and open along Kyle Avenue, but slopes downward at a moderate rate to the east and south. The rear of the lot is covered with mature deciduous trees. The house is a one-story, frame house concrete foundation, vertical wood siding on the west-façade, clapboard siding on the secondary elevations, awning and casement

windows, and an asphalt shingle side gable roof with a large brick chimney on the ridgeline at the south end. The façade is comprised of a slightly projected two-car garage with a metal overhead door set under an eave extension, overstory awning windows, and a full-height, 12-light window on the southwest corner that extends a full two stories from the basement level to the main level. The main entrance is around the corner on the south elevation at the lower level. A large, one-story addition is located at the rear of the house. The walk-out basement faces south and east (rear).

FIGURE 35. HUB NELSON HOUSE (HE-GVC-239), FACING SOUTHEAST

History: The Hub Nelson House is located on lot 14 and half of lot 15, Block 2 of the Noble Grove Addition in Golden Valley, Minnesota, a prominent first-ring suburb located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community experienced a period of growth. Between 1910 and 1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community remained largely rural through World War II. Reflecting a tremendous economic and population boom across the nation after World War II, the Twin Cities, and especially the suburbs surrounding Minneapolis, Golden Valley also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

Noble Grove Addition
The Hub Nelson House is located within the Noble Grove Addition of Golden Valley. The land for the Noble Grove Addition was donated by the Federated Realty, Inc. and was platted and surveyed in 1946 by Egan, Field & Nowak, Engineers & Surveyors. The addition is bounded by Noble Avenue on the west, 34th Avenue on the north, June Avenue on the east, and 29th Avenue of the south. The addition generally follows a grid pattern with some slightly curvilinear streets and features a park at Adell Avenue.

Nelson House
The house at 3014 Kyle Avenue is a Ranch style residence with six rooms, a bathroom, and an attached garage. The original building permit for this single-family house was issued to Hub Nelson on July 20, 1950 (City of Golden Valley 1950d: Building Permit #1698). The house was designed and built by Enaco Inc. for an estimated cost of $12,000 (City of Golden Valley 1950d:Building Permit #1698). According to the original building permit, the residence was built according to the Enaco "A"-plan which included six rooms, a bath, and an attached garage. In 1953, a 14-foot by 16-foot, one-story porch was added to the rear of the house by owner Hub Nelson (City of Golden Valley 1953:Building Permit #2753), the porch was replaced with a family room and dining room addition in 1987 (City of Golden Valley 1987:Building Permit #16304). According to city directories, Hub Nelson was the secretary-treasurer of Enaco Inc. (R.L. Polk & Company 1957).

By 1957, Dr. J. H. Lyons and his wife Mary Lyons owned the house. Dr. Lyons practiced at the Physicians and Surgeons Building in downtown Minneapolis (R.L. Polk & Company 1957). The Lyons still resided in the house in 1963 (R.L. Polk & Company 1963). By 1975, the house was owned by Richard W. and Margaret A. De Lapp. Mr. De Lapp was the vice president and secretary of Zeidlik Harmala Hysell DeLapp, an architectural firm (R.L. Polk & Company 1975). Mr. DeLapp later practiced at the architectural firm Ellerbe Becket Inc.

Paul Enghauser and Enaco Inc.
The Hub Nelson House was based on a standard plan designed by Paul Enghauser & Associates and constructed by Enaco Inc., a construction company associated with the architectural firm of Paul Enghauser & Associates. In fact, Paul Enghauser was the President of Enaco Inc., which was located at 2155 North Lilac Drive in Golden Valley (R. L. Polk & Co. 1964). Constructed by Enaco Inc., the Nelson House reflects how most houses constructed in Golden Valley after World War II were developed. The vast majority were products of contractor-builders who either platted parcels of land for tract home construction or built individual houses based on owners needs (Larson et al. 2011:19; Pearson and Hutter 2012:18). Few architect designed-homes are found in Golden Valley, with the majority concentrated in the Tyrol Hills neighborhood (Tyrol Hills 2012).

Prior to his affiliation with Enaco Inc. in the late 1940s, Paul Enghauser had a relationship with the Noble Grove Construction Company. Working with either Enaco Inc. or Noble Grove Construction Company, Paul Enghauser, according to building permits, was responsible for the construction of the majority of the residences in the Noble Grove Addition of Golden Valley (City of Golden Valley 1946a:Building Permit #681).

Architect Paul Enghauser primarily designed houses in Minneapolis and its suburbs. During his career, he collaborated with G.W. Brandhorst, who previously worked at Brandhorst & Leadholm. Brandhorst also designed homes as well as commercial buildings. One of Enghauser and Brandhorst's earliest known designs was for the Roy P. Palmer house in Minneapolis, which was published in the October 1939 issue of *The Architectural Forum*, which was entitled "101 New Houses" (Nelson 1939). Together, Enghauser and Brandhorst designed a number of houses in Golden Valley, including several in the prominent Tyrol Hills neighborhood between the 1930s and 1950s (Tyrol Hills 2012). After World War II, Enghauser continued to design houses with Brandhorst, who later became principal of Paul Enghauser & Associates. In the 1940s and 1950s, Enghauser designed number of houses in Golden Valley, including a Split-Level located at 400 Natchez Avenue North (1952), and most of the houses in the Noble Grove Addition, many of which were built by Enaco (Millett 2012:29). Enghauser is also known to have designed additional houses in Minneapolis (549 Turnpike Road), Crystal (2706 Brookridge Avenue North), and St. Louis Park (1347 Kentucky Avenue, 1956) (Millett 2012).

Enaco Inc. had a number of standard plans available, at least six (A-F). All appear to have been designed by Paul Enghauser & Associates. The Hub Nelson House was built according to Enaco's "A" plan. Other examples of the "A" plan are located in the Noble Grove Addition at 3100 Major Avenue North and 3300 Lee Avenue North (City of Golden Valley 1951b:Building Permit #2132; City of Golden Valley 1950c:Building Permit #1576). Examples of Enaco's F and B plans can also be found with the Noble Grove Addition. Examples of the "F" plan can be found at 3345 Kyle Avenue North, 2912 Kyle Avenue North, 3327 Lee Avenue North, and a "B" plan house can be found at 2900 Lee Avenue North (City of Golden Valley 1950b:Building Permit #1571; City of Golden Valley 1950f:Building Permit #1782; City of Golden Valley 1950g:Building Permit #1870; City of Golden Valley 1950a:Building Permit #1567). According to building permits, there are similarities between many of the others residences within the Noble Grove Addition that were designed by Paul Enghauser & Associates and built by Enaco Inc., as many were built with the same dimensions and number of rooms. Permits do not, however, indicate if they followed a certain type of plan. Additionally, building permits also indicate that there is variation within the houses known to follow a standard plan, particularly the "A" plan, which can vary in terms of dimensions, cubic footage, number of rooms, and inclusion of a garage.

The Ranch style represents an evolution from the Minimalist Traditional and earlier, the Prairie School, and is generally characterized by an emphasis on horizontal lines. Typically, Ranch houses are one-story, with long, rectangular or ell-shaped form, and they often feature attached one or two stall garages. They have low-pitched gable or hipped roofs with wide, overhanging eaves, with the ridgeline oriented towards the street. Many have a prominent, front facing wing. Further emphasis on horizontality can include a ubiquitous picture window on the main façade along with smaller ribbon or rectangular-shaped windows that sometimes wrap around the corners. The main façade is oriented with the longer portion facing the street. Attached garages may also feature narrow rectangular windows, further emphasizing the horizontality of the house. Siding material can include wood, clapboard, aluminum, brick or stone facing, or combinations of the materials. Many examples include

integral planters on the main façade, typically near the main entrance and constructed of brick or stone. Other exterior features often include a prominent brick or stone pylon shaped exterior chimney; these can extend asymmetrically along the roof, visually slicing the form, or be located flush to a side elevation; other examples have brick or stone chimneys that extend a few feet above the ridgeline (McAlester 2004:479).

Significance: The Hub Nelson House was evaluated under NRHP Criterion C, in the area of architecture. The house is a good example of the Ranch style as it features several defining elements of the style, such as a long, horizontal orientation that is further emphasized by the attached garage; a large full-height window as well as overstory ribbon windows on the facade; very wide overhanging eaves; and a massive brick chimney. Although the Nelson House is a good example of a Ranch house, it does not possess any particularly distinctive elements of the Ranch style that would make it an individually significant example. Moreover, there are other better, and more distinctive architect-designed examples of this style in Golden Valley, such as ones located in the Tyrol Hills neighborhood. Furthermore, the standard "A" plan of Enaco Inc. does not stand out amongst standard plan houses built in Golden Valley and other first ring suburbs of Minneapolis in the 1950s and 1960s. There also appears to be considerable variation within the "A" plan houses constructed in the Nobel Grove Addition, causing this standard plan to lack distinction or significance as it appears to have been more of a template on which individual houses were based on, but then modified to meet the needs and desires of the owner for whom they were built. Therefore, the Hub Nelson House does not appear to have significance under NRHP Criterion C, in the area of architecture.

Integrity: The house retains good integrity of setting, feeling, location, and association. The integrity of design, materials and workmanship for this house is generally good. The primary elevations (west and south) exhibit good integrity of design and materials, and workmanship. The integrity of the rear elevation has been slightly compromised by the family room and dining room addition from 1953 that slightly alters the original floor plan of the "A" plan. However, this addition is secondary to the main mass of the house, is located on the rear elevation, is setback from the side elevations, and is set under a lower cross gable, all of which minimize its prominence. It is clad with the same materials of the house to maintain compatibility. It is also compatible with and does not detract from the overall massing, and horizontality of the house. Overall, the house retains good integrity.

Recommendation: While the Hub Nelson House is a good example of the Ranch style, the residence does not exhibit any particularly distinctive characteristics of the style. Moreover, when compared to other more distinctive, architect-designed examples found in Golden Valley, such as those in the Tyrol Hills neighborhood, it does not stand out as an outstanding example of the style. Additionally, the house was built according to a standard plan. While it has better integrity than other houses built in the Noble Grove Addition following the same plan, the plan does not appear to be distinctive or significant amongst standard plans, which were used to build countless numbers of houses within Golden Valley and surrounding suburbs after World War II. Therefore, the Hub Nelson House does not appear to have significance under NRHP Criterion C, in the area of architecture, and is recommended as not eligible for the NRHP due to a lack of historical significance.

6.12 MILON GREVICH / LAWRENCE AND MARY JOHNSON HOUSE, HE-GVC-242

Location: 3124 Kyle Avenue North, Golden Valley, Hennepin County, Minnesota, T29, R24, Section 7

Description: This Mid-Century Modern, Contemporary style house is located on the east side of Kyle Avenue North, overlooking a large, wooded valley to the east (Figures 36-37; Appendix B Map 23). The house is located on a lot that slopes steeply downward to the east and is covered with mature deciduous trees. The one-story, frame house has a raised basement on the street (west) elevation; a walk-out basement on the east elevation; a broad, shallow-pitched, offset side gable roof with pointed ends; and a concrete chimney on the ridgeline. The façade has five bays set between light grey brick piers, with hopper windows, and clapboard spandrels painted a reddish-orange color. The façade is fenestrated in a 2-1-2-2 pattern and the southern bay has a two-car garage that is accessed by a land bridge from the street. The secondary elevations are faced with cedar shingle siding painted a harvest gold color. The western half of the basement is faced with light grey brick laid in running bond with slightly projected stretcher brick laid in a four-course diagonal pattern.

FIGURE 36. MILON GREVICH / LAWRENCE AND MARY JOHNSON HOUSE (HE-GVC-242), FACING SOUTHEAST

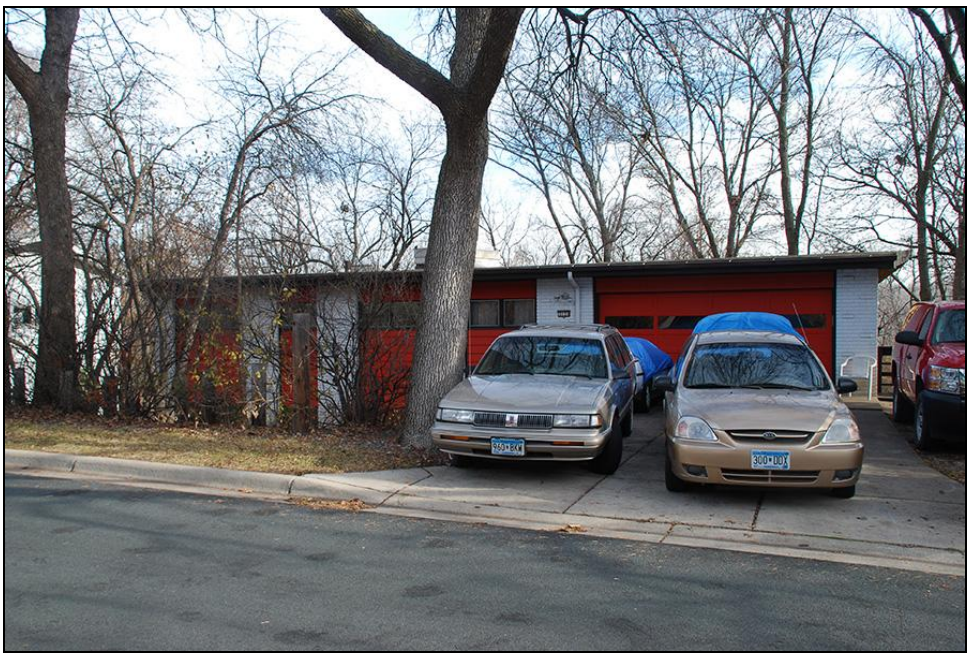


FIGURE 37. MILON GREVICH / LAWRENCE AND MARY JOHNSON HOUSE (HE-GVC-242), FACING NORTHEAST

History: The Milon Grevich / Lawrence and Mary Johnson House is located on Lot 20, Block 2 of the Noble Grove Addition in Golden Valley, Minnesota, a prominent first-ring suburb located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community experienced a period of growth. Between 1910 and 1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community remained largely rural through World War II. Reflecting a tremendous economic and population boom across the nation after World War II, the Twin Cities, and especially the suburbs surrounding Minneapolis, Golden Valley also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

The original building permit for this single-family dwelling was issued on December 5, 1958, to Milon "Mel" J. Grevich, the owner of the Grevich Construction Company. The house, which was built by Grevich Construction, cost an estimated $20,000 (Village of Golden Valley 1958:Building Permit #4762). When he built this house, Grevich was living just up the street at 3230 Kyle Avenue North, in a house that was built in 1953 (Village of Golden Valley 1952d:Building Permit #2438). Mr. Grevich was living at 3230 by at least 1956 and continued to reside there until at least 1960 (R. L. Polk & Company 1956; R. L. Polk & Company 1960).

City directories indicate that in 1960, the house located at 3124 Kyle Avenue North was vacant, but by 1965, Mr. Grevich moved into this house and sold the one at 3230 Kyle Avenue North to Carl Auerbach (R.L. Polk & Company 1960; R.L. Polk & Company 1965). Sometime between 1965 and 1970, Grevich sold the house at 3124 Kyle Avenue to Lawrence Johnson (R.L. Polk & Company 1970). In 1989, Mr. Johnson constructed a one-story frame, 6-foot by 20-foot storage shed on the property (City of Golden Valley 1989:Building Permit #17181). Lawrence and his wife Mary remain the owners of the property (Hennepin County Assessor 2012).

This eight-room house with a bathroom and an attached garage was built in the Contemporary style and embodies Mid-Century Modern residential design. The Contemporary style was a popular style for residential architecture from the 1950s through 1970. Contemporary style houses are typically one-story and have two subtypes based on their roof type: flat or gabled. The flat roof variation is derived from the earlier International style. Flat roofed examples are typically unornamented but employ materials such as stone. The gable roof, seen here, style is more prevalent and is influenced by the earlier Craftsman and Prairie styles. They are characterized by shallow-pitched gable roofs with wide, overhanging eaves, often with exposed roof beams and heavy piers. Exterior materials include stone, brick, and wood siding. Attached one- or two-stall garages are characteristic of both variations of the style. The landscape and integration into the landscape are also key features. (McAlester 2004:482). The bright colors with highly contracting trim, and the pointed gable ends are distinctive characteristics of the Mid-Century Modern design aesthetic.

The houses along the east side of Kyle Avenue, including this house, were built to take advantage of the landscape. They are built into a hill and overlook a tree-filled valley. Many of the houses along Kyle Avenue have large windows or porches that look out into the valley to not only maximize views, but to blend interior and exterior spaces. Within the densely forested valley are South Halifax Park to the east and Rice Lake Park to the south. The proximity to the parks and valley made Kyle Avenue a prime building location in Golden Valley. Additionally, many of the houses along the Avenue were built in the Contemporary style which emphasizes a building's setting and integration into the landscape (McAlester 2004:482).

Significance: The Milon Grevich / Lawrence and Mary Johnson House was evaluated under NRHP Criterion C, in the area of architecture. The house is a good example of the Contemporary style as it features several defining elements of the style, such as a broad, shallow-pitch gable roof with wide-over hanging eaves, brick and wood cladding, a lack of ornamentation, integration into the landscape, and an attached garage. Although the Milon Grevich / Lawrence and Mary Johnson House is a good example of a Contemporary house, it does not possess any particularly distinctive elements of the Contemporary style that would make it an individually significant example. Moreover, there are other better, and more distinctive, architect-designed examples of this style in Golden Valley, such as ones located in the Tyrol Hills neighborhood. Therefore, the Milon Grevich / Lawrence and

Mary Johnson House does not appear to have significance under NRHP Criterion C, in the area of architecture.

Integrity: The Milon Grevich / Lawrence and Mary Johnson House remains located within a residential neighborhood and on the edge of a wooded valley, so it retains its integrity of location and setting. In terms of deign, materials, and workmanship building permits indicated that there have been no major alterations to the house. The only perceivable alteration to the property is the addition of a storage shed to the back yard, which minimally affects the integrity of the property. Therefore, the house has good integrity of design, materials, and workmanship. The house also retains good integrity of feeling and association. Overall, the property retains good integrity.

Recommendation: While the Milon Grevich / Lawrence and Mary Johnson House is a good example of the Contemporary style, the residence does not exhibit any particularly distinctive characteristics of the style. Moreover, when compared to other more distinctive, architect-designed examples found in Golden Valley, such as those in the Tyrol Hills neighborhood, it does not stand out as an outstanding example of the style. Therefore, the Milon Grevich / Lawrence and Mary Johnson House does not appear to have significance under NRHP Criterion C, in the area of architecture, and is recommended as not eligible for the NRHP due to a lack of historical significance.

6.13 MILON GREVICH / CARL A. AND LAURA K. AUERBACH HOUSE, HE-GVC-244

Location: 3230 Kyle Avenue North, Golden Valley, Hennepin County, Minnesota, T29, R24, Section 7

Description: This Mid-Century Modern, Ranch style house is located on the east side of Kyle Avenue North, overlooking a large, wooded valley to the east (Figure 38; Appendix B Map 23). The house is located on a lot that slopes steeply downward to the east and is covered with mature deciduous trees behind the house. This one-story, frame house has an exposed, concrete foundation with a walk-out basement on the rear elevation, and an overhanging first story. The house is clad in aluminum siding and features fixed-light and casement windows, and a broad, shallow-pitched cross gable roof with wide eaves supported by exposed beams. There are two large interior stucco chimneys on the ridgeline. An attached, two-car garage is located at the north end of the house, set under a cross gable roof. The garage features two wood paneled overhead doors. The remainder of the façade is fenestrated with paired windows, a slightly projected entry under the gable with a single-leaf door with a sidelight and transom, and three overstory ribbon windows.

History: The Milon Grevich / Carl A. and Laura K. Auerbach House is located on Lot 24, Block 2 of the Noble Grove Addition in Golden Valley, Minnesota, a prominent first-ring suburb located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community experienced a period of growth. Between 1910 and

1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community remained largely rural through World War II. Reflecting a tremendous economic and population boom across the nation, the Twin Cities, and especially the suburbs surrounding Minneapolis after World War II, Golden Valley also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

FIGURE 38. MILON GREVICH / CARL A. & LAURA K. AUERBACH HOUSE (HE-GVC-244), FACING SOUTHEAST

The original house on this property was built in 1952. The 37-foot by 22-foot house, with seven rooms, one-and-a-half baths, an attached garage, and vertical cedar siding was designed by architect Paul Enghauser and built by owner Milon "Mel" Grevich, who owned Grevich Construction Contracting Company Inc. (Village of Golden Valley 1952d:Building Permit #2438). Within a few years of its completion, this house was destroyed by a fire. In 1958, Milon Grevich rebuilt the house. According to the building permits, the second house followed Paul Enghauser's original design as the new house has the same dimensions and number of rooms as the original and included an attached garage. The new house deviated from Enghauser's original design by the inclusion of a porch at the rear of the house and the use of aluminum siding instead of cedar (Village of Golden Valley 1958:Building Permit #4554).

According to city directories, Mel Grevich lived at 3230 Kyle Avenue until at least 1960 (R. L. Polk & Company 1960). By 1963, however, Mel and his wife Beverlee had moved up the street to 3124 Kyle Avenue North and Carl A. and Laura K. Auerbach owned the house at

3230 Kyle Avenue North. The Auerbach's owned the house until circa 1982, as they remodeled the interior in 1982 (City of Golden Valley 1982:Building Permit #13800). In 1986, the house was owned by Glen S. Bengston (R. L. Polk & Company 1986). The property is currently owned by Laura T & Jerry W. Nelson (Hennepin County Assessor 2012).

The second owner of the property, Carl A. Auerbach was a law professor at the University of Minnesota. He was born in New York City in 1915. Auerbach studied at Long Island University and Harvard Law School. He worked as an attorney for the United States Department of Labor between 1938 and 1940, and at the Office of Price Admission starting in 1940. Between 1943 and 1946, he served in the United States Army before accepting a position as associate professor of law at the University of Wisconsin. He became a professor at the University of Minnesota in 1961. Professor Auerbach was appointed Dean of the Law School in 1973 and he resigned from the University in 1979 (Regents of Minnesota 2006). In 1985, he moved to San Diego and became a faculty member at the University of San Diego Law School (University of San Diego School of Law 2012).

Mr. Auerbach was an active member of the American Law Institute and the American Academy of Arts and Sciences. He was a prolific researcher and writer, authoring numerous publications on an array of legal topics. Reflective of his contributions to the field of law, in 1994, he was the recipient of the prestigious American Bar Foundation Award for outstanding research in law and government (University of San Diego School of Law 2012).

Paul Enghauser and the Grevich Construction Contracting Company Inc.
The Milon Grevich / Carl A. and Laura K. Auerbach House was constructed by the Grevich Construction Contracting Company Inc., a local builder owned by Mel Grevich. The company constructed several houses nearby, including 3124 Kyle Avenue. The Milon Grevich / Carl A. and Laura K. Auerbach House is an uncommon example of an architect designed-house in Golden Valley. Few architect designed-homes are found in Golden Valley, with the limited few concentrated in the Tyrol Hills neighborhood (Tyrol Hills 2012). The vast majority were products of contractor-builders who either platted parcels of land for tract home construction or built individual houses based on owners needs (Larson et al. 2011:19; Pearson and Hutter 2012:18).

The Milon Grevich / Carl A. and Laura K. Auerbach House was designed by Paul Enghauser. Enghauser is not a well documented architect. What is known about him is that he was a mid-twentieth century architect who primarily designed houses in Minneapolis and its suburbs, such as 549 Turnpike Road in Minneapolis, 2706 Brookridge Avenue North in Crystal, and 1347 Kentucky Avenue in St. Louis Park (Millett 2012). During his career, he collaborated with G.W. Brandhorst, who later became a principal of Paul Enghauser & Associates. Brandhorst previously worked at Brandhorst & Leadholm and designed homes as well as commercial buildings. One of Enghauser and Brandhorst's earliest known designs was for Roy P. Palmer in Minneapolis, which was published in the October 1939 issue of *The Architectural Forum*, which was entitled "101 New Houses" (Nelson 1939).

Together, Enghauser and Brandhorst designed a number of houses in the prominent Tyrol Hills neighborhood of Golden Valley between the 1930s and 1950s (Tyrol Hills 2012). He also designed a Split-Level located at 400 Natchez Avenue North (1952) (Millett 2012:29). In the late 1940s and early 1950s, Enghauser and Brandhorst designed number of additional houses in the Noble Grove Addition of Golden Valley and was affiliated the Noble Grove Construction Company. Enghauser then became president of Enaco Inc., a construction company located at 2155 North Lilac Drive in Golden Valley (R. L. Polk & Co. 1964). Working with either Enaco Inc. or Noble Grove Construction Company, Paul Enghauser, according to building permits, was responsible for the construction of the majority of the residences in the Noble Grove Addition of Golden Valley (City of Golden Valley 1946a:Building Permit #681).

The house at 3230 Kyle Avenue was built in the Ranch style and embodies Mid-Century Modern residential design. The Ranch style represents an evolution from the Minimalist Traditional and earlier, the Prairie School, and is generally characterized by an emphasis on horizontal lines. Typically, Ranch houses are one-story, with long, rectangular or ell-shaped form, and they often feature attached one or two stall garages. They have low-pitched gable or hipped roofs with wide, overhanging eaves, with the ridgeline oriented towards the street. Many have a prominent, front facing wing. Further emphasis on horizontality can include a ubiquitous picture window on the main façade along with smaller ribbon or rectangular-shaped windows that sometimes wrap around the corners. The main façade is oriented with the longer portion facing the street. Attached garages may also feature narrow rectangular windows, further emphasizing the horizontality of the house. Siding material can include wood, clapboard, aluminum, brick or stone facing, or combinations of the materials. Many examples include integral planters on the main façade, typically near the main entrance and constructed of brick or stone. Other exterior features often include a prominent brick or stone pylon shaped exterior chimney; these can extend asymmetrically along the roof, visually slicing the form, or be located flush to a side elevation; other examples have brick or stone chimneys that extend a few feet above the ridgeline (McAlester 2004:479). Pointed gable ends are also distinctive characteristics of the Mid-Century Modern design aesthetic.

The houses along the east side of Kyle Avenue, including this house, were built to take advantage of the landscape. They are built into a hill and overlook a tree-filled valley. Many of the houses along Kyle Avenue have large windows or porches that look out into the valley to not only maximize views, but to blend interior and exterior spaces. Within the densely forested valley are South Halifax Park to the east and Rice Lake Park to the south. The proximity to the parks and valley made Kyle Avenue a prime building location in Golden Valley (McAlester 2004:482).

Significance: The Milon Grevich / Carl A. and Laura K. Auerbach House was evaluated under NRHP Criterion C, in the area of architecture. The house is a good example of a Mid-Century Modern Ranch style house as it features several defining elements of the Ranch style, such as a long, rectangular form; an attached garage; low-pitched gable roof with wide, overhanging eaves and a ridgeline oriented towards the street; a prominent chimney; and ribbon windows. It is further defined as Mid-Century Modern by its pointed gable ends and slightly undersized exposed purlins that suggest an element of futuristic sleekness compared

to the more massive beams found on more traditional examples of the Ranch style. Although the Milon Grevich / Carl A. and Laura K. Auerbach House is a good example of a Mid-Century Modern Ranch house, it does not possess any particularly distinctive elements of the Ranch style that would make it an individually significant example. Moreover, there are other better and more distinctive examples of this style in Golden Valley, such as ones located in the Tyrol Hills neighborhood. Therefore, the house does not appear to have significance under NRHP Criterion C, in the area of architecture.

The Milon Grevich / Carl A. and Laura K. Auerbach House may have potential significance under Criterion B for its association with Carl A. Auerbach. The house at 3230 Kyle Avenue North appears to be the house where Auerbach lived during the majority of, if not the entire, time he lived in Minnesota and was affiliated with the University of Minnesota's Law School. Since his full contributions the field of law have not been documented, his contributions as the Dean of the Law School at the University of Minnesota occurred less than 50 years in the past, and his contributions to academics and the law profession continue well into the recent past, not enough time has passed to fully understand his contributions to society. Therefore, the significance of Carl Auerbach cannot be determined at the present time. Further research at a later date is required in order to fully understand the contributions of Carl Auerbach and his potential significance.

Integrity: The Milon Grevich / Carl A. and Laura K. Auerbach House remains located within a residential neighborhood and on the edge of a wooded valley, so it retains its integrity of location and setting. The integrity of design, materials, workmanship, and association as an example of the Ranch style, the current house, as it was built in 1958, is good. In terms of integrity of design, materials, workmanship, and association for its embodiment of the work of with architect Paul Enghauser is fair since the house was built with a porch and metal siding instead of vertical cedar siding as Enghauser specified in his plans for the original house. Since access to the interior of the house was not granted as part of the survey, it is not known how the interior remodel in 1982 affected the integrity of the house architecturally. The house retains good integrity of feeling as an example of the Ranch style from 1958. Overall, the house retains good integrity.

Recommendation: While the Milon Grevich / Carl A. and Laura K. Auerbach House is a good example of a Mid-Century Modern Ranch style house, the residence does not exhibit any particularly distinctive characteristics of the style. Moreover, when compared to other more distinctive examples found in Golden Valley, such as those in the Tyrol Hills neighborhood, it does not stand out as an outstanding example of the style. Therefore, the house does not appear to have significance under NRHP Criterion C, in the area of architecture, and is recommended as not eligible for the NRHP due to a lack of historical significance.

The house may have potential significance under NRHP Criterion B for its association with Carl A. Auerbach. However, since the significance of Mr. Auerbach is not fully documented and his association with this property continued well into a period less than 50 years in the past, not enough time has passed to be able to fully evaluate the significance of Mr. Auerbach. Therefore, the 106 Group recommends that the Milon Grevich / Carl A. and

Laura K. Auerbach House be revaluated in the future to determine if it could be eligible for the NRHP for its association with Carl Auerbach.

6.14 GERALD G. SMITH / DR. HIENZ AND MARGARET BERENDES HOUSE, HE-GVC-246

Location: 3238 Kyle Avenue North, Golden Valley, Hennepin County, Minnesota, T29, R24, Section 7

Description: This Contemporary style house is located on the east side of Kyle Avenue North, overlooking a large, wooded valley to the east (Figure 39; Appendix B Map 23). The lot is relatively flat and open along Kyle Avenue, but slopes downward significantly at east end of the lot, which is covered with mature deciduous trees. The one-story, frame house has a concrete block foundation laid in stack bond; wide lap clapboard siding; a walk-out basement on the east (rear) elevation; and a shed roof with exposed rafters. On the façade, in front of the main mass of the house, there is a wide, one-story bay set under a flat roof. This bay is faced with board-and-batten siding and has an entry door with a transom. Above this mass there is a ribbon band of clerestory windows below the roof on the main mass of the house. To the north there is an attached one-car garage with a flat roof that has a pent eave resting on knee braces above the overhead door. On the south elevation of the house there is a concrete block interior chimney. The secondary elevations are fenestrated with two-over-two and casement windows.

FIGURE 39. GERALD G. SMITH / DR. HIENZ AND MARGARET BERENDES HOUSE (HE-GVC-246), FACING SOUTHEAST

History: The Gerald G. Smith / Dr. Hienz and Margaret Berendes House is located on Lot 25, Block 2 of the Noble Grove Addition in Golden Valley, a prominent first-ring suburb

located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community experienced a period of growth. Between 1910 and 1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community remained largely rural through World War II. Reflecting a tremendous economic and population boom across the nation after World War II, the Twin Cities, and especially the suburbs surrounding Minneapolis, Golden Valley also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

The original building permit for Gerald G. Smith / Dr. Hienz and Margaret Berendes House was issued to the builder, Rodney Billman of R.W. Billman Builders, on May 6, 1952 (Village of Golden Valley 1952a:Building Permit #2216). The permit states the house was built of vertical Redwood without a garage, but historic aerial photos from 1953, 1962, and 1971 show the house with a footprint matching the current house which includes a garage (City of Golden Valley 1952a:Building Permit #2216; ASCS 1953; ASCS 1962; ASCS 1971). Although the original building permit was issued to the builder, Rodney Billman, the house was owned by Gerald G. Smith by 1956. However, by 1957, Dr. Hienz Berenedes and his wife Margaret owned the house. Dr. Berenedes was a physician at the University of Minnesota Hospital. Robert Land, an electrician with Sheldon-Green, and his wife Betty owned the house by 1963. By 1970, the house was owned by Neil Wallace (R. L. Polk & Company 1957; R. L. Polk & Company 1963; R. L. Polk & Company 1970). In 2006, Jason M. White II, who still owns the property in 2012, acquired the property (Hennepin County Assessor 2012).

The Gerald G. Smith / Dr. Hienz and Margaret Berendes House was built with seven rooms, and one-and-a-half baths for approximately $14000 (Village of Golden Valley 1952a:Building Permit #2216). Architecturally, the house is an early example of the Contemporary style. The Contemporary style was a popular style for residential architecture from the 1950s through 1970. Contemporary style houses are typically one-story and have two subtypes based on their roof type: flat or gabled. The flat roof variation is derived from the earlier International style. Flat roofed examples are typically unornamented but employ materials such as stone. The Gerald G. Smith / Dr. Hienz and Margaret Berendes House is unusual in that it has a shed roof, but its features are more closely related to the gabled-roof subtype. The gabled-roof subtype is more prevalent and is influenced by the earlier Craftsman and Prairie styles. They are characterized by shallow-pitched gable roofs with wide, overhanging eaves, often with exposed roof beams and heavy piers. Exterior materials include stone, brick, and wood siding. Attached one or two stall garages are characteristic of both variations of the Contemporary style. The landscaping and integration into the landscape are also key features (McAlester 2004:482).

The houses along the east side of Kyle Avenue, including this house, were built to take advantage of the landscape. They are built into a hill and overlook a tree-filled valley. Many of the houses along Kyle Avenue have large windows or porches that look out into the valley to not only maximize views, but to blend interior and exterior spaces. Within the densely forested valley are South Halifax Park to the east and Rice Lake Park to the south. The proximity to the parks and valley made Kyle Avenue a prime building location in Golden Valley.

Significance: The Gerald G. Smith / Dr. Hienz and Margaret Berendes House was evaluated under NRHP Criterion C, in the area of architecture. The house is a good example of the Contemporary style as it features several defining elements of the style, such as a shallow-pitch roof with exposed rafters, vertical and horizontal wood cladding, a lack of ornamentation, integration into the landscape, and an attached garage. Although the house is a good example of a Contemporary house, it does not possess any particularly distinctive elements of the Contemporary style that would make it an individually significant example. Moreover, there are other better, and more distinctive architect-designed examples of this style in Golden Valley, such as ones located in the Tyrol Hills neighborhood. Therefore, the Gerald G. Smith / Dr. Hienz and Margaret Berendes House does not appear to have significance under NRHP Criterion C, in the area of architecture.

Integrity: The Gerald G. Smith / Dr. Hienz and Margaret Berendes House remains located within a residential neighborhood and on the edge of a wooded valley, so it retains its integrity of location and setting. In terms of deign, materials and workmanship, building permits indicated that there have been no major alterations to the house. The only perceivable alteration is a replacement overhead door on the garage, which has minimally affected the integrity of the house. Therefore, the house has good integrity of design, materials, and workmanship. The house also retains good integrity of feeling and association. Overall, the house retains good integrity.

Recommendation: While the Gerald G. Smith / Dr. Hienz and Margaret Berendes House is a good example of the Contemporary style, the residence does not exhibit any particularly distinctive characteristics of the style. Moreover, when compared to other more distinctive, architect-designed examples found in Golden Valley, such as those in the Tyrol Hills neighborhood, it does not stand out as an outstanding example of the style. Therefore, the Gerald G. Smith / Dr. Hienz and Margaret Berendes House does not appear to have significance under NRHP Criterion C, in the area of architecture, and is recommended as not eligible for the NRHP due to a lack of historical significance.

6.15 ROBERT ALM HOUSE, HE-GVC-247

Location: 3300 Kyle Avenue North, Golden Valley, Hennepin, Minnesota, T29 R24 Section 7

Description: This Contemporary style house is located on the east side of Kyle Avenue North, overlooking a large, wooded valley to the east (Figures 40-41; Appendix B Map 23). The lot is relatively flat and open along Kyle Avenue, but slopes downward significantly starting at

the house towards the east end of the lot, which is covered with mature deciduous trees. This one-story, 62-foot by 43-foot frame house with five rooms, two-and-a-half baths, and an attached garage has board-and-batten siding, sliding windows, and a broad, shallow pitch and flat roof with a tar and gravel surface. The roof has wide eaves supported by exposed purlins and knee braces. The house has a projected, two-car garage set under a gable on the façade and a side entrance accessed by a terrace under a wide eave supported by square piers. On the rear of the house, there is a 20-foot by 20-foot family room addition that was added in 1963 with a deck that wraps the rear (east) elevation.

FIGURE 40. ROBERT ALM HOUSE (HE-GVC-247), FACING SOUTHEAST

History: The Robert Alm House is located on Lot 12, Block 1 of the Noble Grove Addition in Golden Valley, Minnesota, a prominent first-ring suburb located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community experienced a period of growth. Between 1910 and 1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community remained largely rural through World War II. Reflecting a tremendous economic and population boom across the nation after World War II, the Twin Cities, and especially the suburbs surrounding Minneapolis, Golden Valley also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

FIGURE 41. ROBERT ALM HOUSE (HE-GVC-247), FACING NORTHEAST

The original building permit for the one-story, 62-foot by 43-foot house with five rooms, two-and-a-half baths, and an attached garage was issued on June 4, 1952, to owner Robert Alm. The house was designed by architect George Becker and built by the Variety Construction Company for an estimated cost of $13,000 (City of Golden Valley 1952b:Building Permit #2252).

Robert Alm was the owner of the Alm Construction Company (R. L. Polk & Company 1956). In 1963, a large, one-story, 20-foot by 20-foot family room and garage addition was constructed by the Alm Construction Company, altering the façade and vehicle entrance to the house. According to historical aerial photographs, the original attached garage opened at the south end of the house; however, after the 1963 addition was completed the garage was orientated towards Kyle Avenue to the west (City of Golden Valley 1963d:Building Permit #6833; ASCS 1962; ASCS 1971). Robert Alm owned this house and resided in it until at least 1975, but by 1986 the property is listed as vacant in Minneapolis Suburban City Directory (R.L. Polk & Company 1975, R. L. Polk & Company 1986). The current owners of the property are Leonard and Shirley Flachman (Hennepin County Assessor 2012).

George Becker and Variety Construction Company

The Robert Alm House is an unusual example of an architect designed house in Golden Valley. There are relatively few architect designed-homes found in Golden Valley, with the majority concentrated in the Tyrol Hills neighborhood (Tyrol Hills 2012). The Alm House was designed by George Becker, who is not a well-documented architect. In addition to designing the Robert Alm House in 1952, George Beck is known for his design of the Richfield Theater near the intersection of Nicollet Avenue and 65th Street in Richfield in 1947 (Cinema Treasures 2012a). The Robert Alm House was constructed by the Variety Construction Company, a local builder.

The Robert Alm House was built in the Contemporary style, which was a popular style for residential architecture from the 1950s through the 1970s. Contemporary style houses are typically one-story and fall into one of two subtypes based on their roof type: flat or gabled. Although the house now has a gable roofed portion, the house originally followed the flat roof sub-type. The flat roof variation is derived from the earlier International style. Flat roofed examples are typically unornamented like the International style, but differ because they employ materials such as stone, brick, and wood. They also differ from the International style because many were integrated into the surrounding landscape, while International style buildings were meant to stand out in stark contrast to their natural surroundings (McAlester 2004:482). The gable roof subtype is more prevalent and is influenced by the earlier Craftsman and Prairie styles. These houses are characterized by shallow-pitched gable roofs with wide, overhanging eaves, often with exposed roof beams and heavy piers. Exterior materials include stone and wood siding. Attached one or two stall garages are features of both variations of the style. The landscape and integration into the landscape is also key characteristics (McAlester 2004:482).

The houses along the east side of Kyle Avenue North, including this house, were all built to take advantage of the landscape. They are built into a hill and overlook a tree-filled valley. Many of the houses along Kyle Avenue North have large windows or porches that look out over the valley to not only maximize views, but also to blend interior and exterior spaces. Within the densely forested valley are South Halifax Park to the east and Rice Lake Park to the south. The proximity to the parks and valley made Kyle Avenue a prime building location in Golden Valley. Additionally, many of the houses along the avenue were built in the Contemporary style which emphasizes a building's setting and integration into the landscape (McAlester 2004:482).

Significance: The Robert Alm House is a good example of the Contemporary style as it incorporates many key features of the style, including the lack of ornamentation and the use of natural cladding materials, and integration into the landscape. The Robert Alm House is also a relatively rare example of an architect designed house in Golden Valley, as the majority of the houses constructed in the city during the post war boom were the products of contractor-builders who either platted parcels of land for tract home construction or built individual houses based on owners needs. Of the few architect designed-houses found in Golden Valley, the majority are concentrated in the Tyrol Hills neighborhood (Larson et al. 2011:19; Pearson and Hutter 2012:18-19; Tyrol Homes 2012).

While the Robert Alm House embodies many of the defining characteristics of the Contemporary style, the large addition to the house compromises the integrity of design and workmanship as well as it association with architect George Becker. The original house design featured box-like massing and a long large wall façade, which made it a distinct example of a Contemporary style house in Golden Valley. With the addition, which includes the enlarged garage that projects from the façade and makes the garage the most prominent feature on the façade, the house has lost those distinctive features. Therefore, the house does not have sufficient integrity of design to convey any significance under NRHP Criterion C in the area of architecture.

Integrity: The Robert Alm House remains located within a residential neighborhood and on the edge of a wooded valley, so it retains its integrity of location and setting. While the original portion of the house has good integrity in terms of materials and workmanship, overall, the integrity of design has been compromised by the large garage and family room addition. The addition not only increased the footprint of the house but also greatly altered its original design, both in form and plan. The original box-like massing is lost in the addition. Moreover, the original long wall façade has been significantly altered by the expanded garage which projects outward from the façade and is now the primary feature of the façade. Furthermore, the addition compromises the integrity of feeling and its association with original architect, George Becker. Overall, the house retains fair integrity.

Recommendation: While the house is a good example of the Contemporary style in Golden Valley, the integrity of the Robert Alm House, especially in terms of design, association, and feeling, has been compromised by the large, garage and family room addition. Although the addition is compatible with the original design in terms of materials, its design severely detracts from the original rectilinear, plan of the house, the single wall plane that characterized the original design, and the entrance to into the house. It also increases the prominence of the garage, making it the primary visual element on the façade. Therefore, the Robert Alm House is recommended as not eligible for listing in the NRHP due to a loss of integrity.

6.16 CAROLINE N. AND KEITH M. BARNETT HOUSE, HE-GVC-256

Location: 3332 Kyle Avenue North, Golden Valley, Hennepin County, Minnesota, T29 R24 Section 7

Description: This Contemporary style house is located on the east side of Kyle Avenue North, overlooking a large, wooded valley to the east (Figure 42; Appendix B Map 21). The lot is relatively flat and open along Kyle Avenue, but slopes downward significantly starting at the house towards the east end of the lot, which is covered with mature deciduous trees. This one-story, flat roof variation of a Contemporary style house has a walk-out basement faced with dark red brick, unpainted vertical wood siding on the first story, and a shallow shed roof with a metal coping. An attached, two-car garage addition, constructed in 1979, is located on the façade with a flat roof and staggered bays that are oriented at a 45-degree angle to the house. The main mass of the house has a single-leaf door, a large opening with wood louvers, and a massive exterior brick chimney. The house is fenestrated with a floor to ceiling glass curtain walls on the east (rear) elevation.

History: The Caroline N. and Keith M. Barnett House is located on Lot 5, Block 1 of the Noble Grove Addition in Golden Valley, Minnesota a prominent first-ring suburb located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community experienced a period of growth. Between 1910 and 1940, the beautiful

setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community remained largely rural through World War II. Reflecting a tremendous economic and population boom across the nation after World War II, the Twin Cities, and especially the suburbs surrounding Minneapolis, Golden Valley also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

FIGURE 42. CAROLINE N. AND KEITH M. BARNETT HOUSE (HE-GVC-256), FACING EAST

The original building permit for this single-family dwelling was issued on July 27, 1951 to G. W. Brandhorst of Enghauser & Associates. The house was designed by Enghauser & Associates and built by Enaco Inc. (City of Golden Valley 1951a:Building Permit #2046). The original occupants of the house were Caroline N. and Keith M. Barnett. Mr. Barnett was the Vice-President of Northwestern National Bank (R.L. Polk & Company 1957). By 1970, Sidney and Virgene J. Sehlin were the owners of the house (R.L. Polk & Company 1970). Mr. Sehlin was an employee at GRACO (R.L. Polk & Company 1970). In 1979, the Sehlins completed an extensive house remodeling which included the addition of the attached garage. The remodel was completed by the Sunway Homes Inc. (City of Golden Valley 1979: Building Permit #12875; Agricultural Stabilization and Conservation Service 1971). The Sehlin's remain the owners of the property (Hennepin County Assessor Office 2012).

Paul Enghauser and Enaco Inc.

The Caroline N. and Keith M. Barnett House is an uncommon example of an architect-designed house in Golden Valley. There are few architect-designed homes found in Golden Valley, with the majority concentrated in the Tyrol Hills neighborhood (Tyrol Hills

2012).The Barnett House was designed by Paul Enghauser, who is not a well documented architect. What is known about Paul Enghauser is that he was a mid-twentieth century architect who primarily designed houses in Minneapolis and its suburbs. During his career, he collaborated with G.W. Brandhorst, who previously worked at Brandhorst & Leadholm. Brandhorst also designed homes as well as commercial buildings. One of Enghauser and Brandhorst's earliest known designs was for the Roy P. Palmer House in Minneapolis, which was published in the October 1939 issue of *The Architectural Forum*, which was entitled "101 New Houses" (Nelson 1939). Together, Enghauser and Brandhorst designed a number of houses in Golden Valley, including several in the prominent Tyrol Hills neighborhood in the 1930s (Tyrol Hills 2012). After World War II, Enghauser continued to design houses with Brandhorst; who later became principal of Paul Enghauser & Associates. In the 1950s and 1960s, Enghauser designed number of additional houses in Golden Valley, including several along Kyle Avenue North and a Split-Level located at 400 Natchez Avenue North (1952) (Millett 2012:29). Enghauser is also known to have designed additional houses in Minneapolis (549 Turnpike Road), Crystal (2706 Brookridge Avenue North), and St. Louis Park (1347 Kentucky Avenue, 1956) (Millett 2012).

The Caroline N. and Keith M. Barnett House was constructed by Enaco Inc., a local builder. The company constructed several houses nearby, including ones at 3345 Kyle Avenue and 3014 Kyle Avenue and reflects how most houses constructed in Golden Valley after World War II were developed. The vast majority were products of contractor-builders who either platted parcels of land for tract home construction or built individual houses based on owners needs (Larson et al. 2011:19; Pearson and Hutter 2012:18).

This six-room house with a bath was built in the Contemporary style, which was a popular style for residential architecture from the 1950s to the 1970s and embodies Mid-Century Modern residential design. Contemporary style houses are typically one-story and have two subtypes based on their roof type: flat or gabled. The flat roof variation, seen here, is derived from the earlier International style. Flat roofed examples are typically unornamented like the International style, but differ in that they employ materials such as stone, brick, and wood. They also differ from the International style because many were integrated into the surrounding landscape, while International style buildings were meant to stand out in stark contrast to their natural surroundings (McAlester 2004:482). The gable roof style is more prevalent and is influenced by the earlier Craftsman and Prairie styles. They are characterized by shallow-pitched gable roofs with wide, overhanging eaves, often with exposed roof beams and heavy piers. Exterior materials include stone and wood siding. Attached one- or two-stall garages are characteristic of both variations of the style (McAlester 2004:482).

The houses along the east side of Kyle Avenue, including this house, were built to take advantage of the landscape. They are built into a hill and overlook a tree-filled valley. Many of the houses along Kyle Avenue have large windows or porches that look out into the valley to not only maximize views, but to blend interior and exterior spaces. Within the densely forested valley are South Halifax Park to the east and Rice Lake Park to the south. The proximity to the parks and valley made Kyle Avenue a prime building location in Golden Valley. Additionally, many of the houses along the avenue were built in the

Contemporary style which emphasizes a building's setting and integration into the landscape (McAlester 2004:482).

Significance: The Caroline N. and Keith M. Barnett House is a good example of a Contemporary style house as its design embodies many of the defining characteristics of the flat roof type of the Contemporary style, including the lack of ornamentation and the use of natural cladding materials, and integration into the landscape. The Barnett House is also a relatively rare example of an architect designed house in Golden Valley, as the majority of the houses constructed in the city during the post war boom were the products of contractor-builders who either platted parcels of land for tract home construction or built individual houses based on owners needs. Of the few architect designed-houses found in Golden Valley, the majority concentrated in the Tyrol Hills neighborhood (Larson et al. 2011:19; Pearson and Hutter 2012:18-19; Tyrol Homes 2012).

While the Caroline N. and Keith M. Barnett House is a good example of the Contemporary style, the large addition to the house compromises the integrity of design and workmanship as well as it association with architect Paul Enghauser. The original house design featured box-like massing and a long large wall façade, which made it a distinct example of a Contemporary style house in Golden Valley. With the addition, the house loses those distinctive features and therefore does not have significance for listing in the NRHP under Criterion C.

Integrity: The Caroline N. and Keith M. Barnett House retains its integrity of location and setting. While the original portion of the house has fairly good integrity in terms of materials and workmanship, overall, the integrity of design has been compromised by the large garage addition on the street-facing (west) elevation. While integrated into the house design, the addition altered its original facade and compromised the box-like massing of the original design and interjected a new, angular design element that becomes the most prominent feature of the facade. As a result, this addition compromised not only the design integrity of the house, but also its integrity of feeling, and its integrity of association with its original architect, Paul Enghauser. Overall, the house does not retain sufficient integrity to convey any significance under NRHP Criterion C.

Recommendation: While the house is a good example of the Contemporary in Golden Valley and was one of the better works of architect Paul Enghauser, the integrity of the house, especially in terms of design, association, and feeling, has been substantially compromised by the large, projected garage addition on the front of the house. Although the addition is compatible with the original design in terms of materials, its design, which included prominent angled bays and large overhead doors severely detracts from the original rectilinear, plan of the house, its box-like massing, and the single wall plane that characterized the façade of the original design. Therefore, the Caroline N. and Keith M. Barnett House is recommended as not eligible for listing in the NRHP due to a loss of integrity.

6.17 ELMER AND GLADYS ANDERSON HOUSE, HE-GVC-262

Location: 3345 Kyle Avenue, Golden Valley, Hennepin County, Minnesota, T29 R24 Section 7

Description: This Mid-Century Modern, Contemporary style house is located on the west side of Kyle Avenue North, near a large, wooded valley, which is sited to the east (Figure 43; Appendix B Map 21). The house is located on a lot that slopes slightly downward to the west and is covered with mature deciduous trees. This one-story, frame house has a concrete foundation, clapboard siding, and a flat roof with wide eaves and asphalt shingles. A brick chimney is centrally located on the roofline. The three-bay façade has a slightly set back central bay that is faced with vertical channel wood siding. The façade is comprised of a one-car garage; a group of four two-over-two, double-hung, wood windows; a replacement door; a one-over-one, double-hung, wood window; and a pair of two-over-two, double-hung, wood windows. Other fenestration includes double-hung windows and a side entrance on the south elevation.

FIGURE 43. ELMER AND GLADYS ANDERSON HOUSE (HE-GVC-262), FACING NORTHWEST

History: The Elmer and Gladys Anderson House is located on Lot 2, Block 4 of the Noble Grove Addition in Golden Valley, Minnesota, a prominent first-ring suburb located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community experienced a period of growth. Between 1910 and 1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community remained largely

rural through World War II. Reflecting a tremendous economic and population boom across the nation after World War II, the Twin Cities, and especially the suburbs surrounding Minneapolis, Golden Valley also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

Noble Grove Addition

The Elmer and Gladys Anderson House is located within the Noble Grove Addition of Golden Valley. The land for the Noble Grove Addition was donated by the Federated Realty, Inc. and was platted and surveyed in 1946 by Egan, Field & Nowak, Engineers & Surveyors. The addition is bounded by Noble Avenue on the west, 34th Avenue on the north, June Avenue on the east, and 29th Avenue of the south. The addition generally follows a grid pattern with some slightly curvilinear streets and features a park at Adell Avenue.

Anderson House

The Elmer and Gladys Anderson House was built in the Contemporary style and embodies Mid-Century Modern residential design. The first building permit for this property was issued on October 1, 1946, to Noble Grove Construction Co., who is also listed as the owner. The one-story, 38-foot by 24-foot house was designed by the architects Enghauser & Brandhorst (Village of Golden Valley 1946b:Building Permit #697). The permit also states that there could be an attached or detached garage. A second building permit was issued on May 3, 1950 to complete the house. This permit lists Enaco Inc. as the owner and builder. This permit lists Brandhorst and Enghauser again as the architects. The house completed by Enaco Inc. was a 39 1/2-foot by 35-foot one-story residence. The building permit card states that the house followed the "F" plan which consisted of four rooms and one bath (Village of Golden Valley 1950b:Building Permit #1571). According to historical aerial photographs and building permits, the house has had no major alterations since its construction in 1950, only a roof replacement in 1983 by owner Michael Spiczka (City of Golden Valley 1983:Building Permit#14300; ASCS 1953; ASCS 1962; ASCS 1971). According to City Directories, the house was owned by Elmer Anderson and his wife Gladys by 1956. Mr. Anderson was a construction engineer with the American Bridge Company. By 1970, the house was owned by the Minneapolis artist William Roman and his wife Eileen (R.L. Polk & Company 1956; R.L. Polk & Company 1970). The current owner of the property is Wayne A. Smith (Hennepin County Assessor 2012).

Paul Enghauser and Enaco Inc.

The Elmer and Gladys Anderson House was based on a standard plan designed by Paul Enghauser & Associates and constructed by Enaco Inc. Enaco Inc, a construction company that was associated with the architectural firm of Paul Enghauser and Associates. In fact, Paul Enghauser was the President of Enaco Inc., which was located at 2155 North Lilac Drive in Golden Valley (R. L. Polk & Co. 1964). Constructed by Enaco Inc., the Elmer and Gladys Anderson House reflects how most houses constructed in Golden Valley after World War II were developed. The vast majority were products of contractor-builders who either platted parcels of land for tract home construction or built individual houses based on

owners needs (Larson et al. 2011:19; Pearson and Hutter 2012:18). Few architect-designed homes are found in Golden Valley, with the majority concentrated in the Tyrol Hills neighborhood (Tyrol Hills 2012).

Prior to his affiliation with Enaco, Paul Enghauser had an relationship with the Noble Grove Construction Company, to whom the first building permit for this property was issued (City of Golden Valley 1946b:Building Permit #697). Working with either Enaco Inc. or Noble Grove Construction Company, Paul Enghauser, according to building permits, was responsible for the construction of the majority of the residences in the Noble Grove Addition of Golden Valley (City of Golden Valley 1946a:Building Permit #681).

Architect Paul Enghauser primarily designed houses in Minneapolis and its suburbs. During his career, he collaborated with G.W. Brandhorst, who previously worked at Brandhorst & Leadholm. Brandhorst also designed homes as well as commercial buildings. One of Enghauser and Brandhorst's earliest known designs was for the Roy P. Palmer house in Minneapolis, which was published in the October 1939 issue of *The Architectural Forum*, which was entitled "101 New Houses" (Nelson 1939). Together, Enghauser and Brandhorst designed a number of houses in Golden Valley, including several in the prominent Tyrol Hills neighborhood between the 1930s and 1950s (Tyrol Hills 2012). After World War II, Enghauser continued to design houses with Brandhorst, who later became principal of Paul Enghauser & Associates. In the 1940s and 1950s, Enghauser designed number of houses in Golden Valley, including a Split-Level located at 400 Natchez Avenue North (1952), and most of the houses in the Noble Grove Addition, many of which were built by Enaco (Millett 2012:29). Enghauser is also known to have designed additional houses in Minneapolis (549 Turnpike Road), Crystal (2706 Brookridge Avenue North), and St. Louis Park (1347 Kentucky Avenue, 1956) (Millett 2012).

Enaco Inc. had a number of standard plans available, at least six (A-F). All appear to have been designed by Paul Enghauser & Associates. The Elmer and Gladys Anderson House was built according to Enaco's "F" plan. Other examples of the "F" plan can be found at 2912 Kyle Avenue North, 3327 Lee Avenue North (City of Golden Valley 1950f:Building Permit #1782; City of Golden Valley 1950g:Building Permit #1870). Examples of Enaco's A and B plans can also be found within the Noble Grove addition. Examples of the "A" plan can be found at 3014 Kyle Avenue North, 3100 Major Avenue North, and 3300 Lee Avenue North, and a "B" plan house can be found at 2900 Lee Avenue North (City of Golden Valley 1950d:Building Permit #1698; City of Golden Valley 1951b:Building Permit #2132; City of Golden Valley 1950c:Building Permit #1576; City of Golden Valley 1950a:Building Permit #1567). According to building permits, there are similarities between many of the others residences within the Noble Grove Addition that were designed by Paul Enghauser & Associates and built by Enaco Inc., as many were built with the same dimensions and number of rooms. Permits do not, however, indicate if they followed a certain type of plan. Additionally, building permits also indicate that there is variation within the houses known to follow a standard plan, particularly the "A" plan, which can vary in terms of dimensions, cubic footage, number of rooms, and inclusion of a garage.

The Contemporary style was a popular style for residential architecture from the 1950s through 1970. Contemporary style houses are typically one-story and have two subtypes based on their roof type: flat or gabled. This house is an example of the flat-roof subtype. The flat roof variation is derived from the earlier International style. Flat roofed examples are typically unornamented but employ materials such as stone, wood, and brick. An emphasis on landscaping and integration into the landscape further differentiates the Contemporary style houses from the International style. The gable roof style is more prevalent and is influenced by the earlier Craftsman and Prairie styles. They are characterized by shallow-pitched gable roofs with wide, overhanging eaves, often with exposed roof beams and heavy piers. Attached one or two stall garages are characteristic of both variations of the style (McAlester 2004:482).

Significance: The Elmer and Gladys Anderson House was evaluated under NRHP Criterion C in the area of architecture. The house is a good example of the Contemporary style as it features several defining elements of the style, such as a flat roof with wide-over hanging eaves, brick and wood cladding, an attached garage, and a lack of ornamentation. Although the Elmer and Gladys Anderson House is a good example of a Contemporary house, it does not possess any particularly distinctive elements of the Contemporary style that would make it an individually significant example. Moreover, there are other better, and more distinctive architect-designed examples of this style in Golden Valley, such as ones located in the Tyrol Hills neighborhood. Furthermore, the standard "F" plan of Enaco Inc. does not stand out amongst standard plans built in Golden Valley and other first ring suburbs of Minneapolis in the 1950s and 1960s. There also appears to be considerable variation within the standard plans, particularly "A" plan, houses constructed in the Nobel Grove Addition, causing the Enaco standard plans to lack distinction or significance as they appear to have been more of a template on which individual houses were based on, but then modified to meet the needs and desires of the owner for whom they were built. Therefore, the Elmer and Gladys Anderson House does not appear to have significance under NRHP Criterion C, in the area of architecture.

Integrity: According to building permits, no major alterations have been made to the house since its construction. The integrity of materials, design, and workmanship are minimally compromised by the replacement doors and replacement roofing material. As the house remains in a suburban residential area, the house retains good integrity of location, setting, feeling, and association. Overall, the house retains good integrity.

Recommendation: While the Elmer and Gladys Anderson House is a good example of the Contemporary style, the residence does not exhibit any particularly distinctive characteristics of the style. Moreover, when compared to other more distinctive, architect-designed examples found in Golden Valley, such as those in the Tyrol Hills neighborhood, it does not stand out as an outstanding example of the style. Additionally, the house was built according to a standard plan. While it has better integrity than other houses built in the Noble Grove Addition following the same plan, the plan does not appear to be distinctive or significant amongst standard plans, which were used to build countless numbers of houses within Golden Valley and surrounding suburbs after World War II. Therefore, the Elmer and Gladys Anderson House does not appear to have significance under NRHP Criterion C, in

the area of architecture, and is recommended as not eligible for the NRHP due to a lack of historical significance.

6.18 HENRY AND KATHRYN DOEPKE HOUSE, HE-GVC-283

Location: 2212 Mary Hills Drive, Golden Valley, Hennepin County, Minnesota, T29 R24 Section 18

Description: This Contemporary style house is located on a large lot situated on the east side of Mary Hills Drive, atop a substantial hill, within the Mary Hills Subdivision of Golden Valley, Minnesota (Figure 44; Appendix B Map 25). The Mary Hills Subdivision is located within a hilly area of Golden Valley and is comprised of curvilinear streets and large irregularly shaped lots developed in the late 1950s through the 1960s. The lot on which the Doepke House is located is relatively flat along Mary Hills Drive, but slopes downward dramatically to the east and south ends of the lot, which is terraced with gardens and mature trees.

FIGURE 44. HENRY AND KATHRYN DOEPKE HOUSE (HE-GVC-283), FACING SOUTH

The one-story, 67-foot by 48-foot frame house with eight rooms, three bathrooms, an attached garage, and a walk-out basement is faced with a polychromatic light orange brick and vertical wood siding. It has a broad, shallow pitched front gable roof with wide eaves. The walk out basement is on the rear elevation. The house is fenestrated with casement and awning windows with vertical redwood siding above the openings. The façade is comprised of a group of four awning windows, and a projected wing that has an entrance with sidelights and a metal overhead garage door. On the main level of the rear elevation there is a sun porch that rests on slender steel piers. The porch is fenestrated with a ribbon band of

one-over-one replacement storm windows with raised wood panel spandrels. To the south of this porch, on both levels there are ribbon bands of casement windows that provide panoramic views of the valley to the east.

History: The Henry and Kathryn Doepke House is located on Lot 1, Block 4 of the Mary Hills Subdivision in Golden Valley Minnesota, a prominent first-ring suburb located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community started to experience a period of growth. Between 1910 and 1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community still remained largely rural through World War II. Reflecting a tremendous economic and population boom across the nation after World War II, the Twin Cities, and especially the suburbs surrounding Minneapolis, also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

Mary Hills Subdivision
The Mary Hills Subdivision was platted in February of 1956. The land was donated to the Village of Golden Valley by Albert Warren Beisang and Gladys W. Beisang, William Sweeney, Albert W. Beisang and Mary K. Beisang, Sarnell Roylance McBride and Blanche W. McBride, and Carl M. Johnson and Ella M. Johnson. The subdivision was surveyed by R.G. Anderson, a registered Civil Engineer and Land Surveyor.

Golden Valley and the City of Minneapolis are divided by a large green space that includes Sochacki Park, Rice Lake Park, Mary Hills Nature Area, and the Theodore Wirth Park and Golf Course. Due to these undeveloped areas, the grid pattern of Minneapolis does not carry through into Golden Valley, as it did into other surrounding suburbs. In the post-war period, the village was developed to follow the exiting topography, which created a more park-like rural setting. Post-war subdivisions had landscape features such as neighborhood parks, curvilinear streets, semi-circular turnarounds, and cul-de-sacs. Houses built in these post-war subdivisions were usually sited in the same direction, generally had the same size, scale and massing, and had garages or other outbuildings located in the same areas of their yards.

The Henry and Kathryn Doepke House is a one-story, 67-foot by 48-foot house with eight rooms, three bathrooms and an attached garage that was built by the Glad and Miller Construction Company for Henry Doepke in 1959 for an estimated cost of $35,000 (Village of Golden Valley 1959d:Building Permit #5149). Later building permits indicate that only minor alterations have been made to the house since its construction, including a new roof in 1985; the rebuilding of the upper portion of the chimney in 2010; the addition of storm windows on the porch in 2011; and the replacement of the deck in 2012 (City of Golden Valley 1985:Building Permit #15301; City of Golden Valley 1985:Building Permit

#15301;City of Golden Valley 2010:Building Permit #GV047359; City of Golden Valley 2011:Building Permit #GV053004; City of Golden Valley 2012a:Building Permit #GV054367).

As noted above, the original building permit for this single-family dwelling was issued to owner Henry A. Doepke on November 6, 1959. Mr. Doepke worked for Doepke Building Movers located in Edina, Minnesota (R.L. Polk & Company 1960; R.L. Polk & Company 1963). Henry and his wife Kathryn lived in the house until at least the 1985 (City of Golden Valley 1985:Building Permit #15301). The current owner of the property is Thomas Kintop (Hennepin County Assessor Office 2012).

The Henry and Kathryn Doepke House was built in the Contemporary style, which was a popular style for residential architecture from the 1950s through the 1970s. Contemporary style houses are typically one-story and follow one of two subtypes based on their roof: flat or gabled. The flat roof variation is derived from the earlier International style. Flat roofed examples are typically unornamented but employ materials such as stone. The gable roof subtype, seen here, is more prevalent and is influenced by the earlier Craftsman and Prairie styles. These houses are characterized by shallow-pitched gable roofs with wide, overhanging eaves, often with exposed roof beams and heavy piers. Exterior materials include brick, stone and wood siding. Attached one or two stall garages are characteristic of both variations of the style. Landscaping and integration into the landscape are also defining features of the Contemporary style, which set the style apart from the earlier International style (McAlester 2004:482). In addition to the integration of the Mary Hills Subdivision into the landscape of the larger area, the Henry and Kathryn Doepke House is built into the topography of its individual lot. The house is built into a hill that overlooks the Mary Hills Subdivision, surrounding subdivisions, and nearby tree-filled valley. The house features many large windows at the rear of the house as well as a porch so residents may look out onto the surrounding area blending interior exterior spaces. The lot is also landscaped to emphasis the hill on which it is placed.

Significance: The Henry and Kathryn Doepke House was evaluated under NRHP Criterion C, in the area of architecture. The house is a good example of the Contemporary style as it features several defining elements of the style, such as integration into the landscape; a broad, shallow-pitch gable roof with wide-over hanging eaves; brick and vertical wood cladding; an attached garage; and a lack of ornamentation. Although the Henry and Kathryn Doepke House is a good example of a Contemporary house, it does not possess any particularly distinctive elements of the Contemporary style that would make it an individually significant example. Moreover, there are other better, and more distinctive architect-designed examples of this style in Golden Valley, such as ones located in the Tyrol Hills neighborhood. Therefore, the Henry and Kathryn Doepke House does not appear to have significance under NRHP Criterion C, in the area of architecture.

Integrity: The Henry and Kathryn Doepke House remains located within a Mid-Century Modern residential subdivision and near a wooded valley, so it retains its integrity of location and setting. In terms of design, materials, and workmanship, building permits indicate that there have been no major alterations to the house, only minor alterations including the roof

replacement with in-kind materials, replacement porch windows, and in-kind repairs to the chimney. The only perceivable alteration is the replacement of the porch windows, which has minimally affected the overall integrity of the house. Therefore, the house has good integrity of design, materials, and workmanship. The house also retains good integrity of feeling and association. Overall, the house retains sufficient integrity to convey its historical significance.

Recommendation: While the Henry and Kathryn Doepke House is a good example of the Contemporary style, the residence does not exhibit any particularly distinctive characteristics of the style. Moreover, when compared to other more distinctive, architect-designed examples found in Golden Valley, such as those in the Tyrol Hills neighborhood, it does not stand out as an outstanding example of the style. Therefore, the Henry and Kathryn Doepke House does not appear to have significance under NRHP Criterion C, in the area of architecture, and is recommended as not eligible for the NRHP due to a lack of historical significance.

6.19 TIFERETH B'NAI JACOB SYNAGOGUE, HE-GVC-311

Location: 1501 Xerxes Avenue North, Golden Valley, Hennepin County, Minnesota, T29 R24 Section 17

Description: This one-story, Mid-Century Modern synagogue rests on a concrete block foundation, is faced with stucco and brick, and has a sanctuary that has a broad cross gable with pointed ends on the side elevations (Figures 45-47; Appendix B Map 27). The roof rests on exposed beams and is covered with asphalt shingles. Decorative cast light screens are located under the gable on east and west elevations. There are similar, floor-to-ceiling light screens centered on the north and south elevations. Fenestration includes fixed-light metal-sash windows. A one-story narthex with a flat roof spans the façade. The narthex is faced in brick, has fixed metal windows, and a recessed entry. A two-story circa 2000 addition with concrete block and metal walls and a flat roof is located on the parcel to the south and is connected to the narthex of the synagogue.

History: *Tifereth B'nai Jacob*
The Tifereth B'nai Jacob congregation was organized in 1897 by 10 Jewish immigrant men who initially met in a private home near 8th and Emerson Avenues North. Ten years later, the membership had grown to 25 and a new worship space was needed. A small synagogue was erected near the original meeting place. The congregation built their second synagogue at 808-10 Elwood Avenue (HE-MPC-8080) in Minneapolis in 1926 (Altrowitz 1957). This building is a contributing resource to the considered eligible Oak Park Jewish Community Buildings Historic District. As the congregation grew over time, it outgrew the synagogue and moved into temporary quarters at the I. L. Peretz Community Center, located at 2418 Plymouth Avenue in 1957. In 1959, the congregation began construction on a new synagogue, their third, at 1501 Xerxes Avenue North and began occupying it in 1960 (Peterson 1997:18). The building, designed by Minneapolis architectural firm Ackerberg & Cooperman, was constructed for an estimated $139,000 (Village of Golden Valley 1959b: Building Permit #4966). In 1969, Tifereth B'nai Jacob merged with the congregation of

Mikro Kodesh. In 1972, both congregations merged with B'nai Abraham in St. Louis Park to form B'nai Emet (Peterson 1997:13).

FIGURE 45. TIFERETH B'NAI JACOB SYNAGOGUE (HE-GVC-311), FACING NORTHWEST

FIGURE 46. TIFERETH B'NAI JACOB SYNAGOGUE (HE-GVC-311), FACING SOUTHWEST

FIGURE 47. TIFERETH B'NAI JACOB SYNAGOGUE (HE-GVC-311), FACING NORTHWEST

In 2002, a large addition was erected to the southwest of the synagogue and connected to it through the south elevation of the narthex on the former synagogue (City of Golden Valley 2002: Building Permit #GV018947). In 2011 the former synagogue on Xerxes Avenue was occupied by The Family Partnership, a nonprofit counseling, education, and advocacy group (The Family Partnership 2012).

Ackerberg & Cooperman

Tifereth B'nai Jacob was designed by the Minneapolis architecture firm of Ackerberg & Cooperman. The firm was formed by Sanders "Sandy" Ackerberg and James Cooperman in 1955. Sanders "Sandy" Ackerberg was born in Minneapolis in 1923. He served in the 7th Army Air Corps during World War II, flying B-24 bomber missions in the southwestern Pacific. Upon his return from the war he enrolled in the University of Minnesota, from which he received a Bachelors of Science degree in Architecture in 1949. While in school, and for several years afterward, Ackerberg worked for the prominent Minneapolis architecture firm Liebenberg and Kaplan. In 1955, Ackerberg left Liebenberg and Kaplan and formed a partnership with James Cooperman, entitled Ackerberg and Cooperman Architects, Inc. Although this partnership was dissolved in 1962, Ackerberg continued to practice architecture, founding the firm Ackerberg & Associates, an architecture and development firm that focused on large scale development (Baca 2009).

Among Ackerberg's early commissions were the D. Ackerberg House, designed in 1954-1956, located at 2518 France Avenue South in Minneapolis. The Chucker Dental Office, completed in 1958, is another one of Ackerberg's early commissions. Ackerberg designed Tifereth B'nai Jacob in 1959, followed by the Nicollet Avenue Apartment Building (1960) in Minneapolis. In 1962, Ackerberg designed what is now known as the Millennium Hotel at 13th Street South and Nicollet Avenue in Minneapolis. When completed, this hotel, which

had a rooftop pool and a domed cocktail lounge, was considered cutting edge (Baca 2009). Later in his career, Ackerberg focused on larger scale buildings and development projects until his retirement in 1991 (Baca 2009). Some of his later designs include Hennepin County General Hospital (1965) in Minneapolis, North American Office, Northwestern National Bank (1968) in Minneapolis, and Third Northwestern National Bank (1971-76, 1979) in Minneapolis (Northwest Architectural Archives 2012a). Mr. Ackerberg died in 2009 (Baca 2009).

Significance: The Tifereth B'nai Jacob Synagogue, located at 1501 Xerxes Avenue North, was built during the third generation of Jewish settlement in Minneapolis, which took place after World War II to until the 1960s, when a majority of the Jewish population and their associated institutions began west to the suburbs of Minneapolis. The synagogue existed to serve the Jewish population of North Minneapolis and did so from 1960 to 1972. Although this synagogue is representative of the Jewish population's presence in North Minneapolis, during its time in this building, the congregation does not appear to have been responsible for the creation of any important social programs for the Jewish population of the North Side or the continuation of Jewish heritage that would have significance under NRHP Criterion A, in the area of social history. Moreover, this was the last major Jewish institution building constructed in North Minneapolis, and represents the beginning of the end of Jewish settlement in Minneapolis. Within several years of construction, the Jewish population began to leave North Minneapolis. As such, while the building could represent the belief that the Jewish population would stay in North Minneapolis, other factors proved this to be incorrect. As a result, Tifereth B'nai Jacob Synagogue remained in its new building only 12 years before the congregation was forced to merge with another congregation and move from the North Minneapolis area to St. Louis Park to be closer to its membership. Therefore, the property does not appear to have significance under NRHP Criterion A, in the area of social history within the historical context *Jewish Settlement in North Minneapolis, 1890-1969*.

Architecturally, the building embodies some characteristics of Mid-Century Modern ecclesiastical architecture in its asymmetrical form and sweeping roof line with broad, pointed eaves and decorative screens. However, it lacks the hallmarks of Mid-Century Modern ecclesiastical design such as such as exaggerated roof forms, projected overhangs, and articulated facades, which are found on more significant examples. Therefore, the building does not appear to have significance under Criterion C, in the area of architecture for its design.

While the synagogue is the work of noted Minneapolis firm Ackerberg & Cooperman, it is not an outstanding or notable example of the firm's or Ackerberg's work. Throughout most of his career, Ackerberg focused on large scale development and is best known for his scale commission and is not known for his ecclesiastical design. Notable examples of his work include the Capp Towers Motel (1961) in Minneapolis, which featured a pool and domed cocktail lounge on the top floor, as well as the Capp Towers Motel (1958) in St. Paul, with unique accordion-fold exterior walls (Northwest Architectural Archives 2012a). Compared to these better recognized contemporary examples of his work, the Tifereth B'nai Jacob

Synagogue does not appear to have significance under Criterion C, in the area of architecture, as a distinctive work of prominent Minneapolis architect Sandy Ackerberg.

Integrity: The synagogue retains good integrity of location. Its integrity of setting is generally good, but is somewhat hindered by the addition to the southeast. In terms of deign, materials, and workmanship, as a whole the building has generally good overall integrity of design, materials and workmanship, but varies by elevation. The integrity of the façade has been slightly compromised by alterations to the narthex including replacement windows and doors; however, the windows on the rest of the building appear to be original. The north and side elevations appear to be unaltered, and thus have good integrity of design, materials, and workmanship. The south elevation of the has generally good integrity, but the narthex area is compromised by the link to the circa 2000 two-story metal and concrete block addition that is connected to the south elevation of the narthex. The addition is sited south and east of the original building and takes prominence along the streetscape, but allows the original building to read as an individual architectural element. However, given the prominence of the addition along the street, it does detract from the appearance of the original building by competing for visual prominence through its larger mass. Despite the addition to the building, it has sufficient integrity to convey its feeling and association as a synagogue.

Recommendation: The Tifereth B'nai Jacob Synagogue is recommended as not eligible for the NRHP due to a lack of historical significance. Although this synagogue is representative of the Jewish population's presence in North Minneapolis, during its time in this building, the congregation does not appear to have been responsible for the creation of any important social programs for the North Side Jewish population or the continuation of Jewish heritage and is therefore recommended as not eligible under NRHP Criterion A in the area of social history within the historic context *Jewish Settlement in North Minneapolis, 1890-1969*. Architecturally, although the building features some elements of Mid-Century Modern design including an asymmetrical form, screens, and pointed eaves, it lacks the hallmarks of Mid-Century Modern ecclesiastical design such as exaggerated roof forms, projected overhangs, articulated facades, and the use of light as a spiritual element. Therefore, the building does not appear to have significance under Criterion C, in the area of architecture for its design. In addition, while the building is somewhat unusual as an ecclesiastical work by Ackerberg, who focused primarily on large-scale development, it does not appear to be significant as one of his works and therefore is not recommended as eligible under NRHP Criterion C as a distinctive work of prominent Minneapolis architect Sandy Ackerberg.

6.20 JERRY KRANZ HOUSE, HE-GVC-348

Location: 2300 York Avenue North, Golden Valley, Hennepin County, Minnesota, T29 R24 Section 17

Description: This one-and-a-half-story Mid-Century Modern house is faced with stucco, which covers the foundation material, and has a side gable roof with flat eaves (Figures 48-49; Appendix B Map 25). A one-story wing is located on the south end of the house. Brick piers are located under the eaves in front of the house and create a covered entrance walkway on

the façade, where the main entrance is sited. Exterior brick chimneys are located on the south and north elevations. An interior brick chimney is located on the roof ridgeline. A one-story, enclosed porch with a flat roof is located on the east elevation. A rear entrance leads to an open porch that is covered by a flat roof. The open porch is located on the east elevation of the one-story addition of the house. A knee wall extension of the brick chimney defines the open porch space. Some half-timbering and exposed rafters can be seen on the west, east, and south elevations. Fenestration includes two-over-two, double-hung windows; a picture window; casement windows; and single-leaf doors.

A one-story, two-car garage with stucco siding, a front gable roof covered with asphalt shingles, and a wood paneled door is located to the east of the house.

FIGURE 48. JERRY KRANZ HOUSE (HE-GVC-348), FACING NORTHEAST

History: The house at 2300 York Avenue North in Golden Valley, Minnesota was constructed in 1952. Building permits list Jerry Kranz as the owner, and Herman Elsen as the architect (City of Golden Valley 1952:Building Permit #2176). Jerry Kranz is also listed as the builder: Kranz is a member of the family-owned D. J. Kranz Construction Company. Founded in 1928, D. J. Kranz is a general contractor and construction management company with more than 70 employees. The company originally started as a residential remodeling business in the garage of the company's owner, Dominic John (D. J.) Kranz. The company has grown into a full-service general contracting company with a focus on commercial construction. The company was the contractor for several expansions of the North Memorial Hospital. The hospital additions were designed by Minneapolis architects Liebenberg and Kaplan. The company is still in business and one of its more recent projects was the St. Gerard's Church expansion in Brooklyn Park (D. J. Kranz 2009). Herman Elsen, architect of the house at 2300 York Avenue, appears to have been an architect on staff at D.

J. Kranz; little information has been found about Elsen. Little information has also been found on Jerry Kranz as well; it is assumed that he is the son or grandson of D. J. Kranz.

FIGURE 49. JERRY KRANZ HOUSE (HE-GVC-348). FACING NORTH

The house that was constructed in 1952 is a rectangular-shaped house with a side-gabled roof. In 1963, a permit was issued to Kranz for the construction of a 24 foot by 18 foot family room addition to the house (Village of Golden Valley 1963a:Building Permit #6535). This addition was built on the south side of the house and now comprises the primary view of the house from the street right-of-way. An architect is not listed on the permit for the addition. No other known-additions have been added to the house since its construction. Though the house as a whole exhibits Mid-Century Modern characteristics, it is the 1963 family room addition that is noted as embodying the features of the Modern style.

Mid-Century Modern is a style that refers to mid-twentieth century developments in modern design, architecture, and interior and graphic design. Generally speaking, the Modern movement is characterized by the simplification of forms, lack of ornamentation, and the idea that the function of the building should dictate its design. Mid-Century architecture was frequently employed in residential structures with the goal of bringing modernism into America's post-war suburbs. This style emphasized creating structures with ample windows and open floor-plans with the intention of opening up interior spaces and bringing the outdoors in. Function was as important as form in Mid-Century designs, with an emphasis placed specifically on targeting the needs of the average American family. Economics played a factor in housing design as well, and the one-story ranch become quite popular for its economical idea of interior spaces having multiple uses, such as the shared kitchen dining-room combination (McAlester 2004:447).

The 1963 addition to the 2300 York Avenue house exemplifies these Modernist design principles well. In a nod to historic architectural styles, the addition features prominent exposed rafter beams, and broad, overhanging eaves. An exterior chimney dominates the façade, yet becomes a functional component of the recessed porch on the east elevation, as the lower portion of the chimney becomes the knee-wall for the porch. The prominent eaves and the tall, narrow windows emphasize both horizontality and verticality, respectively.

This house was built in Golden Valley, a first-ring suburb west of Minneapolis. As such, the City of Golden Valley experienced periods of growth in the 1930s as highways were extended into the city. The post-World War II boom years facilitated a large population growth in the city as well. Open farmland was converted into residential developments to meet housing demands that were encouraged through the Veteran's Loan Guaranty Program and the Federal Housing Administration (FHA). Both organizations insured mortgage loans for millions of families throughout the country (Larson et al. 2011:73). By 1970, Golden Valley was a fully developed first-ring suburb (Pearson and Hutter 2012:18). The majority of the houses constructed in Golden Valley during its period of development were products of contractor-builders who either platted parcels of land for tract home construction or build individual houses based on owners needs (Larson et al. 2011:19; Pearson and Hutter 2012:18). Few architect-designed homes are found in Golden Valley, the majority of such houses are concentrated in the Tyrol Hills neighborhood.

Significance: The house at 2300 York Avenue is a good example of an owner-built house, though is not unique or distinctive from other houses within its neighborhood or Golden Valley itself. The original portion of the house is Modern in style; however, it has a very good Mid-Century Modern style addition on its south elevation. The addition more thoroughly represents the Modernist architectural style than the house as a whole, and therefore, despite the addition, the house does not embody the distinct characteristics of the Modern period. Though the house was designed by Herman Elsen, little information has been found on Elsen and his career, making it difficult to determine how this house is interpreted within his portfolio of work. As such, the house does not appear to represent the work of a master, nor does the house possess high artistic value. The house then, is not architecturally significant under NRHP Criterion C.

Research on Jerry Kranz was conducted at the Minnesota Historical Society, the D. J. Kranz company website, the Minneapolis Public Library and the University of Minnesota. Due to a lack of information about Jerry Kranz, this property does not appear to have significance under NRHP Criterion B.

Integrity: The house maintains good integrity of workmanship, setting, location, association, and feeling. The addition affects the integrity of design of the main block of the house, though the addition is a better representative of the Modern style, so the addition as a whole only slightly affects the integrity of the house. Overall, the house retains good integrity.

Recommendation: While the 1963 addition stands out as an excellent example of the Modern architectural style, the house as a whole does not exhibit characteristics of the style, and the significance of an addition cannot give significance to the property in its entirety.

Additionally, the house does not represent the work of a master. This house is recommended as not eligible for listing in the NRHP due to a lack of historical significance.

6.21 BENHARDT BUHRT HOUSE, HE-GVC-350

Location: 2309 York Avenue, Golden Valley, Hennepin County, Minnesota, T29 R24 Section 17

Description: This two-story Moderne style house has a square-shaped plan, is faced in smooth white stucco, and has a shallow pyramidal roof with a ledge set atop a slight cornice (Figure 50; Appendix B Map 25). An interior brick chimney is located in the center of the roof. A one-car garage is attached to the north elevation and has a balcony with a balustrade comprised of metal piping above the garage. The balcony extends to the south northern portion of the east-facing facade and curves around over the front entrance on the façade to protect the entry. The entryway consists of a single-leaf door with a decorative metal screen door. To the south of the entry porch is a large picture window. The remainder of the house is fenestrated with one-over-one windows. The second floor of the façade features ribbons of three, one-over-one, double-hung windows with metal storms at each corner. There is horizontal banding across the façade between the ribbon windows. In keeping with Moderne styling, a single, one-over-one, double-hung window is found on the eastern corner of the second floor of the south elevation to give the appearance of the windows "wrapping around the corner." The entire house is unadorned by ornamentation with the lone exception of five applied horizontal banding on the façade between the second story windows on the upper half of the façade. A one-story, enclosed porch with flat roof, added in 1959, is located on the west elevation in the southwest corner of the house. The porch has large ribbon windows on the north, west, and south elevations.

History: The Benhardt Buhrt House is located on the eastern edge of Golden Valley, Minnesota, a prominent first-ring suburb located on the west side of Minneapolis. Bypassed by early trails and railroads, Golden Valley remained largely rural well into the early twentieth century. Once a railroad was extended through Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community started to experience a period of growth. Between 1910 and 1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). Constructed in 1942, the Buhrt House reflects this trend of wealthy residents of Minneapolis moving to the scenic, rural setting of Golden Valley with its forested hills and ample open space, which was a far cry from the dense, urban setting of Minneapolis.

According to Hennepin County Assessor records, the house at 2309 York Avenue North in Golden Valley, Minnesota, was constructed in 1943 (Hennepin County Assessor's Office 2012). By 1956, through at least 1970, city directories list Benhardt Buhrt as living at this address (Minneapolis Directory Company 1956, 1960, 1965, and 1970). Since there is no original building permit for this property, as it was constructed before the city began issuing building permits, it is assumed that Buhrt was the original owner of the house, given the duration of his ownership of the house. Since there is no original building permit, it is unknown whether the house was designed by an architect. However, given its unique and

well-executed Moderne design, the form of the house suggests that it was most likely designed by an architect.

FIGURE 50. BENHARDT BUHRT HOUSE (HE-GVC-350), FACING NORTHWEST

Some physical changes have occurred to the house since its initial construction. In 1959, the one-story frame porch was added to the west (rear) elevation of the house (City of Golden Valley 1959c:Building Permit #5060). In 2007, eight windows were replaced with vinyl replacement windows of similar sash operation and glazing patterns as the originals (City of Golden Valley 2007:Building Permit #GV037219).

With its smooth white walls, horizontal lines, and asymmetrical façade, the Buhrt House is an excellent example of the Moderne style, which is also sometimes known as "Art Moderne." The style was influenced by the Bauhaus and early twentieth century industrial design. Design principles at the Bauhaus focused on architecture that used simple forms and structures that were lacking in ornamentation. Although the style traces its beginnings to the Bauhaus, Moderne evolved more directly from the Art Deco style. Art Deco style was a decorative style that originated in Europe, and stressed hard-edges, strong geometric patterns, and either sharply angular or curvilinear (but never mixed) corners, augmented by strong, bold colors. Stylized animal and plant motifs were common applications (Roth 2001:377). The Moderne style, a derivative of Art Deco, is clean and sleek, representing the new modern machine age. Characteristics of the style include horizontal orientation, sometimes with horizontal grooves or lines in the walls to create such an effect; a flat roof with coping; an asymmetrical façade; and smooth exterior walls surfaces, usually of stucco (McAlester 2004:465-466). Subdued exterior colors were typical with light earth tones, off-whites, and beige walls that were generally accented by dark trim or bright metals. Moderne

houses never found widespread popularity throughout the United States and as such, examples of the style are relatively rare.

Significance: The Benhardt Buhrt House is an example of a Moderne style house. The house features many characteristics of the style, including smooth white exterior walls, an asymmetrical façade with an emphasis on horizontality, ribbon windows, the low relief horizontal banding and cornice, and by the distinctive rounded balcony which is a benchmark of the style. Though the house is an uncommon and rare example of the style in Golden Valley, there are better executed examples of the Moderne style throughout the Twin Cities. Individually, this house does not seem particularly distinctive or skillful in the implementation of the Moderne style. Therefore this house does not appear to have significance that would warrant listing in the NRHP under Criterion C in the area of architecture.

Integrity: The integrity of the Benhardt Buhrt House is generally good. It retains its integrity of location and setting. The integrity of design, materials, and workmanship is also good, and is only slightly compromised by a couple of replacement windows, most of which are of the same size, operation, and glazing pattern as the original windows. In the fall of 2012, MnDOT CRU expressed questions regarding the original size and configuration of the paired windows on the first story of the façade. These windows are replacements and appear to have a different sash type than the originals; however it is unknown if the current sashes are of the same size and proportion as the originals, or if they replaced either a picture window or a group of double-hung sash windows. The porch addition also slightly compromises the integrity of the house as its design is not compatible with the Moderne style of the house. However, since the porch is on the back of the house, it does not detract from the overall Moderne character of the house. Therefore, the house also has good integrity of feeling and association. Overall, the house has good integrity and is able to convey the significance of its Moderne design.

Recommendation: The Benhardt Buhrt House is a good and somewhat uncommon example of a Moderne style house in Golden Valley. However the house is not particularly distinctive or skillful in its design, and as such does not appear to be a significant example of the style that would meet NRHP Criterion C in the area of architecture, especially when compared to much better examples found elsewhere throughout the Twin Cities. Therefore, the Benhardt Buhrt House recommended as not eligible for listing in the NRHP due to a lack of historical significance.

6.22 ST. MARGARET MARY CATHOLIC CHURCH & SCHOOL COMPLEX, HE-GVC-357

Location: 2225-2323 Zenith Avenue North, Golden Valley, Hennepin County, Minnesota, T29 R24 Section 17

Description: The St. Margaret Mary Church and School complex is located on a relatively flat site on the northwest corner of the intersection of Golden Valley Road and Zenith Avenue North, on the eastern edge of Golden Valley. The campus is comprised of a church, a

school, a convent, a rectory turned parish hall, and two garages (Figures 51-55; Table 10; Appendix B Map 19 and 25).

The original church on this site was built near the center of the site in 1947. Attached to the north elevation of the school, it is a one-story light brown brick building with an eight-bay façade. The southernmost bay is comprised of a narrow bell tower that has a gable roof surmounted by a metal cross. The adjacent bay to the north, with is taller than the six northern bays, is an entry bay with a front gable roof. It is fenestrated with a double-leaf entrance with a fanlight above. The four bays to the north have modern sliding windows with vinyl siding covering the transoms. The two northernmost bays have single windows and doors.

The school is a one-story, light brown brick building with cast stone trim and a flat roof. With its additions, it now has an H-shaped plan. The school has a six-bay façade laid in stack bond. The original section of the school, completed in 1953, comprises the northern bays and is attached to the south elevation of the 1947 church. The third bay from the south, which is part of the 1957 addition, is a narrower, slightly projected entry bay with a front gable roof and a recessed, double-door entry. The other bays have replacement sliding windows with transoms covered with vinyl siding. The western addition to the school, constructed in 1959, is not visible from the public right-of-way.

The current Church of St. Margaret Mary is located at the southern end of the site. The church was constructed as an addition to the south elevation of the school in 1949. It is constructed of light brown brick and has a prominent front gable roof with broad eaves. The symmetrical, five-bay façade has a double-leaf entrance in the center bay and single-leaf doors in the flanking bays. A lower gable roof spans the three entrance bays. Above, the center bay is faced with stone and has a large cross. The flanking bays have six-light steel sash windows. The wide outer bays are blank. The side elevations have narrow "slit" windows. There is a one-story robe room attached to the west end of the south elevation.

A two-story, 1956 brick convent is located north of the school. The convent has paired four-light casement windows and a hipped roof covered with asphalt shingles. The first story windows are set in round arch openings. The building has a six-bay façade. The southernmost bay is a projected one-and-a-half story bay set under a lower cross gable and there is a slightly projected two-story entry bay set under a lower cross gable on the fifth bay. There is a standing seam metal flared hip roof resting on scrolled metal brackets over the entrance and a ramp and steps in front. There is a hipped roof dormer that is faced with siding on the south elevation and a one-story porch with a flat roof on the rear (west) elevation.

The two garages are located west of the convent. The eastern garage, built in 1960, is a one-stall brick garage with an asphalt shingle hip roof that matches the convent. The second is a circa 1999, large two-stall garage with vinyl siding, tall metal overhead doors, and a front gable roof that is covered with asphalt shingles.

The rectory, now the Church of St. Margaret Mary Parish Center, is located on the northeast corner of the property at 2323 Zenith Avenue North. This building, constructed in 1963, is comprised of two masses, a one-story wing with a flat roof that faces the street and a taller, two-story rear wing with a front gable roof. The parish hall is faced with irregular coursed cut limestone and is fenestrated with grouped casement windows. Both have a denticulated cornice. The one-story wing has a six-bay façade. The southern two bays are set back and the third bay contains a deeply recessed double-door entrance. This wing is surmounted by an overhanging flat roof. There is a large interior stone chimney on the roof. The rear wing is three bays wide and four deep, with windows set between stone piers. There are metal overhead doors on the first story of the north elevation of this wing.

FIGURE 51. ST. MARGARET MARY CATHOLIC CHURCH & SCHOOL COMPLEX (HE-GVC-357), AERIAL (GOOGLE 2012)

TABLE 10. BUILDINGS ON THE ST. MARGARET MARY CATHOLIC CHURCH AND SCHOOL COMPLEX

Inventory No.	Property Name	Address	Date
HE-GVC-357	St. Margaret Mary Catholic Church & School Complex	2225-2323 Zenith Avenue North	1947-1999
HE-GVC-364	St. Margaret Mary Catholic Church & School	2225-2323 Zenith Avenue North	1947-1963
HE-GVC-365	St. Margaret Mary Convent	2225-2323 Zenith Avenue North	1956
HE-GVC-366	St. Margaret Mary Rectory	2225-2323 Zenith Avenue North	1963
HE-GVC-367	Garage	2225-2323 Zenith Avenue North	1960
HE-GVC-368	Garage	2225-2323 Zenith Avenue North	1999

FIGURE 52. ST. MARGARET MARY CATHOLIC CHURCH & SCHOOL (HE-GVC-364), FACING SOUTHWEST

FIGURE 53. ST. MARGARET MARY CATHOLIC CHURCH & SCHOOL (HE-GVC-364), FACING NORTHWEST

FIGURE 54. ST. MARGARET MARY CONVENT (HE-GVC-365), FACING NORTHWEST

FIGURE 55. ST. MARGARET MARY RECTORY (HE-GVC-366), FACING SOUTHWEST

History: St. Margaret Mary Catholic Church and School campus is located in the eastern edge of Golden Valley Minnesota, a prominent first-ring suburb located on the west side of Minneapolis. Although the Village of Golden Valley was incorporated in 1886, it was bypassed by early trails and railroads and remained largely a rural, agricultural community well into the early twentieth century. After the Luce Line Railroad was extended through

Golden Valley in 1912, and as highways were extended into the village in the 1930s, the community started to experience a period of growth. Between 1910 and 1940, the beautiful setting of eastern Golden Valley attracted many affluent families from Minneapolis (Golden Valley Historical Society 1986:55). However, the majority of the community still remained largely rural through World War II. Reflecting a tremendous economic and population boom across the nation after World War II, the Twin Cities, and especially the suburbs surrounding Minneapolis, also experienced a major growth period from 1950 through 1970. Correspondingly, residential development boomed in Golden Valley in the decades after World War II (City of Golden Valley 2012b; Golden Valley Historical Society 1986). Between 1950 and 1970, the population of Golden Valley increased from approximately 5,000 to over 24,000 (Pearson and Hutter 2012:17).

The St. Margaret Mary parish was established in 1946 and the first mass was held on January 14, 1946, in the basement of the administration building of Glenwood Hills Hospital. A total of 89 members from 48 families attended the two masses held that day (Golden Valley Historical Society 1986:43).

In June of 1946, the parish purchased land at the corner of Golden Valley Road and Glenwood Parkway (Golden Valley Historical Society 1986:44). In 1947, a 113 foot by 62 too brick and concrete church, designed by P.M. O'Mara, was built at an estimated cost of $68,000 by McGough Brothers (Village of Golden Valley 1947:Building Permit #788). The church was dedicated on January 12, 1948. The size of St. Margaret Mary's parish doubled in the 1950s, and with much of its membership made up of young couples with children, the need for a school became apparent (Golden Valley Historical Society 1986:44). The Minneapolis architectural firm of Magulo and Quick designed a 181 foot by 56 foot brick and masonry school (Village of Golden Valley 1952c:Building Permit #2332). The school, which was attached to the south elevation of the church, was completed in 1953 and opened with 196 students in attendance.

Within three years enrollment reached 390 students and additional educational space was needed, as well as a convent for the nuns who taught at the school. Construction on a convent began in 1956. The two-story convent, also designed by Magulo and Quick, was dedicated on December 9, 1956 (Village of Golden Valley 1956:Building Permit #3666; Golden Valley Historical Society 1986:44). In 1957, the parish broke ground on an approximately 85 foot by 56 foot school addition that was constructed by the D.J. Kranz Company, Inc. (Village of Golden Valley 1957:Building Permit #4092). In 1959, a 128 foot by 75 foot church addition was completed on the south elevation of the school. At this time, another school addition was also added to the west elevation of the previous 1957 school addition (Village of Golden Valley 1959a:Building Permit #4889). A one-stall brick garage was built 1960 near the convent by the D.J. Kranz Company, Inc. for an estimated cost of $1200 (Village of Golden Valley 1960:Building Permit #5345). A final addition was made to the school in 1963 (Village of Golden Valley 1963b:Building Permit #6635). A one-and-a-half-story building was also erected in 1963 and originally served as a rectory (Village of Golden Valley 1963c:Building Permit #6741). This building is now used as the Parish Center. The most recent structure constructed on the campus is a large, two-stall garage constructed circa 1999.

Significance: The St. Margaret Mary Church and School campus is a good example of a large post-World War II suburban church complex. The development of the campus reflects not only the growth of the congregation, but also the tremendous growth of Golden Valley after the war. However, the church does not appear to have played any significant role the development of Golden Valley or the Catholic Church, rather its development merely reflects a broader trend. The complex is also a good example of a suburban church campus from the postwar period and reflects typical suburban development patterns after the war. With the advent of the suburban ideal after the war, combined with increased reliance on the automobile as the primary mode of personal transportation, and the flight of returning veterans from the city to the suburbs as enabled by benefits provided to them in the Servicemen's Readjustment Act of 1944, commonly known as the G.I. Bill, which offered a range of benefits to returning World War II G.I.s, such as low-cost mortgages and money to attend college. Corresponding with this suburban idea, many religious groups developed suburban facilities reflective of these patterns. Many congregations acquired large tracts of land that had not only ample space on which to build church or synagogue and possibly a school, but also ample space for parking, recreation, and also future expansion. While the St. Margaret Mary campus reflects this pattern, it is neither a notable nor an outstanding example of this type of complex, and therefore does not have significance under Criterion A.

Architecturally, the church does not embody the characteristics of Mid-Century Modern ecclesiastical architecture such as simplistic design or the use of light as a spiritual element, and so does not have significance under Criterion C. The first St. Margaret Mary Church was built in 1947, prior to the Second Vatican Council. While it is a simple, one-story brick box which could imply Modernism, it more likely reflects the limited means of a newly formed parish and their effort to build a church on limited funds. The present church, also completed before the Second Vatican Council, is relatively Modern in its design aesthetic due to sparse ornamentation and the use of light-colored brick. However, it is at the same time an example of the steadfast values of the Catholic Church at a time when dramatic changes in architectural philosophies and ecclesiastical design were occurring. This is evidenced by the building's front-gable roof, which creates a dimension of height in the interior of the building, as well as a long nave. Built a decade after Eliel Saarinen's Modern masterpiece, Christ Church Lutheran in Minneapolis, and after a number of other important Modernist ecclesiastical buildings had been completed in the Twin Cities, the present church has a traditional form. It is also devoid of the often truly abstract, asymmetrical, and futuristic forms of more significant examples of Mid-Century Modern ecclesiastical buildings in the Twin Cities. Therefore, neither the original church building nor the present church building appears to have significance under Criterion C in the area of architecture. The other buildings on the campus, including the school, convent, and rectory do not appear to have significance under Criterion C in the area of architecture, either individually or as a collection.

Integrity: Overall, the campus has generally good integrity of location, setting, feeling, and association. The church, convent, rectory (now parish hall), and brick garage all have good integrity in terms of design, materials, and workmanship. The integrity of the design, materials and feeling of the school has been compromised somewhat by the replacement of

the original windows with smaller windows and the infilling of the remaining areas with vinyl siding. Historic additions reflect the growth of the congregation and school, which coincided with the suburban boom that took place in Golden Valley in the 1950s and 1960s.

Recommendation: The St. Margaret Mary Church and School campus is recommended as not eligible for listing in the NRHP due to a lack of historical significance.

6.23 HOMEWOOD HISTORIC DISTRICT, HE-MPC-12101

Location: Bounded by Plymouth Avenue North, Penn Avenue North, Oak Pak Avenue North, Xerxes Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 20

Description: The Homewood Historic District encompasses a large, rectangular shaped, 80-acre, hilly area that is eight blocks by two blocks in size, and bounded by Plymouth Avenue on the north, Penn Avenue North on the east, Tenth Avenue North (now Oak Park Avenue) on the south, and Xerxes Avenue North on the west. The area includes two plats, the "Oak Park Supplement" which was platted in 1893 and covers that area on the east side of Thomas Avenue, and "Homewood", which was platted in 1909 and encompasses the Oak Park Supplement as well as the area on the west side of Thomas Avenue (Figures 56-66; Appendix B Map 29). The area generally has a grid pattern with north-south streets following the grid and the east-west streets within the area following curvilinear alignments. The area includes 12 extant stone entrance markers around the perimeter of the district, at the intersections of Plymouth Avenue North and Vincent, Upton, Thomas, and Sheridan Avenues North on the north boundary; and at the intersections of Oak Park Avenue North and Queen, Russell, and Sheridan Avenues North on the south boundary. The area also includes sidewalks, alleyways, mature deciduous trees lining the boulevards, and lots with one residence per parcel. The lots range in size from 40 feet by 129 feet to 112 feet by 120 feet. Residences face the street, which remain as they were originally platted, and are generally set back 35 feet from the front lot line and three feet from the north side of the lot. The tops of foundations vary from at least one foot to approximately five feet above the sidewalk level, depending on the terrain.

The district includes 254 parcels, including five vacant lots, primarily developed from 1910 to 1946 with houses constructed in a variety of popular architectural styles from the period including Tudor Revival, Colonial Revival, French Eclectic, and Spanish Colonial Revival (Table 11). Houses vary from one to two-and-a-half stories in height and feature various cladding materials including stucco, brick, aluminum siding, and faux stone. The majority of houses in the area have a one-story garage located to their rear. Within the district there is a neighborhood park (Farwell Park), located on 12th Avenue North between Thomas and Sheridan Avenues North. Three post-1950 apartment buildings are located along the northern boundary of Homewood on Plymouth Avenue North. In addition, a church, a church/synagogue, and a recreational field are located along the perimeter of the district, including the Abraham Lincoln Junior High School's athletic field (HE-MPC-9490), which is located on the block bounded by 12th Avenue North on the north, Penn Avenue North on the east, Oak Park Avenue North on the south, and Queen Avenue North on the west.

FIGURE 56. HOMEWOOD HISTORIC DISTRICT (HE-MPC-12101), FACING NORTHEAST AT QUEEN AVENUE NORTH AND OAK PARK AVENUE NORTH

FIGURE 57. HOMEWOOD HISTORIC DISTRICT (HE-MPC-12101), FACING SOUTHEAST

FIGURE 58. HOMEWOOD HISTORIC DISTRICT IN 1914, FACING WEST AT PENN AVENUE NORTH AND 12TH AVENUE NORTH (C.J. HIBBARD & CO 1914)

FIGURE 59. HOMEWOOD HISTORIC DISTRICT (HE-MPC-12101), FACING WEST AT PENN AVENUE NORTH AND 12TH AVENUE NORTH

FIGURE 60. HOUSE (HE-MPC-11266), 1107 RUSSELL AVENUE NORTH, FACING SOUTHWEST

FIGURE 61. DAVID DWORSKY HOUSE (HE-MPC-7641), 2515 12TH AVENUE NORTH, FACING SOUTHWEST

FIGURE 62. HOUSE (HE-MPC-11411), 1128 SHERIDAN AVENUE NORTH, FACING SOUTHEAST

FIGURE 63. LIEBENBERG & KAPLAN HOUSE (HE-MPC-7624), 1015 WASHBURN AVENUE NORTH, FACING NORTHWEST

TABLE 11. PROPERTIES LOCATED IN THE HOMEWOOD RESIDENTIAL HISTORIC DISTRICT

Inventory No.*	Property Name	Address	Date	Recommended NRHP Eligibility
HE-MPC-9490	Abraham Lincoln Jr. High School Athletic Field	2131 12th Avenue N	1923	Contributing
N/A	House	2420 12th Avenue N	1970	Non-contributing
HE-MPC-10482	House	2501 12th Avenue N	1915	Contributing
HE-MPC-7640	David Haas House	2511 12th Avenue N	1920	Contributing
HE-MPC-7641	David Dworsky House	2515 12th Avenue N	1920	Contributing
HE-MPC-7642	House	2523 12th Avenue N	1925	Contributing
HE-MPC-10558	House & Garage	2518 Farwell Avenue N	1955	Contributing
N/A	House	2616 Farwell Avenue N	1946	Contributing
HE-MPC-10559	House	2822 Farwell Avenue N	1953	Contributing
HE-MPC-10560	House	2924 Farwell Avenue N	1914	Contributing
HE-MPC-10561	House	2502 Farwell Place	1916	Contributing
HE-MPC-10562	House & Garage	2506 Farwell Place	1926	Contributing
HE-MPC-7638	Max Kohn House	2512 Farwell Place	1932	Contributing
HE-MPC-7639	House	2520 Farwell Place	1916	Contributing
HE-MPC-10805	House	2900 Oak Park Avenue	1960	Contributing
HE-MPC-10806	House	2908 Oak Park Avenue	1960	Contributing
HE-MPC-10807	House	2916 Oak Park Avenue	1960	Contributing
HE-MPC-10808	House	2924 Oak Park Avenue	1960	Contributing
HE-MPC-8239	Calvary Methodist Church / Minneapolis Believers in Christ Church	1001 Penn Avenue N	1910	Contributing
HE-MPC-10975	Duplex	1201 Penn Avenue N	1960	Contributing
HE-MPC-10976	House & Garage	1209 Penn Avenue N	1928	Contributing
HE-MPC-10976	House & Garage	1215 Penn Avenue N	1928	Contributing
HE-MPC-10979	House	1221 Penn Avenue N	1910	Contributing
HE-MPC-10980	House & Garage	1225 Penn Avenue N	1929	Contributing
HE-MPC-7579	House & Garage	1231 Penn Avenue N	1926	Contributing
HE-MPC-7580	House & Garage	1237 Penn Avenue N	1927	Contributing
HE-MPC-7598	Homewood Presbyterian Church / Kenesseth Israel Synagogue	2309 Plymouth Avenue N	1910	Contributing
HE-MPC-11096	Apartment Building	2419 Plymouth Avenue N	1957	Contributing
HE-MPC-11121	House	1001 Queen Avenue N	1911	Contributing
HE-MPC-11126	House & Garage	1004 Queen Avenue N	1920	Contributing
HE-MPC-11127	House & Garage	1009 Queen Avenue N	1928	Contributing
HE-MPC-11128	House & Garage	1015 Queen Avenue N	1936	Contributing

TABLE 11. PROPERTIES LOCATED IN THE HOMEWOOD RESIDENTIAL HISTORIC DISTRICT

Inventory No.*	Property Name	Address	Date	Recommended NRHP Eligibility
HE-MPC-11129	House & Garage	1023 Queen Avenue N	1925	Contributing
HE-MPC-11130	House & Garage	1101 Queen Avenue N	1913	Contributing
HE-MPC-11131	House	1107 Queen Avenue N	1913	Contributing
N/A	House	1115 Queen Avenue N	1987	Non-Contributing
HE-MPC-7613	J.C. Nelson House	1200 Queen Avenue N	1922	Contributing
N/A	House	1205 Queen Avenue N	1976	Non-Contributing
N/A	House	1209 Queen Avenue N	1977	Non-Contributing
HE-MPC-11132	House & Garage	1210 Queen Avenue N	1927	Contributing
HE-MPC-11133	House & Garage	1214 Queen Avenue N	1927	Contributing
HE-MPC-11134	House & Garage	1215 Queen Avenue N	1914	Contributing
HE-MPC-11135	House & Garage	1218 Queen Avenue N	1925	Contributing
HE-MPC-11136	House & Garage	1221 Queen Avenue N	1918	Contributing
HE-MPC-7614	House & Garage	1224 Queen Avenue N	1926	Contributing
HE-MPC-7615	Oscar M. Johnson House	1227 Queen Avenue N	1927	Contributing
HE-MPC-11137	House & Garage	1230 Queen Avenue N	1926	Contributing
HE-MPC-7616	House & Garage	1233 Queen Avenue N	1926	Contributing
HE-MPC-11138	House & Garage	1236 Queen Avenue N	1926	Contributing
HE-MPC-11139	House & Garage	1239 Queen Avenue N	1927	Contributing
HE-MPC-11140	House	1242 Queen Avenue N	1928	Contributing
HE-MPC-11141	House & Garage	1245 Queen Avenue N	1928	Contributing
HE-MPC-11142	House & Garage	1251 Queen Avenue N	1938	Contributing
HE-MPC-11255	House & Garage	1000 Russell Avenue N	1911	Contributing
HE-MPC-11256	House & Garage	1001 Russell Avenue N	1927	Contributing
HE-MPC-11257	House & Garage	1008 Russell Avenue N	1927	Non-contributing
HE-MPC-7636	Joseph Fingerman House	1009 Russell Avenue N	1927	Contributing
HE-MPC-11258	House & Garage	1014 Russell Avenue N	1929	Contributing
HE-MPC-11259	House & Garage	1015 Russell Avenue N	1928	Contributing
HE-MPC-11260	House & Garage	1018 Russell Avenue N	1927	Non-contributing
HE-MPC-11261	House & Garage	1019 Russell Avenue N	1928	Contributing
HE-MPC-11262	House & Garage	1024 Russell Avenue N	1927	Contributing
HE-MPC-11263	House & Garage	1027 Russell Avenue N	1929	Contributing
HE-MPC-11264	House & Garage	1101 Russell Avenue N	1929	Contributing
HE-MPC-11265	House & Garage	1102 Russell Avenue N	1938	Contributing
HE-MPC-11266	House & Garage	1107 Russell Avenue N	1927	Contributing
HE-MPC-7634	Nathan Rosenzweig House	1108 Russell Avenue N	1936	Contributing
HE-MPC-11267	House & Garage	1111 Russell Avenue N	1916	Non-contributing

TABLE 11. PROPERTIES LOCATED IN THE HOMEWOOD RESIDENTIAL HISTORIC DISTRICT

Inventory No.*	Property Name	Address	Date	Recommended NRHP Eligibility
HE-MPC-11268	House & Garage	1114 Russell Avenue N	1915	Non-contributing
HE-MPC-7644	Harry B. Goodman House	1121 Russell Avenue N	1940	Contributing
HE-MPC-11269	House & Garage	1200 Russell Avenue N	1948	Contributing
HE-MPC-11270	House & Garage	1205 Russell Avenue N	1935	Contributing
HE-MPC-11271	House & Garage	1206 Russell Avenue N	1929	Contributing
HE-MPC-11272	House	1211 Russell Avenue N	1930	Contributing
HE-MPC-11273	House & Garage	1212 Russell Avenue N	1929	Contributing
HE-MPC-11274	House & Garage	1215 Russell Avenue N	1929	Contributing
HE-MPC-11275	House & Garage	1218 Russell Avenue N	1928	Contributing
HE-MPC-11276	House & Garage	1221 Russell Avenue N	1929	Contributing
HE-MPC-11277	House & Garage	1224 Russell Avenue N	1928	Contributing
HE-MPC-11278	House & Garage	1227 Russell Avenue N	1929	Contributing
HE-MPC-11279	House & Garage	1230 Russell Avenue N	1928	Contributing
HE-MPC-11280	House & Garage	1233 Russell Avenue N	1929	Contributing
HE-MPC-11281	House & Garage	1236 Russell Avenue N	1928	Contributing
HE-MPC-11282	House & Garage	1239 Russell Avenue N	1938	Contributing
HE-MPC-11283	House & Garage	1240 Russell Avenue N	1936	Contributing
HE-MPC-11284	House & Garage	1243 Russell Avenue N	1940	Contributing
HE-MPC-11285	House & Garage	1244 Russell Avenue N	1940	Contributing
HE-MPC-11286	House & Garage	1247 Russell Avenue N	1948	Contributing
HE-MPC-11287	House & Garage	1248 Russell Avenue N	1941	Contributing
HE-MPC-11288	House & Garage	1251 Russell Avenue N	1948	Contributing
HE-MPC-11289	House & Garage	1255 Russell Avenue N	1950	Contributing
HE-MPC-11391	House & Garage	1001 Sheridan Avenue N	1925	Contributing
HE-MPC-11392	House	1003 Sheridan Avenue N	1914	Contributing
HE-MPC-11393	House & Garage	1004 Sheridan Avenue N	1916	Contributing
HE-MPC-11394	House & Garage	1007 Sheridan Avenue N	1923	Contributing
HE-MPC-11395	House	1008 Sheridan Avenue N	1917	Contributing
HE-MPC-11396	House & Garage	1011 Sheridan Avenue N	1922	Contributing
HE-MPC-11397	House & Garage	1016 Sheridan Avenue N	1925	Contributing
HE-MPC-11398	House & Garage	1022 Sheridan Avenue N	1925	Contributing
HE-MPC-11399	House & Garage	1100 Sheridan Avenue N	1927	Contributing
HE-MPC-11400	House	1105 Sheridan Avenue N	1922	Contributing
HE-MPC-11401	House	1106 Sheridan Avenue N	1926	Contributing
HE-MPC-11402	House	1111 Sheridan Avenue N	1920	Contributing
HE-MPC-11403	House & Garage	1112 Sheridan Avenue N	1911	Contributing
HE-MPC-11404	House & Garage	1117 Sheridan Avenue N	1921	Contributing

TABLE 11. PROPERTIES LOCATED IN THE HOMEWOOD RESIDENTIAL HISTORIC DISTRICT

Inventory No.*	Property Name	Address	Date	Recommended NRHP Eligibility
HE-MPC-11405	House	1118 Sheridan Avenue N	1935	Contributing
HE-MPC-11406	House	1122 Sheridan Avenue N	1926	Contributing
HE-MPC-11411	House & Garage	1128 Sheridan Avenue N	1910	Contributing
HE-MPC-11412	Farwell Park	1201 Sheridan Avenue N	1889	Contributing
HE-MPC-11413	House & Garage	1206 Sheridan Avenue N	1953	Contributing
HE-MPC-11414	House & Garage	1210 Sheridan Avenue N	1910	Contributing
HE-MPC-11415	House & Garage	1216 Sheridan Avenue N	1910	Contributing
HE-MPC-7637	House & Garage	1220 Sheridan Avenue N	1927	Contributing
HE-MPC-11416	House	1226 Sheridan Avenue N	1940	Contributing
HE-MPC-11417	House & Garage	1234 Sheridan Avenue N	1911	Contributing
HE-MPC-11418	House & Garage	1238 Sheridan Avenue N	1957	Contributing
HE-MPC-11419	Apartment Building	1239 Sheridan Avenue N	1961	Contributing
HE-MPC-11557	House	1000 Thomas Avenue N	1925	Contributing
N/A	House	1001 Thomas Avenue N	1916	Contributing
HE-MPC-11558	House	1004 Thomas Avenue N	1925	Contributing
N/A	House	1007 Thomas Avenue N	1915	Contributing
HE-MPC-11559	House	1008 Thomas Avenue N	1925	Contributing
N/A	House	1015 Thomas Avenue N	1915	Non-contributing
HE-MPC-11560	House & Garage	1016 Thomas Avenue N	1955	Contributing
N/A	House	1025 Thomas Avenue N	1910	Contributing
HE-MPC-11561	House & Garage	1102 Thomas Avenue N	1912	Contributing
N/A	House	1107 Thomas Avenue N	1911	Non-contributing
HE-MPC-11562	House & Garage	1110 Thomas Avenue N	1925	Contributing
HE-MPC-11563	House	1114 Thomas Avenue N	1910	Contributing
N/A	House	1115 Thomas Avenue N	1915	Contributing
N/A	House	1119 Thomas Avenue N	1910	Contributing
HE-MPC-7631	House & Garage	1122 Thomas Avenue N	1911	Contributing
N/A	House	1125 Thomas Avenue N	1915	Contributing
N/A	House	1137 Thomas Avenue N	1938	Contributing
N/A	House	1141 Thomas Avenue N	1927	Contributing
N/A	House	1205 Thomas Avenue N	1916	Contributing
N/A	House	1211 Thomas Avenue N	1956	Contributing
N/A	House	1217 Thomas Avenue N	1914	Contributing
N/A	House	1223 Thomas Avenue N	1912	Contributing
N/A	House	1229 Thomas Avenue N	1910	Non-contributing
N/A	House	1235 Thomas Avenue N	1920	Contributing
HE-MPC-11564	Apartment Building	1240 Thomas Avenue N	1962	Contributing

TABLE 11. PROPERTIES LOCATED IN THE HOMEWOOD RESIDENTIAL HISTORIC DISTRICT

Inventory No.*	Property Name	Address	Date	Recommended NRHP Eligibility
N/A	House	1243 Thomas Avenue N	1920	Non-contributing
N/A	House	1000 Upton Avenue N	1920	Contributing
N/A	House	1001 Upton Avenue N	1920	Contributing
N/A	House	1005 Upton Avenue N	1941	Contributing
N/A	House	1008 Upton Avenue N	1926	Contributing
N/A	House	1009 Upton Avenue N	1941	Non-contributing
N/A	House	1014 Upton Avenue N	1926	Contributing
N/A	House	1019 Upton Avenue N	1941	Contributing
N/A	House	1020 Upton Avenue N	1926	Contributing
N/A	House	1023 Upton Avenue N	1941	Contributing
N/A	House	1024 Upton Avenue N	1926	Contributing
N/A	House	1027 Upton Avenue N	1941	Contributing
N/A	House	1031 Upton Avenue N	1939	Contributing
N/A	House	1100 Upton Avenue N	1923	Contributing
N/A	House	1101 Upton Avenue N	1924	Contributing
N/A	House	1107 Upton Avenue N	1923	Contributing
N/A	House	1108 Upton Avenue N	1923	Contributing
N/A	House	1111 Upton Avenue N	1923	Contributing
N/A	House	1116 Upton Avenue N	1916	Contributing
N/A	House	1117 Upton Avenue N	1923	Contributing
N/A	House	1121 Upton Avenue N	1920	Contributing
N/A	House	1122 Upton Avenue N	1922	Contributing
N/A	House	1125 Upton Avenue N	1920	Contributing
N/A	House	1128 Upton Avenue N	1923	Contributing
N/A	House	1134 Upton Avenue N	1923	Contributing
N/A	House	1204 Upton Avenue N	1915	Contributing
N/A	House	1205 Upton Avenue N	1914	Contributing
N/A	House	1210 Upton Avenue N	1930	Contributing
N/A	House	1211 Upton Avenue N	1912	Contributing
N/A	House	1216 Upton Avenue N	1921	Contributing
N/A	House	1217 Upton Avenue N	1916	Contributing
N/A	House	1220 Upton Avenue N	1921	Contributing
N/A	House	1223 Upton Avenue N	1914	Contributing
N/A	House	1228 Upton Avenue N	1917	Contributing
N/A	House	1229 Upton Avenue N	1910	Contributing
N/A	House	1234 Upton Avenue N	1920	Contributing
N/A	House	1235 Upton Avenue N	1922	Contributing

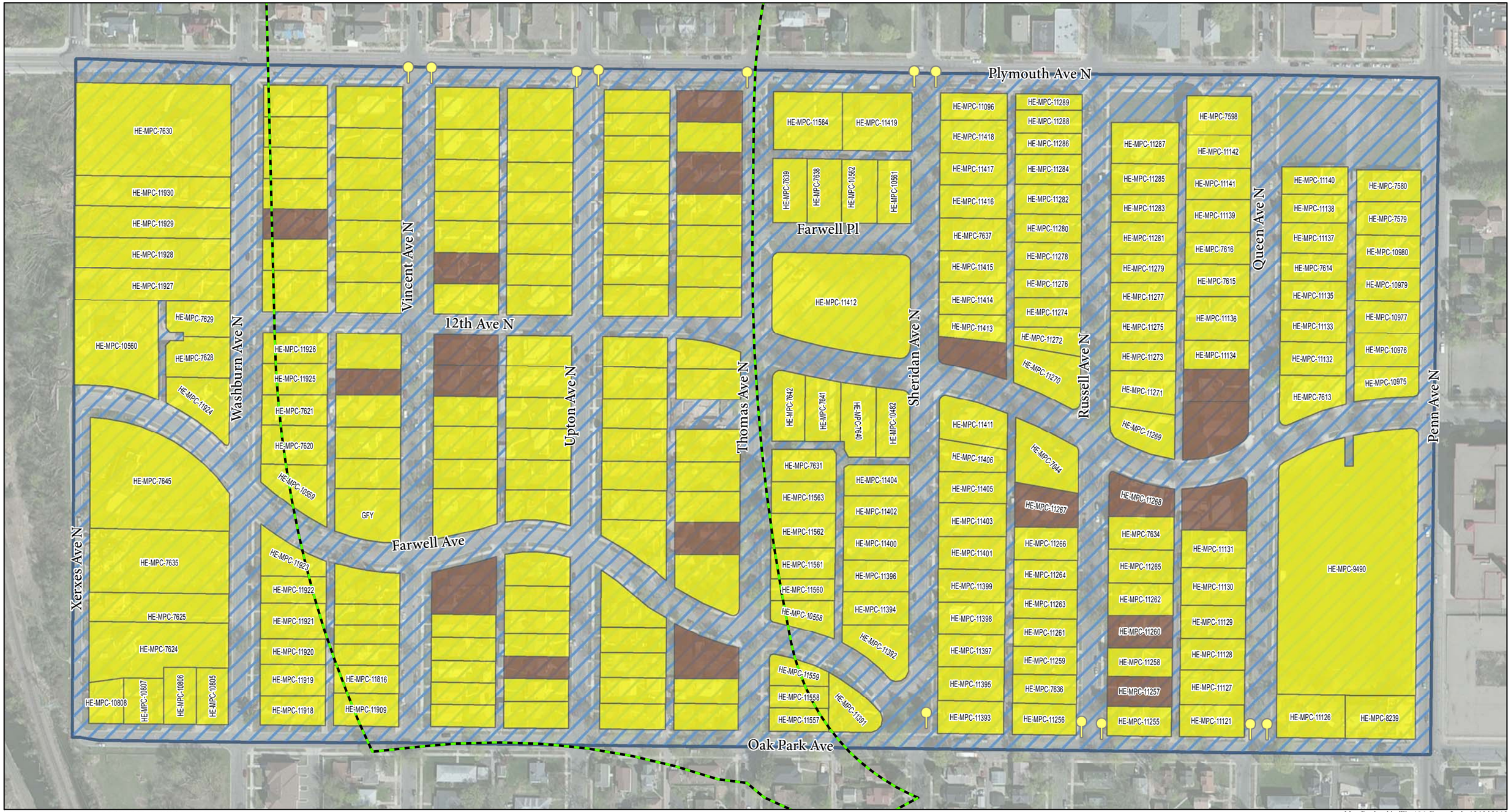
TABLE 11. PROPERTIES LOCATED IN THE HOMEWOOD RESIDENTIAL HISTORIC DISTRICT

Inventory No.*	Property Name	Address	Date	Recommended NRHP Eligibility
N/A	House	1236 Upton Avenue N	1918	Contributing
N/A	House	1240 Upton Avenue N	1920	Contributing
N/A	House	1241 Upton Avenue N	1915	Contributing
N/A	House	1000 Vincent Avenue N	1957	Contributing
HE-MPC-11909	Duplex	1001-1003 Vincent Avenue N	1947	Contributing
N/A	House	1008 Vincent Avenue N	1926	Contributing
HE-MPC-11816	House	1011 Vincent Avenue N	1948	Contributing
N/A	House	1012 Vincent Avenue N	1926	Contributing
N/A	House	1015 Vincent Avenue N	1922	Contributing
N/A	House	1016 Vincent Avenue N	1926	Contributing
N/A	House	1019 Vincent Avenue N	1922	Contributing
N/A	House	1020 Vincent Avenue N	1926	Contributing
N/A	House	1022 Vincent Avenue N	1998	Non-contributing
N/A	House	1023 Vincent Avenue N	1922	Contributing
N/A	House	1029 Vincent Avenue N	1927	Contributing
N/A	House	1100 Vincent Avenue N	1925	Contributing
N/A	House	1105 Vincent Avenue N	1924	Contributing
N/A	House	1114 Vincent Avenue N	1925	Contributing
N/A	House	1115 Vincent Avenue N	1924	Contributing
N/A	House	1120 Vincent Avenue N	1914	Contributing
N/A	House	1121 Vincent Avenue N	1928	Contributing
N/A	House	1124 Vincent Avenue N	1924	Contributing
N/A	House	1125 Vincent Avenue N	1916	Contributing
N/A	House	1128 Vincent Avenue N	1921	Non-contributing
N/A	House	1131 Vincent Avenue N	1925	Non-contributing
N/A	House	1134 Vincent Avenue N	1920	Non-contributing
N/A	House	1137 Vincent Avenue N	1917	Contributing
N/A	House	1203 Vincent Avenue N	1911	Contributing
N/A	House	1204 Vincent Avenue N	1920	Contributing
N/A	House	1208 Vincent Avenue N	1912	Non-contributing
N/A	House	1211 Vincent Avenue N	1923	Contributing
N/A	House	1216 Vincent Avenue N	1919	Contributing
N/A	House	1217 Vincent Avenue N	1914	Contributing
N/A	House	1222 Vincent Avenue N	1937	Contributing
N/A	House	1223 Vincent Avenue N	1925	Contributing
N/A	House	1228 Vincent Avenue N	1916	Contributing

TABLE 11. PROPERTIES LOCATED IN THE HOMEWOOD RESIDENTIAL HISTORIC DISTRICT

Inventory No.*	Property Name	Address	Date	Recommended NRHP Eligibility
N/A	House	1229 Vincent Avenue N	1919	Contributing
N/A	House	1234 Vincent Avenue N	1921	Contributing
N/A	House	1235 Vincent Avenue N	1922	Contributing
N/A	House	1240 Vincent Avenue N	1915	Contributing
N/A	House	1241 Vincent Avenue N	1916	Contributing
HE-MPC-11918	House	1000 Washburn Avenue N	1959	Contributing
HE-MPC-11919	House & Garage	1010 Washburn Avenue N	1946	Contributing
HE-MPC-11920	House & Garage	1014 Washburn Avenue N	1950	Contributing
HE-MPC-7624	House	1015 Washburn Avenue N	1938	Contributing
HE-MPC-11921	House & Garage	1020 Washburn Avenue N	1940	Contributing
HE-MPC-7625	Harry L. Rose House	1025 Washburn Avenue N	1933	Contributing
HE-MPC-11922	House & Garage	1026 Washburn Avenue N	1927	Contributing
HE-MPC-11923	House & Garage	1030 Washburn Avenue N	1924	Contributing
HE-MPC-7635	House	1035 Washburn Avenue N	1933	Contributing
HE-MPC-7645	House	1045 Washburn Avenue N	1921	Contributing
HE-MPC-11924	House	1101 Washburn Avenue N	1936	Contributing
HE-MPC-7628	David Berman House	1105 Washburn Avenue N	c. 1910	Contributing
HE-MPC-7620	Simon B. Wasserman House	1106 Washburn Avenue N	1921	Contributing
HE-MPC-7621	Isaac Rubenstein House	1114 Washburn Avenue N	1923	Contributing
HE-MPC-11925	House & Garage	1120 Washburn Avenue N	1925	Contributing
HE-MPC-11926	House & Garage	1124 Washburn Avenue N	1915	Contributing
HE-MPC-7629	Morris Steinberg House	1125 Washburn Avenue N	1933	Contributing
N/A	House	1202 Washburn Avenue N	1928	Contributing
HE-MPC-11927	House	1207 Washburn Avenue N	1920	Contributing
N/A	House	1210 Washburn Avenue N	1924	Contributing
HE-MPC-11928	House	1211 Washburn Avenue N	1933	Contributing
N/A	House	1216 Washburn Avenue N	1916	Non-contributing
HE-MPC-11929	House & Garage	1217 Washburn Avenue N	1916	Contributing
N/A	House	1222 Washburn Avenue N	1921	Contributing
HE-MPC-11930	House & Garage	1223 Washburn Avenue N	1916	Contributing
N/A	House	1226 Washburn Avenue N	1916	Contributing
N/A	House	1234 Washburn Avenue N	1930	Contributing
HE-MPC-7630	Dr. Edward A. Johnson House	1235 Washburn Avenue N	1917	Contributing
N/A	House	1240 Washburn Avenue N	1932	Contributing

*Properties not located in the project APE were not inventoried and therefore do not have inventory numbers.



Source: Hennepin County; MN SHPO; The 106 Group Ltd.

Map Produced by The 106 Group Ltd 12/3/2012

Bottineau Transitway
Phase I and II Architectural History Survey
Hennepin County, Minnesota

Homewood Historic District

0 50 100 Meters

0 175 350 Feet

1:2,166

- Architectural History Area of Potential Effect
- Recommended Eligible Historic District/Complex
- Contributing Property*
- Non-contributing Property*†
- Entry Marker

*SHPO Numbers outside of the current APE were not obtained.

†Properties not of sufficient age were not surveyed and, therefore, do not have SHPO numbers.

N

Figure 64

History: *Residential Subdivisions*

In the second half of the nineteenth century, American cities grew rapidly as they industrialized. The degraded conditions common throughout many American cities at the time, coupled with a growing demand for housing in an environment that melded nature with community, created pressures for movement out of the central city. Advances in transportation, most notably the introduction of the electric streetcar in 1887 and the mass production of gasoline-powered automobiles after 1908, allowed an increasingly broad spectrum of households to move away from the urban core and into residential subdivisions near the periphery of the city or beyond its borders (NPS 2002:2).

In the United States, the origin of the residential subdivision can be traced to the Romantic landscape movement of the mid-nineteenth century. The two residential developments recognized as the design prototypes of the modern, self-contained subdivision, where single-family houses were located along curvilinear roads in a park-like setting, were Llewellyn Park (1857), in Orange, New Jersey, just west of New York City, and Riverside (1869), Illinois, west of Chicago (NPS 2002:2-3). Sites (including the overall plan, house lots, and community spaces), buildings (primarily houses), structures (including walls, fences, streets and roads both serving the suburb and connecting it to corridors leading to the larger metropolitan area), and objects (signs, fountains, statuary, etc.) make up historic residential subdivisions (NPS 2002:7).

Subdivision development typically occurred in several clearly defined stages, which can be read as a series of layers imprinted on the land. The first layer resulted from the selection of a parcel of land dedicated for residential use and is defined by geographical location and relationship to natural topography and cultural factors, such as proximity to places of employment and availability of transportation. The second corresponds to the subdivision design, usually the result of a predetermined plan or plat with very precise boundaries. This layer is characterized by an internal circulation network, a system of utilities, blocks of buildable house lots, and sometimes, community facilities. The third represents the arrangement of each home and yard with its dwelling, garage, lawn, driveway, gardens, walls, fences, and plantings (NPS 2002:8).

Residential Subdivision Development in Minneapolis

The late 1800s was a period of great growth for the city of Minneapolis. During this time, the city's population more than tripled from 46,887 in 1880 to 164,738 in 1890. City boundaries expanded to the modern edges of North Minneapolis. By 1884, Xerxes Avenue was established as the western extent of Minneapolis. During the period from 1880 to 1920, much of North Minneapolis developed (Peterson & Zellie 1998:12). As a result, much of the most significant building stock in North Minneapolis dates to this 40 year period. Few neighborhoods were built up all at once or exhibit one homogenous building style. Thus, while homogeneity is rare in the pre-World War I era, the resulting neighborhoods offer a pleasing mixture of appealing styles that blend together (Peterson & Zellie 1998:12).

By the 1880s, new residential subdivisions that attempted to highlight topography and natural features became popular in North Minneapolis. Such planned subdivisions featured curvilinear streets and small parks. The Oak Lake subdivision, a 60-acre tract near Lyndale

and 6th Avenues North, was platted in 1873, and the Forest Heights Addition was platted in 1883 near present-day Broadway and Humboldt Avenues North (Peterson & Zellie 1998:16). However, platting of subdivisions at this time often occurred long before their actual development.

By 1898, nearly all the land east of Humboldt Avenue and south of 44th Street North had been platted, as had the land between 32nd and 38th Avenues North and west to the city boundary at Xerxes Avenue. This large portion of North Minneapolis was platted in a generally homogenous, gridded pattern with uniform rectangular blocks and lots facing east or west. Only a small number of subdivisions interrupted the gridded pattern (Peterson & Zellie 1998:18).

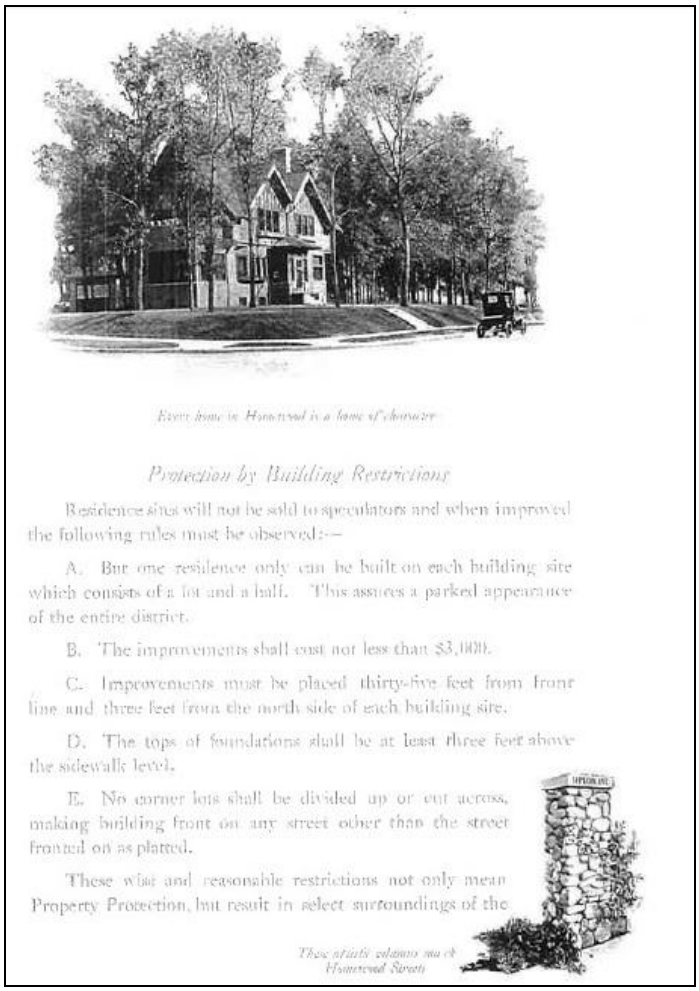
By the 1920s, construction in North Minneapolis focused on single-family homes. These homes were intended for those of moderate income and were of good quality. Particularly adjacent to Theodore Wirth Park, ample scenic open space was available unlike any other area in North Minneapolis (Peterson & Zellie 1998:34).

Homewood

The area that comprises Homewood was platted in two distinct phases. Historic maps indicate that the entire 80-acre area which would become Homewood was owned by J.L. Farwell in 1888 and was at that time unplatted (Lowry 1888). Farwell platted the 40 acres between Thomas and Penn Avenues North as the Oak Park Supplement in 1889 (Peterson & Zellie 1998:18). The area featured Farwell Park, as well as 12th Avenue North and Farwell Avenue, both curvilinear streets. Lots averaged 42 feet by 128.5 feet and faced east or west, with the exception of the lots along the curvilinear streets of 12th Avenue North and Farwell Avenue, which faced north or south (C.M. Foote & Company 1892). Although the area appears to have been platted on paper at this time, it is does not appear that physical platting of the land actually took place as early as 1892.

A historic plat map indicates that by 1909, the 40 acres between Thomas and Xerxes Avenues North (the western boundary of Minneapolis since 1884) had been platted as well (Minneapolis Real Estate Board 1903a; Hennepin County Library 2012). This plat map also indicates that the entire 80-acre area bounded by Plymouth, Penn, Tenth, and Xerxes Avenues North was then referred to as Homewood. The Oak Park Supplement, platted in 1889, was absorbed into Homewood. At this time, however, there still were no improved lots throughout all of Homewood (Minneapolis Real Estate Board 1903a). The 80-acre residential subdivision known as Homewood was finally accepted and approved by the Minneapolis city council as an addition to the city on April 30, 1909 (City of Minneapolis 1909).According to Hennepin County parcel data, several houses (1128, 1210, 1216 Sheridan Avenue North; 1025, 1114, 1119 Thomas Avenue North) were built in 1910, shortly after acceptance of the plat by the Minneapolis city council. Also in 1910, water mains were laid along Queen Avenue North from 10th Avenue North (presently Oak Park Avenue North) to Plymouth Avenue North; along Russell Avenue North from 10th Avenue North to 12th Avenue North; and along Upton Avenue North from 10th Avenue North to Farwell Place. In addition, sidewalks on both sides of Queen, Russell, Sheridan, and Thomas Avenues North were planned for 1911 (Rinker 1910: 107e, 109e, 75e).

Homewood was developed and improved by the David C. Bell Investment Company. Mr. Bell was also the president of the company. In 1911, the David C. Bell Investment Company printed a brochure to promote Homewood. Entitled "Homewood, Improved and Restricted," the brochure touted 80 improved and restricted wooded acres adjoining "Glenwood Park" (Mead & Hunt 2002a:4-6). To create a unique neighborhood identity, the Homewood District was defined by stone entrance markers. Twenty-six stone markers were originally placed at intersections to serve as street signs (Millett 2007:294). It is unknown exactly at which intersections the markers were placed. According to historical photographs, two curved capped stone markers, each featuring a placard reading "Homewood," were located on each side of 12th Avenue North at Penn Avenue North and served as a gate-like entrance to the neighborhood (Hibbard & Co. 1914). It is unknown if there curved capped stone markers existed at other entrances to Homewood. Twelve of the Homewood markers are still extant. Some of these remaining markers are original and some are reproductions installed by the Homewood Block Club Coalition in the late 1990s (Miller 1997). It is unknown which makers are originals and which have been reconstructed.



Every home in Homewood is a home of character

Protection by Building Restrictions

Residence sites will not be sold to speculators and when improved the following rules must be observed:—

A. But one residence only can be built on each building site which consists of a lot and a half. This assures a parked appearance of the entire district.

B. The improvements shall cost not less than $3,000.

C. Improvements must be placed thirty-five feet from front line and three feet from the north side of each building site.

D. The tops of foundations shall be at least three feet above the sidewalk level.

E. No corner lots shall be divided up or cut across, making building front on any street other than the street fronted on as platted.

These wise and reasonable restrictions not only mean Property Protection, but result in select surroundings of the

These artistic columns mark Homewood Streets

FIGURE 65. HOMEWOOD BROCHURE (DAVID C. BELL INVESTMENT COMPANY, 1911)

Before residential development began in Homewood, the plat was improved with sewer, city water, sidewalks, curb and gutter, gas, electric light, and macadamed streets (David C. Bell Investment Company 1911). The brochure produced by the Bell Investment Company also outlined a number of building restrictions for residential lots including: 1) only one residence per parcel which consists of a lot and a half, 2) improvements should not cost less than $3,000, 3) improvements must be placed 35 feet from the front lot line and 3 feet from the north side of each building site, 4) the tops of foundations should be at least 3 feet above the sidewalk level, and 5) corner lots cannot be divided and buildings need to face the street originally platted (David C. Bell Investment Company 1911). According to the brochure, "Homewood was not designed for the millionaires or the so-called idle rich, but for the class of progressive business and professional men." The restrictions on the neighborhood were intended to "serve as a protection against undesirable neighbors and unsightly improvements." Homewood was touted by its developers as a district that "meets the ideal of those who prefer to dwell among homes of character and refinement, having the exclusiveness of a country estate, with all the comforts and conveniences of city life" (David C. Bell Investment Company 1911).

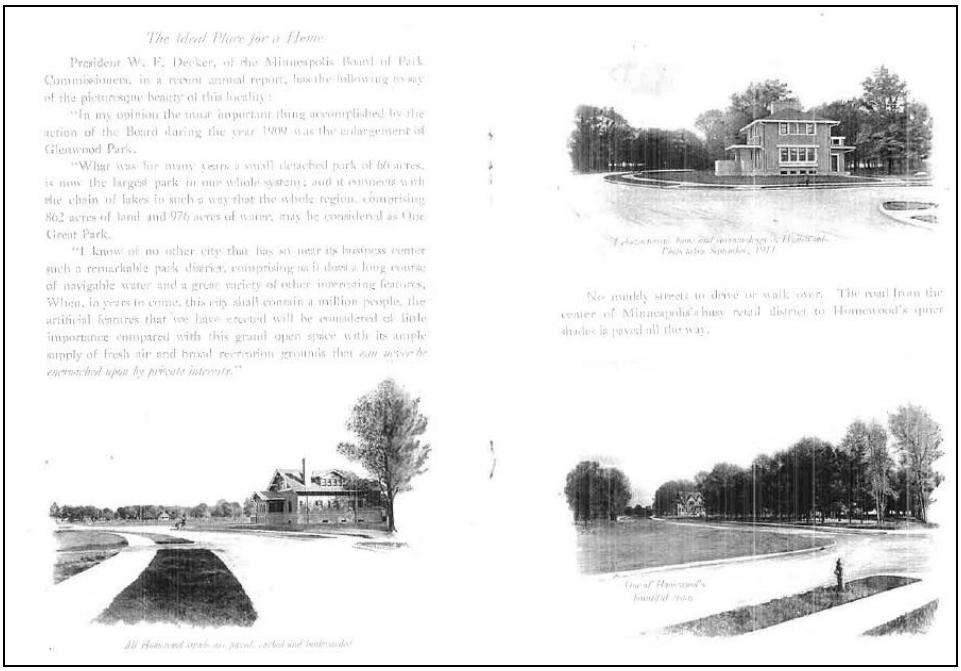


FIGURE 66. HOMEWOOD BROCHURE (DAVID C. BELL INVESTMENT COMPANY, 1911)

Several sources, including a Star Tribune article from 1999, a 2002 Mead & Hunt historic resources survey, and *Jewish Community of North Minneapolis* by Rhoda Lewin, indicate that covenants were put in place that prohibited African Americans and Jews from buying lots in Homewood, but that due to lagging sales, this restriction was lifted. It would appear that any such restrictions were not recognized by the mid-1910s, as Jews are known to have been residing in Homewood by at least 1916, if not earlier. Research for this survey was unable to confirm that such restrictions or covenants were actually established, based on a review of the original plat and of the original deeds from several of the earliest houses in Homewood

(1111, 1112, and 1128 Sheridan Avenue North) (Hennepin County Recorder's Office 1909a, 1909b, 1915). It is also interesting to note that a 1956 article in the Minneapolis Star characterized David C. Bell, Homewood's developer, and his wife, as not Jewish, but with strong Zionist leanings (Altrowitz 1956).

Jews are known to have been living in Homewood by the mid-1910s. According to city directories, in 1916 prominent Jewish citizen Abraham N. Bearman, the president of the Bearman Fruit Company, moved into a residence at 1128 Sheridan Avenue North (Minneapolis Directory Company 1916). Also in 1916, Jacob Feinberg moved into a house at 1112 Sheridan Avenue North (Minneapolis Directory Company 1916). Feinberg was involved in a number of butchering and meat processing businesses, including Jacob Feinberg & Company and Feinberg & O'Connell (Minneapolis Directory Company 1915; Minneapolis Directory Company 1920). Jacob S. Kaplan, a member of the Kaplan Produce Company, moved to 1114 Sheridan Avenue North in 1920 (Minneapolis Directory Company 1920). Throughout the 1920s, other members of the North Minneapolis Jewish community were attracted to Homewood by its quiet, park-like setting that was convenient to the amenities of the city; its paved streets and access to city services; and its improved lots.

By the 1930s, Homewood was perceived as an area that was home to wealthier Jewish residents, as opposed those who lived in more modest residences located at the eastern edge of Plymouth Avenue North (University of Minnesota & TPT/Twin Cities Public Television 2011). At this time, it appears that many residents bearing Jewish surnames were owners of homes in Homewood (Minneapolis Directory Company 1930; Avotaynu 2007).

The success of the planned 80-acre residential Homewood subdivision is evidenced not only by the influx of affluent Jewish citizens who chose to locate there in the mid-1910s onward, but also by the use of the name Homewood in areas beyond the original plat. For many years the neighborhood around the Homewood plat was commonly, if not officially, known as the Homewood neighborhood. Reflecting this broader use of the name Homewood, the name was also attached to a number of commercial properties in the neighborhood, such as the Homewood Theater, built in 1924 by Liebenberg & Kaplan, and located at 1919 Plymouth Avenue North; as well as institutions such as Homewood Hospital, which stood at 1254 Penn Avenue North (Cinema Treasures 2012b; Norton & Peel 1951).

Significance: Today, Homewood retains the majority of its historic plat and the majority of its original housing stock which embodies a mixture of appealing architectural styles that reflect the steady development of the subdivision from 1910 through the 1940s. A number of houses in the area were designed by noted Minneapolis architects Liebenberg & Kaplan. These include the houses located at 1243 Russell Avenue North and 1015, 1025, 1035, and 1222 Washburn Avenue North. The characteristics of a planned subdivision, including the large, lot-and-a-half sized lots; a park; as well as the curvilinear streets and hilly, park-like setting of Homewood, remain unchanged. While the homes within Homewood vary in size and scale, they present a cohesive whole and embody the planning restrictions of the original development including one residence per parcel, improvements costing no less than $3,000, improvements placed 35 feet from the front lot line and three feet from the north side of each building site, tops of foundations at least three feet above the sidewalk level, and

undivided corner lots. These characteristics are evident throughout the majority of the district.

The Homewood plat has local significance for listing in the NRHP under Criterion A, within the areas of community planning and development and social history. In the area of community planning and development, Homewood is significant as an early planned subdivision in North Minneapolis. Original design elements such as lot-and-a-half parcel size, uniform 35 foot setback, and foundation height requirements are still evident throughout the plat. The overall design of the area, which features single-family houses located along curvilinear roads in a park-like setting, is consistent with the design principles of self-contained subdivisions in the United States. These planning details differentiate Homewood from surrounding areas in North Minneapolis, which are characterized by narrow, deep, lots strictly adhering to a grid pattern that sought to maximize density, with little consideration for space and aesthetics. Among this grid, Homewood stands out as a distinctive, spacious departure from the otherwise mundane character of the surrounding neighborhood and embodies the developer's goal of establishing an area designed "for the class of progressive business and professional men" that "meets the ideal of those who prefer to dwell among homes of character and refinement, having the exclusiveness of a country estate, with all the comforts and conveniences of city life."

Due to the success in creating a unique, uniform and spacious subdivision that was distinct from the denser area that surrounded it, Homewood attracted a large number of prominent upper-middle class Jewish residents beginning in the mid 1910s. These residents continued to have a strong presence in Homewood until the wider outmigration of Jews to the western suburbs of St. Louis Park and Golden Valley, which took place in the 1960s. Reflecting the importance of Homewood to the social fabric of the larger Jewish community in North Minneapolis, a number of Jewish institutions were established in or near Homewood. These include the Beth El Synagogue (1926) at 1349 Penn Avenue North, the Mikro Kodesh (1926) Synagogue at 1000 Oliver Avenue North, and the Sharei Zedeck (1936) Synagogue at 1119 Morgan Avenue North. In addition, in 1948 the Kenesseth Israel congregation moved from their former home at 518 Lyndale Avenue North to the former Homewood Presbyterian Church, located at 2309 Plymouth Avenue North. Therefore, the Homewood Historic District is also significant in the area of social history, within the context *Jewish Settlement in North Minneapolis, 1890-1969* for the important role it played in Jewish settlement in North Minneapolis as an enclave for affluent and influential members of the North Side Jewish community.

Architecturally, while Homewood contains a good concentration of early twentieth century Period Revival style houses that are larger and more prominent than houses found in the surrounding areas, there are other better collections of more distinctive Period Revival style domestic architecture in Minneapolis that more fully embody this movement in architecture. As a result, Homewood as a whole does not possess enough character-defining features architecturally to distinguish from other better collections of Period Revival domestic architecture in the city; therefore it does not appear to meet NRHP Criterion C.

While the entirety of Homewood does not have architectural significance under Criterion C, there is a small concentration of houses located at 1015, 1025, 1035, and 1045 Washburn Avenue North, that stand out from the rest of Homewood for their size and distinctive architectural designs. Three of these houses, at 1015, 1025, and 1035 Washburn, were designed by architects Liebenberg and Kaplan between 1933 and 1938, all in the French Provincial style. The fourth, at 1045 Washburn, was designed by Tyrie and Chapman in 1921 in the French Provincial style. These houses are much larger than other houses in the district and are located on very large lots that have panoramic views of Theodore Wirth Park to the west.

The Homewood Historic District has a recommended period of significance of 1909-1962. The period begins in 1909, when the 80-acre Homewood plat was officially accepted by the city council of Minneapolis and development began, and continues until 1962, the 50-year cutoff for listing in the NRHP.

Integrity: Overall, the Homewood Historic District has generally good integrity of location, design, setting, workmanship, feeling, and association. In terms of the site, the district retains its integrity of location and setting. The design, feeling and association of the plat is intact: the streets retain their original configurations and include sidewalks and boulevard trees; Farwell Park continues to occupy its original place in the center of the subdivision; and the character-defining large, one-and-a-half size lots with one house oriented towards the street and set back 35 feet from the front lot line and three feet from the north lot line remain mostly intact throughout most of the district. The only exception is at the southwest corner of the district where a corner lot at the intersection of Oak Park Avenue North and Dorr Drive has been subdivided with infill housing facing the side street.

The district retains the majority of its original housing stock. Historic buildings still embody the design restrictions of the district including their size to reflect the minimum required cost, setbacks, and a foundation height at least three feet above the sidewalk. The majority of the historic building stock exhibits generally good integrity in terms of design, materials, workmanship, feeling, and association. Common alterations include rear additions and window and door replacements, but these occur on only a small portion of houses within the district. No major alterations to houses are present throughout the district that would deter from the architectural character of the houses as a collection. The integrity of the district has been slightly compromised a few properties that post date the period of significance for the district. These include four infill houses dating from the 1970s to the 1990s located at 2420 12th Avenue North, 1205 Queen Avenue North, 1209 Queen Avenue North, and 1022 Vincent Avenue North. Two large apartment complexes dating from 1961 and 1962 located along Plymouth Avenue also slightly compromise the traditional single-family housing stock. In addition, three buildings at the northeast corner of the district have been lost; the area is now a vacant lot. At the southwestern corner of the district, four infill houses have been built along Oak Park Avenue between Washburn Avenue North and Dorr Drive.

Recommendation: In 2002, Mead & Hunt conducted a reconnaissance level historic resources inventory of North Minneapolis. This inventory identified the Homewood Historic District as eligible for designation as a local historic district by the City of Minneapolis under

Minneapolis Criterion 1 for its association with residential development patterns in North Minneapolis (Mead & Hunt 2002a:4-7). This survey also recommended further research to determine its potential eligibility for listing in the NRHP as a historic district.

The 106 Group evaluated the proposed Homewood Historic District in 2012 to determine its eligibility for the NRHP. As a result of this evaluation, the Homewood Historic District is recommended as eligible under NRHP Criterion A, in the areas of community planning and development as a significant early planned subdivision in North Minneapolis and social history, within the historic context *Jewish Settlement in North Minneapolis, 1890-1969*, for the significant role it played in the development of the western portion of North Minneapolis as the second Jewish community in North Minneapolis from 1911 until the late 1960s. Given its desirable characteristics as a result of its distinctive and well planned plat, Homewood was the most desirable area for upper-middle class Jews to reside and became the focal point of the Jewish community in North Minneapolis. The proposed district encompasses the entire 80-acres of the original plat and follows its as-developed boundaries: Plymouth Avenue North on the north, Penn Avenue North on the east, Oak Park Avenue North on the south, and Xerxes Avenue North on the west. Although a small number of non-contributing properties are located throughout the district, the original elements of the planned subdivision remain largely intact and are evident throughout the entire 80-acre area. Distinctive design elements include curvilinear streets; a rolling, park-like setting; large, one-and-a-half size lots with one house oriented towards the street and set back 35 feet from the front lot line and three feet from the north lot line; and tops of foundations at least three feet above the sidewalk level. The district has a proposed period of significance from 1909, when the 80-acre Homewood plat was officially accepted by the city council of Minneapolis and development began, to 1962, corresponding with the 50-year cutoff for listing in the NRHP.

The district contains 230 contributing properties and 19 non-contributing properties. In addition, the original plat, streets, alleyways, sidewalks, boulevard trees, and entry markers may be non-countable contributing features to the district for their representation of the original plat development and the attempt to create a picturesque, park-like setting.

6.24 FINNISH APOSTOLIC LUTHERAN CHURCH, HE-MPC-7570

Location: 1922 4th Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 21

Description: Constructed in 1960 at 1922 4th Avenue North, this one-story, 50-foot by 101-foot Mid-Century Modern style frame church rests on a concrete block foundation, is faced with polychromatic orange brick, and has a gable roof that is covered with asphalt shingles (Figures 67-68; Appendix B Map 30). The narthex is located off the west end of the church sanctuary space and has a lower projected gable roof. A projected entrance portico, set under a steeply pitched, pointed front gable roof with exposed beams, is located on the south elevation of the narthex. Square wood piers support the portico roof. The front entrance is a double-leaf wood door. A triangular-shaped window with a cross is located above the main entrance. Single glass block windows are located on the west elevation of the narthex and a

row of fixed windows is located under the gable roof. Vertical wood siding is located under the gable-end of the sanctuary. A small projected addition with multiple projected gablets is located on the north elevation. Two rear entrances are located on the addition. The rear entrances are accessed by a concrete step. A ribbon band of fixed sash windows with vertical wood above is located in two located at two locations on the south elevation and on a portion of the north elevation.

FIGURE 67. FINNISH APOSTOLIC LUTHERAN CHURCH (HE-MPC-7570), FACING SOUTHEAST

History: The church at 1922 4th Avenue North was originally built as the Finnish Apostolic Lutheran Church and is located within the former Finntown community of Minneapolis. While large numbers of Finnish immigrants settled across Minnesota, particularly the northeast region of the state, Finntown became a concentrated area of Finnish people and a center of Finnish culture in Minneapolis. The community became a place for Finnish immigrants and Finnish Americans alike. Finnish Americans also moved to the area from outside Minnesota.

Finnish Apostolic Lutheran Church
As the first church in the area, the Finnish Apostolic Lutheran Church played an important role not only in the development of Finntown but also in the upholding of Finnish culture. The Finnish Apostolic Lutheran Church was one of the three main Finnish religious groups in the United States that stemmed from the Lutheran State Church in Finland. The other groups were the Finnish Evangelical Lutheran Church of America (Suomi Synod) and the Finnish-American National Evangelical Lutheran Church. Apostolic Lutherans were followers of Lars Levi Laestadius (Holmquist 1981:306). The followers of this faith were often called Laestadians, which referred to a specific group of Finnish immigrants. As

Finnish immigrants came to Minneapolis they first joined already established immigrants in the city. Before the establishment of Finntown, Apostolic Lutherans lived near Main Street in Northeast Minneapolis and met in homes for worship services until a permanent church was built at 237 Humboldt Avenue North in 1902. This church became the corner stone around which the Finntown community developed, as "Humboldt Avenue had an institution providing an ethic cultural frame to life in the city" (Wargelin 1988:11-12). The establishment of this church marked the beginning of Finntown and "the church's 400 members created the base from which the rest of Finntown grew" (Wargelin 1988:12). The original church building on Humboldt Avenue is still extant and, according to the Hennepin County Assessor's office, is now owned by Steven P. Arons and used as a residence (Wargelin1988:9-19; Hennepin County Assessor 2012).

FIGURE 68. FINNISH APOSTOLIC LUTHERAN CHURCH (HE-MPC-7570), FACING NORTHEAST

The Finnish Apostolic Lutheran Church located at 1922 4th Avenue North was constructed in 1960, during a time when Finntown was beginning to lose its ethnic identity as many Finns left, remaining Finns began to marry non-Finns, and Finnish children attended public schools. The church continued to house the Finnish Apostolic Lutheran Church after the dispersal of Finntown.

The original building permit for the church at 1922 4th Avenue North states that Kenneth H. Walijarvi designed the church for the congregation, and H. N. Leighton Co. finished the construction of the 50-foot by 101-foot frame church in 1960 for an estimated cost of $45,000 (City of Minneapolis 1960:Building Permit #B369170). Kenneth H. Walijarvi also designed a one-story porch addition located at the rear of the church that was completed by

Elden Peterson in 1966 (City of Minneapolis 1966:Building Permit #398625). The Finnish Apostolic Lutheran Congregation remained at this location until 1974. By 1975, the Minnesota Laestadian Congregation occupied the building. By 1980, the Laestadian Congregation in North Minneapolis had moved to the suburbs, the church became occupied by Truth Ministries Association. Today, in the Twin Cities there are Apostolic Lutheran Church of America congregations in Brooklyn Center and Plymouth, and a Laestadian Lutheran Church congregation in Plymouth.

By 1990, the building housed the Endtime Gospel Church. According to the Hennepin County Assessor records, the current owner of the property is the Minneapolis Central Church of Christ (Hennepin County Assessor's Office 2012; R.L. Polk & Company 1960; R.L. Polk & Company 1970; R.L. Polk & Company 1973-1974; R.L. Polk & Company 1975; R.L. Polk & Company 1980).

Finntown

The Community of Finntown was established in Minneapolis at the turn of the twentieth century and flourished until the early 1960s. Finntown was roughly bounded by Girard and Penn Avenues on the east and west and by Glenwood Avenue and Bassett Creek on the north and south. The development of Finntown can be divided into three periods: the Pre-Finntown Period, 1860s-1902; the Birth of Finntown, 1902-1913; and Finntown as an American Neighborhood, 1913-1962. It was during the Birth of Finntown period that the neighborhood was established as an ethnic enclave, a place for Finnish immigrants to settle and for other Twin Cities Finns to congregate. The first church in Finntown was the Finnish Apostolic Lutheran Church, completed at 237 Humboldt Avenue North. Finntown grew around this church. Other than public saunas, the buildings in Finntown do not express anything of Finnish culture or architecture. The area looked like other neighborhoods in Minneapolis in terms of building types. It was their use and the people using them that made them Finnish. As Richard Alba states in his book *Ethnic Identity*:

> "Three experiences ...stand out for their potential to provide ethnicity with a cultural 'substance' composed of behavior and ritual distinguishing group members from others and helping to define an ethnic uniqueness worth maintaining. These are the eating of ethnic foods, the use of words and phrases from a mother tongue, and the upholding of ethnic customs and traditions. ...To these can be added a fourth, participation in ethnic festivals, since these festivals generally celebrate ethnic cultures and thereby help to preserve a sense of their special value" (Alba 1990:84).

During the Birth of Finntown period, Finntown developed into a Finnish area that could support and maintain Finnish customs, culture, and language. For first generation immigrants Finntown provided the means through which Finns could uphold their cultural identity. In all Finnish-American communities of a significant population, Finnish businesses and religious and social organizations were established (Karni et al 1988:85). Examples of Finnish businesses in Finntown include a Finnish bakery and grocery store at 1900-1902 Glenwood Avenue North; and a public sauna located at 1726 North 3rd Street. Additionally, the core Finnish residential neighborhood was developed, which supported Finnish culture, language, and heritage. The first church in Finntown was the Finnish Apostolic Lutheran

Church, at 237 Humboldt Avenue North. Finntown became a place of ethnic unity where Finns helped Finns (Wargelin1988:9-19).

As Finntown moved into its third and final period, the Finntown as an American Neighborhood period, Finntown was no longer an immigrant neighborhood, but had evolved into an ethnic enclave that was home to second- and third-generation Finnish Americans who began to experience and express their Finnish culture in a new way, as "their sense of Finnish culture was Finnish American" (Wargelin 1988:15). During the beginning of this period, ethnic unity was still a characteristic of Finntown. Finnish businesses and churches still prospered, and the Finnish language continued to be used. Specific events also united Finnish Americans together during this time. The Fennia Club was established and held the Fennia Club Indoor Games in 1925, which showcased Finnish Track stars Paavo Nurmi and Willie Ritola (Wargelin 1988:16). Finland's Winter War of 1939-1940 and the Tercentenary cultural event, which again centered on Finnish track star Paavo Nurmi, contributed to Finnish unity in Finntown. The Finnish American Heritage Society was also established in 1941, and sponsored cultural events, festivals, and concerts (Wargelin 1988:18-19; Vaughan 1972). As time passed, however, ethnic unity in Finntown began to breakdown as more Finns began to marry non-Finns and Finnish children attended public schools. Some mixed families remained immersed in Finntown and Finnish culture, while others came back for select cultural activities, such as festivals in Glenwood Park, and others lost the connection to their Finnish heritage (Wargelin 1988:17). The gradual increase in the use of the English language in the community and in churches also degraded ethnic unity as later generations lost command of the Finnish language (Holmquist 1981:312). When the Finnish Apostolic Church at 237 Humboldt Avenue North closed and the congregation moved into their new church building just outside the traditional boundaries of Finntown, at 1922 4th Avenue North in 1962, it marked the end of Finntown as the Finnish community began to disperse and many started to leave Minneapolis for the suburbs (Wargelin 1988:19).

Although the concentrated Finnish community at Finntown was disbanding by the mid-twentieth century and Finnish immigrants were assimilating into American culture, aspects of Finnish culture carried on after the dispersal of Finntown residents. Finnish Americans continued to connect with their ethnic identity and heritage, through cultural events such as summer and winter festivals. Finnish groups established during the days of Finntown, such as the Knights and Ladies of the Kalevework, Minnesota Finnish-American Historical Society, and Finnish American Heritage (formerly the Finnish American Society), continued to work to preserve Finnish language and culture throughout the Twin Cities and Minnesota.

Starting in the 1970s, third- and fourth-generation Minnesota Finnish Americans became increasingly involved in the study and the promotion of their ethnic heritage through organizations, projects, and the writing and of book and journals on Finnish culture and heritage. As many Finnish Americans at that time were only vaguely aware of their Finnish heritage, this resurgence and renewed interest in "Finnishness" was:

> "Not a nostalgic attempt to preserve the ethnic identity intact as the first generation had tried to do. Rather, it emerged as a sense of wonderment and curiosity about an ethnic heritage- on extending back beyond the immigrant generation to Finland

> itself. Thus, the folk customs and traditions that were a living reality for the immigrants have now become a source of fascination and pride for their grandchildren and great-grandchildren" (Holmquist 1981:314).

Finnish church organizations also continued in both the former Finntown community and in the suburbs of Minneapolis. Apostolic Lutheran congregations were located in Blaine, Brooklyn Center, Golden Valley, Hopkins, and Plymouth in the 1980s. The Morgan Avenue Church, the former Finnish Evangelical Lutheran Church congregation, remained in Finntown. The ethnic background of these congregations remained largely Finnish. Some congregations also held a monthly service in Finnish (Holmquist 1981:313; Wargelin 1988:15).

Like cultural festivals and groups, the Apostolic Lutheran Church became a vehicle through which Finnish ethnic identity has continued (Minnesota Finnish Pages 2012). As Richard Alba states, "to the extent that these sect members [Laestadians] have managed to retain their distinct religious identities, an unintended consequence has been the reinforcement of ethnic identity" (Karni et al. 1988:90).

Kenneth Harold Walijarvi

Kenneth Harold Walijarvi was an architect of Finnish descent. He was born in Minneapolis, Minnesota on October 15, 1923. His Father was born in Finland and his mother in Michigan (Family Search 2012). After serving in the military between 1943 and 1946, he received a Bachelor of Architecture degree from the University of Minnesota in 1949, and a Master of Architecture degree from the Massachusetts Institute of Technology [MIT] School of Architecture in 1951. He was an instructor at several institutions including the University of Nebraska from 1949-1950, University of California from 1951-1952, and Washington University in St. Louis, Missouri from 1952-1954. After teaching he became an associate member of the Minnesota firm of Toltz, King, Duvall, Anderson & Associates, Inc. from 1955-1959. He then opened his own firm in 1959, located at 244 Endicott-on-Fourth Building in St. Paul, Minnesota. Kenneth Walijarvi designed residential, commercial, religious, educational, and public structures/buildings, and did restoration projects. Walijarvi's principle works include a monument for the Finnish American Society in 1958, the Finnish Apostolic Lutheran Church in Minneapolis in 1960; St. Peter's School remodel and St. Peter's Convent in Mendota, Minnesota in 1960 and 1961; and the Summer Residence on Lake St. Croix in Lake St. Croix Beach, Minnesota and Highland Chateau Nursing Home in St. Paul, Minnesota in 1961 (American Architects Directory 1962:734). Kenneth Harold Walijarvi died in 1980 (Family Search 2012).

Significance: The Finnish Apostolic Lutheran Church was evaluated under NRHP Criterion A within the area of ethnic heritage. The Finnish Apostolic Lutheran Church located at 1922 4th Avenue North is important for its association with and manifestation of the ethnic expressions of its Finnish members. The Finnish Apostolic Lutheran Church was built at a time when the cultural enclave in Finntown was beginning to lose ethnic unity as citizens became more and more assimilated into American culture and Finnish Americans were beginning to disperse into the suburbs of Minneapolis. Despite the decline of Finntown as a Finnish ethnic enclave, the Finnish Apostolic congregation remained a predominately

homogenous, cohesive population of Finnish-Americans. The Finnish Apostolic Lutheran Church became the vehicle through which aspects of Finnish culture and ethnic identity were upheld and continued, such as language and cultural practices, throughout the twentieth century. Occasional services held in Finnish in this church promoted the use of the language and its continuation as an expression of ethnic identity. The congregation members continued to follow religious practices that originated in Finland, which also served as an expression of ethnic identity.

The Finnish congregation also made the deliberate choice to hire a Finnish architect to design the building thus maintaining another connection to their Finnish heritage. While the first Finnish Apostolic Church not only continued Finnish religious practices and language, it was symbolic for the cultural neighborhood of Finntown. Correspondingly, this second Finnish Apostolic Lutheran Church is noteworthy for its upholding of the Finnish identity in a new phase after Finnish-Americans dispersed from Finntown to new areas of the Twin Cities. The church played a large role in the continuation of Finnish heritage and cultural identity in the days between the end of Finntown and maintained interests of second, third, and fourth generation Finns in their ethnic heritage, which resulted in a revival of Finnish heritage in the 1970s and 1980s. As a result involvement and contributions by the church to the continuation of Finish heritage and ethnic identity have a period of association of 1960-1974, which corresponds to the building of the church until the congregation moved to a new facility. However, from a NRHP perspective this period of association continues well into a period less than 50-years in the past, which is the cut-off for listing in the NRHP. The church does not appear to have achieved exceptional significance during the period that occurred less than 50 years ago that would meet the requirements for Criteria Consideration G. While the period between 1960 and 1962 meets the 50-year cut-off for listing in the NRHP, the association of the church with ethnic identity during this period is not sufficiently distinct from the period that occurred less than 50 years in the past that would indicate significance under NRHP Criterion A. Rather, it is the continued association of this property with the continuation of Finnish ethnic identity from which it would derive significance. Two year period between 1960 and 1962 does not appear to be a sufficiently long period of association to have made significant contributions to broad patterns of history. Therefore, the Finish Apostolic Lutheran Church does not have significance under NRHP criterion A at this time.

Integrity: As the church remains in its original location within a residential neighborhood of Minneapolis and continues to be used as a religious space, the church retains good integrity of location, setting, feeling, and association. According to the building permits the only significant alteration to the church was the one-story rear addition. The addition minimally compromises the integrity of the design, materials, and workmanship as it is located at the rear of the building and was designed by the same architect who designed the church. Overall, the church retains good overall integrity.

Recommendation: The Finnish Apostolic Lutheran Church is important for its role in the continuation of Finnish ethnic identity as the concentration of Finnish-Americans began to leave Finntown for the suburbs. However, most of the contributions by the church to the upholding of Finish heritage occurred in a period less than 50 years in the past. The portion

of these contributions that occurred less than 50 years in the past do not appear to have exceptional significance and therefore do not meet Criteria Consideration G. Moreover, while the period 1960 to 1962, meets the NRHP 50-year requirement, this short period does not appear to be adequate for making significant contributions to broad patterns of history for the continuation of Finish ethnicity. Therefore, the Finnish Apostolic Lutheran Church is recommended as not eligible for listing in the NRHP due to a lack of historical significance.

6.25 WAYMAN A.M.E. CHURCH, HE-MPC-8290

Location: 2131 12th Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 21

Description: This rectangular-shaped lot is bounded by 7th Avenue North on the north and on the south by a frontage road on the north side of Olson Memorial Highway (TH 55). Now located midblock, historically, it was bounded by Fremont Avenue North on the east and Girard Avenue North on the west. The parcel contains the centrally-located Wayman African Methodist Episcopal (A.M.E.) Church and three non-associated buildings (Figures 69-70; Appendix B Map 31. These include a two-story barrel-vaulted gymnasium building to the west, a one-story building to the south, and a two-story educational building to the east.

The Wayman A.M.E. Church is a one-story, 16-sided, brick ecclesiastical building that is surmounted by an iconic, 75 foot tall, hexadecagon roof with an exaggerated bell-shape. The building is comprised of buff-colored brick and an exterior partial wall and exposed roof rafters are located at each of the 16 side junctions. Decorative patterns of solider and stretcher-course brick can be seen can be amongst the standard stretcher brick courses on the façade and the building cornice. The main entrance is one the north side of the building and features a double-leaf metal and glass door. This entrance is accessed by concrete steps. A concrete ADA ramp that wraps around the east side of the building provides access to rear entrance which has a simple, modern single-leaf steel door. Fenestration consists of multi-light, metal sash picture windows.

On the west side of the property is a circa 1991-92, two-story, brick building with a barrel-vault roof that houses a gymnasium that is associated with a school on the property to the west. This building is constructed on buff-colored brick with darker brown brick forming square and rectangular pattern on the exterior walls. The barrel-vault roof is cooper colored prefinished metal. The south elevation of the building has large picture windows with metal frames. On the south side of the parcel is a circa 1991-92, one-story building that serves as a hallway to connect the gymnasium to the educational building on the east side of the property. This one-story, flat roofed, building is faced with brown brick and has an ADA accessible ramp on the south elevation. The ADA ramp is faced in buff-colored brick with dark brown brick creating geometric patterns. A sign on the south side of the building reads "Wayman A.M.E. Church." Double-leaf entryway doors and large expanses of windows are found the south elevation. On the east side of the property there is a circa 1991-92, two-story, buff colored brick educational building with a flat roof. This building is constructed of the same brick, with geometric patterns, as the gymnasium and one-story building.

Fenestration includes one-over-one windows. The southeast corner of this building has a gabled roof; the rest of the roof is flat.

FIGURE 69. WAYMAN A.M.E. CHURCH (HE-MPC-8290), FACING SOUTHWEST

FIGURE 70. WAYMAN A.M.E. CHURCH (HE-MPC-8290), FACING NORTHWEST

History: The A.M.E. Church traces its origins to the Free African Society founded by Richard Allen, Absalom Jones, and others in Philadelphia in 1787. The A.M.E. church was founded

by Richard Allen in 1816 as a reaction against racial discrimination within the Methodist church. The A.M.E. church has a unique history as it is the first major religious denomination in the western world that developed because of sociological rather than theological differences; the church was born in protest against racial discrimination and slavery. It was the first African-American denomination organized and incorporated in the United States. Today, the A.M.E. Church has membership in twenty Episcopal Districts in thirty-nine countries on five continents (African Methodist Episcopal Church 2012).

Wayman A.M.E. Church was organized in 1919 by Presiding Elder Thomas Stoval, who saw the need for an A.M.E. church for residents of Minneapolis' North Side. When Wayman A.M.E. Church was first organized, it convened in the home of Mrs. Lucinda Jackson at 6th and Emerson Avenues North, with 23 people in attendance. The church congregation was incorporated July 23, 1928. Wayman A.M.E. Church was named for Bishop Alexander W. Wayman, who was consecrated Bishop in 1864 and served on the bench for 31 years (Wayman African Methodist Episcopal Church 2012).

After worshiping in various homes, the congregation moved into its first church building at 537 James Avenue North in 1938; the building was subsequently destroyed by fire on November 22, 1938 (Wayman African Methodist Episcopal Church 2012). In 1939, under the leadership of Reverend Henderson Reddick, a duplex dwelling was purchased at 819 Fremont Avenue North and was renovated to house the church. The sanctuary was on the first floor and the upstairs served as parsonage. In 1944, the 819 Fremont property was sold and another similar, but larger building was purchased one block south, at 619 Fremont Avenue North (Wayman African Methodist Episcopal Church 2012).

On September 12, 1954, Bishop George W. Baber assigned Dr. Marlin J. Hendrieth of Detroit, Michigan to Wayman. Bishop Baber's charge to Dr. Hendrieth was to "Build these people a Church" (Wayman African Methodist Episcopal Church 2012). Dr. Hendrieth didn't realize how great the challenge would be or how long it would take to make the charge to build a reality. Dr. Hendrieth and the building and planning committee were constantly studying plans, and bought land to make the dream of a new church edifice come true. In 1961, the church was in talks with Francis Kerr to construct a new church at 614 Girard Avenue North in Minneapolis. Architectural drawings from Kerr and Johnson show a Modern building with a gable-front roof and stand-alone tower in front of the building. A glass wing served as the entrance and the south wall of the nave was dominated by windows. The church would have seating for 200 (Northwest Architectural Archives 1960). Despite having developed plans, this church was never built as the church realized their limited financial resources were not sufficient to construct a building that would meet their needs. Construction was put on hold until a building and finance committee, chaired by Mr. Roy Larsen, President of Twin City Federal Savings and Loan Association (now TCF Bank), could raise the necessary funds (Wayman African Methodist Episcopal Church 2012).

On November 26, 1966, 28 years after the James Avenue fire, the dream of the congregation became reality with the opening of the new Wayman A.M.E. Church (Wayman African Methodist Episcopal Church 2012). Designed in the Modernist style, Wayman A.M.E. Church is described by Larry Millett in his *AIA Guide to the Twin Cities* as "a flamboyant little

modernist church with 16 sides and a roof that pinches in as it rises to form a tall proboscis-like central steeple" (Millett 2007:294). On the building permit for the church, Harry E. Gerrish is listed as the architect of the building and Berglund-Johnson Inc. is listed as the builder (City of Minneapolis 1966:Building Permit #396799).

When the church was originally constructed, it sat alone on a large, sodded lot, with views of its distinctive, hexadecagon shape 75-foot tall roof spire clearly visible from Olson Memorial Highway. In 1991-92, an African American charter school located on the parcel directly west of Wayman A.M.E. Church decided to expand and acquired a land easement from Wayman A.M.E. Church to construct new school buildings on land owned by the church. Under the agreement, Wayman Church owns the land and leases it to the school, which owns its buildings. Though the three buildings constructed by the school surround the church on the east, south and west sides, and the church is physically connected to the school buildings by a link, there is no affiliation between the church and the school; the school is not a program of the church. The fact that the school has buildings on church land is simply the result of the school needing land to expand and the church being able to satisfy this need. The one-story building behind the church that faces Olson Memorial Highway has a sign that reads Wayman A.M.E, this building does not serve as an entrance to the church. Rather the sign's presence is more to indicate that the church is located on the property and is not intended to associate the church with the school (Rev. Janet Johnson, Seed Academy and Harvest Prep School, personal communication 2012).

Mid-Twentieth Century Ecclesiastical Design

Wayman A.M.E. Church is a unique Mid-Century Modern church that represents a drastic change in ecclesiastic architecture from historic precedence. The church also appears to be an example of a of a design that was influenced by a nationally acclaimed church designed by Eero Saarinen two years earlier for North Christian Church in Columbus, Indiana.

For many denominations, the design of a sacred space was about how one experiences their religion. Therefore, ecclesiastical architecture had a lot of room for experimentation (Christ-Janer and Foley 1962:1-3). In Frank Lloyd Wright's design of Unity Temple he "reinterpreted the fundamental idea of a place of assembly (Curtis 1996:127)." Wright used the idea of the "room" as the basis for his design. He did not rely on symbolism in his design but on spaces and volumes in light that are immersed with a spiritual character (Curtis 1996:128). This set the stage for the mid-twentieth century ecclesiastical architecture, which moved away from the "form follows function" principle of the International style, towards a philosophical connection with the sacred space, which creating more sculptural forms (Christ-Janer and Foley 1962:1-3).

In the 1940s and 1950s, ecclesiastical architecture began to forego traditional religious building forms and architectural styles based on historicism that had been popular for decades, and started to embrace Modernism. This was manifested in new forms that were often abstract, asymmetrical, and futuristic in design. These Modern designs incorporated striking new architectural elements such as exaggerated roof forms, projecting overhangs, and articulated facades. One of the earliest examples of Modern ecclesiastical architecture in the United States is First Christian Church in Columbus, Indiana, designed by Finish

American architect Eliel Saarinen in 1942. The building features a glass-front main hall, rectangular tower, an irregular plan, and irregular massing. The design of the church would go on to influence the design of many other churches across the United States after World War II (Millet 2007:160).

While media attention enabled Minnesota architects to become aware of Saarinen's design for First Christian Church, it was his masterpiece in Minneapolis that likely had the most direct influence Twin Cities architects as they were able to experience Sarrinen's Modernist design philosophy first hand. In 1948-1949, Eliel Saarinen designed and built Christ Church Lutheran in South Minneapolis. The church is a Modernist masterpiece that employs simple forms, clean lines and has a pronounced lack of ornamentation. It is one of the first Modern church designs in Minnesota, and like First Christian Church, represents a time of transition in ecclesiastical architecture from traditional church forms, to more abstract and philosophical designs. This was a slow transition and a dichotomy of church styles from this time illustrates the initial lack of widespread appeal of Modern architecture for church design. In 1948, at the same time Christ Church Lutheran was built, St. Anne's Catholic Church was built at 2627 Queen Avenue North. The church is a stately, Italian Renaissance style building with engaged buttresses, Corinthian columns, and a stained glass rose window. In stark contrast to the Modernism of Christ Church Lutheran, St. Anne's Church exemplifies hundreds of years of traditional church design. Once Saarinen's Christ Church Lutheran opened and Minnesota architects were able to experience first-hand a world-class Modernist ecclesiastical building, its design began to influence the design of similar brick churches in the 1950s and 1960s (Millet 2007:160). Over the next few years, a number of Modernist churches were built around the Twin Cities, and around the state. In addition to Sarrinen's design for Christ Lutheran Church, other key examples include Mount Zion Temple (1955) in St. Paul by Erich Mendelsohn with its elegant sanctuary and chapel, and Marcel Breuer's design for St. John's Abby Church (1955) in Collegeville. Other prominent examples in the Twin Cities by local architects include Lutheran Church of the Good Shepherd (1950) in Minneapolis by Hills, Gilbertson, and Hayes; Second Church of Christ Scientist (1952-53) in Minneapolis; First Christian Church (1954) in Minneapolis by local architecture firm Thorshov and Cerny St. Olaf Catholic Church (1955) in Minneapolis by Thorshov and Cerny; Pilgrims Chapel, Our Savior's Lutheran Church (1958) in Hibbing by Gilbertson and Hayes; and St. Peter's Lutheran Church (1956-1958) in Edina by nationally known Minneapolis architect Ralph Rapson.

By the 1960s, Modern ecclesiastical architecture designs had gained a foothold and exceptional examples of the style began to be built nationwide. In 1964, Eero Saarinen's North Christian Church opened to much fanfare in Columbus, Indiana. The building is hexagonal in plan, and features a prominent 192-foot spire that rises from the center of the structure. Marking a radical departure from traditional church forms of naves crossed by transepts, Saarinen's church was innovative in design and construction. The sanctuary was placed in the middle of the building and elevated, symbolizing its importance as the center of the church. Seating was around the hexagonal plan to allow members to relate visually to each other during services. Additionally innovative, Saarinen used lighting to affect the character of the building; the main source of light in the sanctuary was indirect, giving the space a spiritual quality. In order to maintain the clarity of the building's spatial and

sculptural composition, Saarinen worked to ensure that intrusive building infrastructure elements were concealed within the structure and would not detract from the form of the building. As is noted in the National Historic Landmark application from 2000, this type of seating arrangement was unusual for a church at the time, but was later employed in the design for many churches since that time, and Wayman A.M.E. Church is an early example, at least in Minnesota (Thayer, et. al 1999:8-9).

Constructed just three years after North Christian Church, Wayman A.M.E. Church appears to be the first church in Minneapolis whose design reflects Eero Saarinen's nationally significant work in Columbus, Indiana. With its central steeple and 16-sides, Wayman A.M.E. Church is a local architect's attempt at imitating the Saarinen's innovative design. North Christian Church and Wayman A.M.E. Church were not the first church to adopt a hexagonal, octagonal, or similar shaped nave. For example, St. Peter's Lutheran Church in Edina, designed by Minneapolis architect Ralph Rapson in 1958, has an octagonal nave; however North Christian was designed by the highly influential Saarinen, whose work was closely watched and imitated by architects nationwide. The most distinctive elements of the church, such as the shape of the nave and the prominent steeple, were easily translated and adopted by other architects. Contemporary examples of the adaption of these design elements are found throughout the Twin Cities: in Saint Louis Park, the Beth El Synagogue at 26th Street opened in 1968, and features a prominent tower that sweeps upward from the building, making a grand statement to drivers passing on Highway 100. The design influence of North Christian Church extends well beyond the initial time period after its construction; more recent examples still take cues from Saarinen as well. Wooddale Church in Eden Prairie was constructed in 1990, but its 220 foot architecturally stylistic steeple that dominates the outside of the building pays homage to the prominence of North Christian Church's steeple.

Harry Gerrish, Architect
Harry Gerrish is a Minnesota native and received his Bachelor of Architecture degree from the University of Minnesota in 1950. He apprenticed in several architectural firms in Minneapolis, Minnesota and Miami, Florida between 1950 and 1959. Gerrish was admitted to the practice of architecture in Minnesota in 1959, and became a principal at Design One, Inc. in 1960. In 1985, he joined Trend Architecture, Inc. His practice included commercial, industrial, medical, churches, restaurants, motels and land planning. He was involved with numerous housing projects in the Twin Cities area. Along with Wayman A.M.E. Church, Gerrish is noted for his Modernist Christ Chapel at Gustavus Adolphus College, designed in 1962, while he worked for Setter, Leach & Lindstrom. He also designed St. George's Episcopal Church in St. Louis Park in the late 1940s (Stark 2012).

Significance: Wayman A.M.E. Church is an outstanding and distinctive example of Mid-Century Modern ecclesiastical architecture in Minneapolis. It is the work of a local architect who appears to have been at least in part inspired by the groundbreaking North Christian Church in Columbus, Indiana. The design of the church and the period in which it was designed embodies principles of Modernist ecclesiastical architecture, namely that of abstract and religious philosophy-based designs. The church embodies many of the distinctive elements of this period, including its abstract and futuristic design that is defined by its

iconic 75 foot tall, hexadecagon roof that pinches in as it rises to form a tall proboscis-like central steeple. Additionally, this church is the first in Minnesota to employ elements of Saarinen's North Christian Church design, especially its prominent tower, a form that was later incorporated on other ecclesiastical buildings throughout the Twin Cities. As such, the church is significant under NRHP Criterion C, in the area of architecture, for its modern ecclesiastical design. The period of significance for the church is 1966, representing the year in which it was built.

Integrity: The Wayman A.M.E. Church retains its integrity of location. When the church was originally built it stood unhindered by surrounding buildings, so that the full structure was prominently visible from all sides. The later addition of new buildings for the Seed Academy and Harvest Prep School on the property has somewhat compromised the integrity of setting, as the visual experience of the original hexagonal church from all sides is hindered by these buildings. However, the yard that remains in place around the front and side elevations of the church still provides sufficient setting to allow the church to be perceived as a standalone entity. In terms of design, materials, and workmanship the building has good integrity as there are no major alterations to the façade, side elevations, its character defining roof, or its immediate front and side yards. While the building is connected to the school buildings by a link, it is located on a now non-visible, rear elevation and is done in a way that does not compromise this historic design of the church. The church is still owned and used by the original congregation as a church, so it has excellent integrity of association. It also has good integrity of association. Therefore, the church still retains sufficient integrity to convey its significance.

Recommendation: In 2011, Mead & Hunt conducted a reconnaissance survey of parts of central Minneapolis and identified the Wayman A.M.E. Church. The survey indicated that the church appears to possess significance. However, since the church was not yet 50 years of age at the time of this survey, Mead & Hunt recommended that an intensive-level study of the church be done to determine its eligibility for the NRHP after it reaches 50 years of age.

In 2012, the 106 Group completed an intensive level (Phase II) evaluation of the church for the Bottineau Transitway project. Although the church was constructed in 1966 and has not yet reached 50 years of age, the benchmark for listing in the NRHP, the property will achieve the 50 year mark during the anticipated time frame for the planning and construction of the project. As such, the church is being evaluated to determine if it will be eligible for the NRHP at the end of the project. Since the church will be 50 years old at that time, NRHP Criteria Consideration G was not considered for this evaluation. Based on this evaluation, the Wayman A.M.E. Church is recommended as eligible for the NRHP at the local level under Criterion C in the area of architecture, as an outstanding and distinctive example of a Mid-Century Modern church architecture in Minneapolis. With its iconic roof and unique hexadecagon plan, at the local level, the church is an important and distinctive example of nationwide changes in ecclesiastical architectural design that rejected historicism and embraced new forms that were often abstract, asymmetrical, and futuristic in design. These Modern designs incorporated striking new architectural elements such as exaggerated roof forms, projecting overhangs, and articulated facades. Wayman A.M.E. Church exemplifies these design philosophies. The church retains sufficient integrity to convey its historical

significance. The boundaries for the NRHP eligible property include the 1966 church and the existing yards immediately surrounding the building. The period of significance is 1966, the year the church was constructed.

6.26 ABRAHAM LINCOLN JUNIOR HIGH SCHOOL, HE-MPC-8291

Location: 2131 12th Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 21

Description: The Abraham Lincoln Junior High School covers a two-block area bounded by 12th Avenue North on the north, Oliver Avenue North on the east, Oak Park Avenue on the south, and Queen Avenue North on the west (Figures 71-72; Appendix B Map 29). The site is bisected north-to-south by Penn Avenue North. The school building is located on the north half of the block on the east side of Penn Avenue.

Constructed in the Collegiate Gothic style, the three-story, brown brick school (HE-MPC-8291) has a flat roof, brick parapet walls, and Bedford limestone accents throughout the building. The rectangular building has symmetrical facades, two interior courtyards, drip lintels over the window bays, and a one-story brick wing on the northern elevation. The fenestration includes large twelve-over-twelve windows, two double-leaf entry doors recessed into lancet-arched stone surrounds. There is one main entry centered on the raised central bay of the primary façade (north), with a projected two-story bay window above, and two entries on the eastern and western elevations. There is a one-story wing on the secondary south elevation.

FIGURE 71. ABRAHAM LINCOLN JUNIOR HIGH SCHOOL (HE-MPC-8291), FACING SOUTHWEST

FIGURE 72. ABRAHAM LINCOLN JUNIOR HIGH SCHOOL (HE-MPC-8291), FACING SOUTH

An associated athletic field (HE-MPC-9490) is located to the west of the school, across Penn Avenue North. This field occupies the northern three-quarters of the block on the west side of Penn Avenue. The site is flat and covered with sod. There is a row of small coniferous trees along the eastern side of the site. At the north and south ends of the field are metal goal posts. There is a chain-link backstop on the west side of the field, and temporary metal bleachers are located on the east and west sides of the playing field. The athletic field is original to the design of the school site.

History: The Abraham Lincoln Junior High School, located at 2131 12th Avenue North in Minneapolis, is a Collegiate Gothic style edifice that served Minneapolis neighborhoods directly north of TH 55 / Olson Memorial Highway from its construction in 1923 to its closing in 2007. The school is a good representative example of one of the early junior high school designs by the Minneapolis Board of Education's Bureau of Buildings and is a good example of the Bureau's preferred Collegiate Gothic architectural style. The school is a product of a comprehensive design program operated between 1849 and 1962 by the Minneapolis Board of Education. The Lincoln School, combined with the collection of buildings designed and built during this time period, are evidence of some of the best of national planning and design principles involving the efforts of local architects and the Board of Education's Bureau of Buildings (Zellie 2005:43).

The school design program, operated by the Minneapolis Board of Education's Bureau of Buildings (originally the Architectural Division), was the responsible body for the planning, designing, and construction of all new public schools in Minneapolis from its inception in 1919, until 1934 when the Bureau was disbanded. Prior to the establishment of the Architectural Division / Bureau of Buildings, Minneapolis Public Schools outsourced the

design of new school buildings to local architects. Through the creation of the Architectural Division / Bureau of Buildings, the school system turned to the in-house design of all new and remodeled buildings. When the Bureau was disbanded, the Board of Education again turned to outsourcing school designs to local architects. Many of the designs developed by the Bureau were created and implemented under the direction of Edward H. Enger, the supervising architect for the Bureau of Buildings from 1919 until 1954.

Progressive in nature, the Bureau was charged with designing schools to reflect changes in national curriculum standards, a diverse student population that included many immigrants, and advances in architectural technology. The pressure of surging enrollments, rapidly changing educational programs encompassing academic and vocational subjects, and expanded community use of the facilities, also influenced the Bureau's design of school buildings (Zellie 2005:2). Also among the purposes of the Bureau was cost-effective centralization of all architectural and engineering work, standardization of the detailing, contracting and bidding process, and flexibility in preparing and changing plans. By 1924, Bureau staff members numbered 37, including draftsmen, architects, architectural engineers, and building inspectors. Furniture and equipment design services were also provided by the Bureau, along with shops for in-house production of the furniture. In addition to building designers, the Division of Repair and Maintenance employed a large force of plumbers, electricians, carpenters, roofers, and other specialty trades (Zellie 2005:23).

During its existence, the Bureau oversaw the creation of a number of standard building plans, including the development of a standard junior-high-school plan used for 11 buildings. The standard plans allowed for cost-effective additions that could often be accomplished with little negative visual impact on the older building (Zellie 2005:4). This reflected broader national trends in the early twentieth century, as designers of public-school building conceived buildings as a work in progress, and change and alteration were an expected part of the building's future. The standard plans developed by the Bureau of Buildings provided for fairly seamless interior and exterior additions. A significant number of Minneapolis schools still show the intentions of that system despite generations of use (Zellie 2005:2).

During its first decade of operation, the Bureau of Buildings created a group of well-engineered and carefully designed buildings based on a series of model plans. Exterior design, like the plans, was largely based on solid precedent tested and built elsewhere, with modifications to suit local tastes and budgets. While the Bureau's buildings were thoroughly modern, reinforced-concrete structures with brick-clad tile walls and increasingly large expanses of windows, their traditional exteriors relied on dark brown brick enriched with tapestry and checkerboard patterns, light Bedford limestone beltcourses and trim, and tile accents. Stylistically, Edward Enger and the Bureau of Buildings relied exclusively on variations of the Collegiate Gothic and English Renaissance styles, which lent themselves well to the block-like building masses. These styles were nationally synonymous with public school as well as collegiate design. Entries were typically set into slightly projecting pavilions framed with round-arched classical surrounds, or recessed into lancet-arched openings below leaded and glazed transoms. Stone plaques, keystones, corner quoins, and other motifs provided additional decoration. Parapets could be finished with balusters or decorative brick.

Typical windows were double-hung, with each sash divided into multiple lights. Pivot windows, often set in transoms, ensured additional ventilation. Multi-paned oriel windows were added to some junior-high and high schools, as were glasshouses. Heavy paneled oak doors with decorative hardware were standard (Zellie 2005: 30).

Between 1916 and 1930, enrollment at Minneapolis public-schools rose from 54,000 to nearly 88,000. This increase in student population resulted in a major building period in the 1920s. More than 50 construction projects totaling more than $9,000,000 were handled by the Bureau of Buildings in the 1920s. The nine years of peak building activity occurred between 1922 and 1931 resulted in four new high schools, nine junior-high schools, and 18 elementary schools (Zellie 2005:26). It was within this time period that Abraham Lincoln Junior High School was constructed.

In 1916, the Minneapolis School Board adopted a junior-high program to "afford some choice of subjects and activities, so that the widely varying interests and ambitions of boys and girls may be adequately served" (Zellie 2005:28). This radical new program and shift in educational philosophy followed national models and was intended to discourage dropouts and better prepare students for high school through exposure to a program based on specialized subjects. Previously, kindergarten through eighth-grade students attended grade schools, and high schools for grades 9-12. The junior high that could house grades 7-9 was a new design problem, with school size and curriculum similar to those needed at the high school. Reducing the bulk of the buildings was a concern, since the specifications for junior-high design included a population of 1,000 to 2,000 students. Junior-high-school siting was based on location of not more than 1.5 miles from student homes, while senior-high siting was based on a 2.0 mile radius. Student lunchrooms, physical education needs, and specialized subjects including manual training and music were among factors that greatly increased the size over elementary schools (Zellie 2005:28).

The junior high program was first tested at the already existing Bremer, Franklin, and Seward schools, and the Franklin building was specially remodeled for junior-high use. Beginning with Bryant (1922), 11 new junior highs were erected by 1932. The Bryant (1922), Lincoln (1923), Jordan (1923, razed), and Jefferson (1924) Junior High Schools were the first junior high schools to be built under the junior high program and were based on much the same plan as that developed for high schools. Each had 26 classrooms and a third story with swimming pool and locker rooms. A core consisted of an auditorium or gymnasium and lunchroom, with classrooms arranged around three sides. An administrative suite was devoted to offices for the principal, visiting teacher, school counselor and nurse, and clerical staff. A library, lunchroom and specially equipped music rooms, science rooms, and industrial-arts shops were provided (Zellie 2005:28). Later junior high schools featured a more innovative U-shaped design that featured 18 classrooms housed in a three-story building. Sanford and Phillips (both 1926) are reflective of this new approach to junior high design. Of the group of four junior high schools that were the first to be built new under the new junior high plan, three remain standing today: Bryant, Jefferson, and Lincoln. Jefferson remains in use as an elementary school; both Bryant and Lincoln are closed.

Significance: The Abraham Lincoln Junior High School was constructed as part of the School Board's new "junior high program" that sought to embrace new national scholastic principles that were specifically targeted towards students in grades 7-9. Established in 1916, the goal of the junior high program of the Minneapolis Board of Education was to cater to the specific needs of junior high students, by developing larger facilities that would "afford some choice of subjects and activities, so that the widely varying interests and ambitions of boys and girls may be adequately served" (Zellie 2005:28). Principles of the junior high school program included better preparing students for high school through specialized programs tailored to the specific needs of junior high students, and discouraging dropouts. This initiative is manifested in the 11 junior high schools developed by the Minneapolis School Board as part of this program between 1916 and 1932. Three types of junior high school buildings were developed as part of this program. The first group is comprised of what were existing buildings that were retrofitted to house junior high schools when the program was first implemented in the late nineteen-teens. These schools include Bremer, Franklin and Seward Schools. These junior highs schools, developed in the early years of the program, served as test beds for the program. The second group consists of collection of buildings that were designed and built specifically for use as a junior high school. This group included Bryant (1922), Lincoln (1923), Jordan (1923, razed), and Jefferson (1924). These schools were based on much the same plan as that developed for high schools. Each of these buildings was three-stories with 26 classrooms. The third and final phase of Junior High Schools was those that were built in the middle to late 1920s. These schools were more innovative in design and featured a three-story, U-shaped plan building with 18 classrooms. This group includes Sanford (1926), Phillips (1926), and Henry (1927).

Abraham Lincoln Junior High School was the second of the second group of four junior high schools built by the Board of Education. These buildings are important because they were the first buildings specifically designed and built as junior high schools between 1922 and 1923. These schools were based on much the same plan as that developed for high schools, with plans that called for three-story buildings with 26 classrooms and a central core that consisted of an auditorium or gymnasium and lunchroom; the classrooms were arranged around three sides. They also included a swimming pool and locker rooms; an administrative suite with offices for the principal, visiting teachers, a school counselor and nurse, and clerical staff; library; and specially equipped music rooms, science rooms, and industrial-arts shops. Three buildings remind extant today: Bryant, Jefferson, and Lincoln. All three buildings were built with the same floor plan and today, all three still retain their historic configurations. None of the schools have had additions or alterations. All three buildings have replacement windows; however the windows retain their historic size and profiling and therefore only minimally impact the integrity of the properties. Among these three buildings, Bryant and Jefferson stand out; Bryant as the first one built and Jefferson as the only one still in use as a public school. As such, the Lincoln School does not stand out as distinct from the two other extant schools developed during the second phase of junior high schools which appear to hold more potential significance; one as the first constructed and the other as the only one that still retains its historic use. Therefore, the Abraham Lincoln Junior High School does not appear to possess any historical significance that would meet either NRHP Criteria A or C, in the area of education, within the context of *Minneapolis Public Schools, 1849-1962*.

Architecturally, the Abraham Lincoln Junior High School is a good example of the Collegiate Gothic style that was favored by the Bureau of Buildings and supervising architect Edward H. Enger. The Collegiate Gothic style was used on a considerable number of schools developed by the Bureau of Buildings and the Lincoln school does not appear to be a distinctive example or stand out architecturally from any other schools designed by the Bureau of Buildings during the rapid expansion of the Minneapolis school system in the 1920s. Therefore, Abraham Lincoln Junior High School does not appear to possess any architectural significance.

Integrity: From the initial construction of the school to present day, only minor alterations have been made to the exterior. Some of the window openings on the one-story, southwest wing have been bricked in, slightly compromising the integrity of this one section of the building. Additionally, replacement windows are found throughout the buildings; however the new windows retain the historic size, sash type, and profile as the original windows. Therefore the school retains sufficient design integrity to convey its historic associations. The school retains good integrity of location, association, workmanship, feeling, and setting. Overall the property retains good integrity.

Recommendation: The Abraham Lincoln Junior High School is a good example of the second group of junior high schools that were developed by the Minneapolis Board of Education and the Bureau of Buildings to cater to the specific needs of junior high students. This group of buildings is important because they embody the efforts of the Board of Education to was to afford students more opportunities, better prepare them for high school and to discourage dropouts. They are also important because they were the first schools specifically designed and built as junior high schools by the Board of Education. The Bureau of Buildings constructed four junior high schools in the second phase of junior high school construction, between 1922 and 1924, all with similar layouts to serve the unique needs of such students during the 1920s. Three of these four schools are still extant, including Jefferson, Bryant, and Lincoln schools. All three have similar plans, so none are unique in their design within their collective class of school buildings. However, among these three, Bryant and Jefferson stand out; Bryant as the first built and Jefferson as the only one still in use as a public school. As such, the Abraham Lincoln Junior High School is not singularly unique within the junior high schools that were developed by the Bureau of Buildings, nor does it stand out within its group compared to other buildings within its group that appear to be better representatives based on order built and the continuation of historic use. Therefore, the Abraham Lincoln Junior High School is recommended as not eligible for listing in the NRHP under either Criterion C in the area of education.

Additionally, the Abraham Lincoln Junior High School is recommended as not eligible for listing in the NRHP under Criterion C in the area of architecture. Although the school is a good example of the Collegiate Gothic style, the style favored by the Bureau of Buildings and supervising architect Edward H. Enger, many of the schools designed by the Bureau during the major construction boom of the Minneapolis school system in the 1920s were built in this style. Within this group of buildings, the Abraham Lincoln Junior High School is

a common example and not a distinctive one, or otherwise significant example of the style. Therefore, it does not meet NRHP Criterion C in the area of architecture.

6.27 ST. ANNE'S CATHOLIC CHURCH COMPLEX, HE-MPC-10548

Location: 2300 Block 26th Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 8

Description: The St. Anne's Catholic Church Complex occupies the entire south half of the block bounded by Queen Avenue North on the east, 26th Avenue North on the south, Russell Avenue North on the west, and 27th Avenue on the north (Figures 73-77; Appendix B Map 26). The complex is comprised of a church, rectory, school, and convent (Table 12).

The church, constructed in 1949, is located on the northeast corner of the intersection of 26th and Queen Avenues North, at 2306 26th Avenue North. This stately, Italian Romanesque style edifice has a Basilican plan, with a nave that is 110 feet long by 53 feet wide, and features a half-dome sanctuary. The church is faced with irregular coursed cut limestone and has a polychromatic red Spanish tile roof. The irregular shaped stone that comprise the exterior is Lannon stone quarried in eastern Wisconsin and the trim work is Indiana limestone.

The church has a bell tower on the southwest corner, a side chapel on the east elevation, a robbing room on the rear elevation, and a side entry bay on the west elevation. The sanctuary is three bays wide and seven bays deep. The symmetrical façade, which faces south, is set between massive engaged buttresses. There is a double-door central entrance set under a pediment resting on Corinthian columns with a massive, stained glass rose window above in the central bay. The central bay also has a tall cornice of smooth stone with alternating rectangular and octagonal recessed panels. The four octagonal panels feature bias-relief images depicting the four evangelists in the form of a bust, a lion's head, a bull's head, and an eagle's head. This bay is surmounted by a stepped parapet with smooth limestone coping and crowned by a cross. The flanking bays have single-leaf doors set in stone surrounds with tall, narrow stained glass windows above set in round arch openings. Above the windows there is a tall cornice with baas-relief panels of the four gospels. The octagonal shaped bell tower is to the east and has paired round arch openings at the top set with Corinthian columns in between. It has an octagonal Spanish tile hip roof surmounted by a polished aluminum cross. The side elevations have bays set between engaged buttresses, each with paired, round arch stained glass windows set in a larger round arch. The side chapel on the east elevation is two-stories with a hip roof. The chapel has a projecting round bay which has a conical roof. A round apse with a conical roof extends from the rear of the church, with a two-story robbing room behind it. The wing on the west is two stories and set under a side gable roof.

On the interior, fine marble and bronze work is found throughout, as well as stained glass windows and terrazzo floors. The nave is 110 feet long by 53 feet wide, and has a seating capacity of nearly 800. A mosaic of St. Anne, installed in 1958, is located above the altar (Millet 2007: 300-301). The basement of the church houses the Sacred Heart Chapel, which

has a seating capacity of 500, and was designed to be used for overflow seating and children's masses. This chapel is not hindered by columns or posts due to the use of "haunched beam" construction, which features heavily reinforced framing techniques at the supports and reduces the load at mid-span (St. Anne's Catholic Church 1949).

A Renaissance Revival style rectory, constructed in 1926 and expanded in 1956, is located to the north of the church at 2627 Queen Avenue North. It is a two-story building with a red tile roof, with a later (1956) two-story, flat roofed addition located in front of the original building. The façade of the original building (east) and all of the addition are faced with irregular coursed cut limestone that matches the stone on the church. The secondary elevations of the original building are faced with red brick. The symmetrical addition is three bays wide and two deep, and is fenestrated with one-over-one windows. The façade has a center entrance set under a broken, round arch pediment resting on Tuscan columns. The original building is fenestrated with one-over-on windows on the first story and six-over-six windows on the second story. There is a large brick chimney on the south elevation and two copper clad roof dormers with segmental arch roofs on the façade, overlooking the addition.

FIGURE 73. ST. ANNE'S CATHOLIC CHURCH (HE-MPC-8251), FACING NORTHEAST

The St. Anne's Convent is located west of the rectory and north of the school at 2634 Russell Avenue North. It is a two-story, Renaissance Revival style building constructed in 1939-1940. It is constructed of polychromatic reddish-brown brick and has one-over-one windows arrange in vertical columns and a red tile roof. The symmetrical three-bay façade has a slightly projected central bay set under a front gable roof. There is a single-leaf entrance set in a stone arch surround. The entrance is accessed by concrete steps with brick knee walls. Flanking the entrance are narrow, round arch windows. The upper stories of the central bay each have two windows. The outer bays have three windows on each floor.

There are gable roof dormers that are faced with cedar shingles on the side elevations. A one-story wing with a flat roof is attached to the rear of the building (east).

FIGURE 74. ST. ANNE'S RECTORY (HE-MPC-7632), FACING EAST

FIGURE 75. ST. ANNE'S CONVENT (HE-MPC-7505), FACING EAST

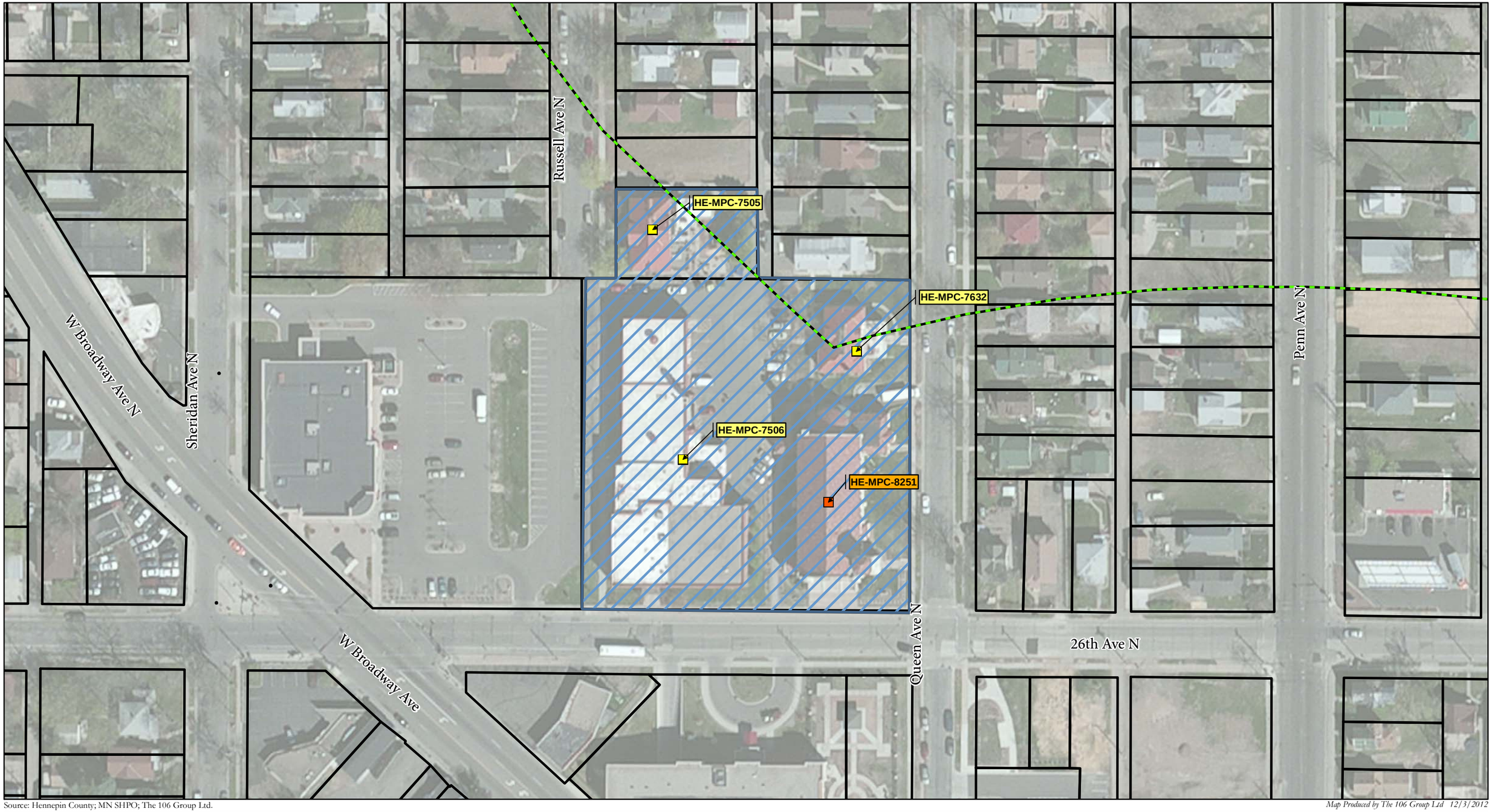
The School of St. Anne's is located west of the church and south of the convent. The two-story, Renaissance Revival style building was constructed circa 1930 and features a brown

brick exterior with a flat roof. It has a symmetrical, five-bay façade with windows arranged in vertical columns. It is surmounted by a brick cornice capped with a red tile pent eave. The center bay has a projected, one-story entry bay with a shed roof. The entrance is set in a round arch opening and has double doors with a stone panel above inscribed with "School of St. Anne's." Above there are paired round arch openings with small windows and brick spandrels. The outer bays have groups of three windows with metal transom panels and sliding windows. There is a matching three-bay wide wing to the south that has less detailing in the cornice. The northern bay has a recessed entrance and grouped fixed sash windows above. The southern bays each have two windows in each bay. To the south is a gymnasium addition that was built in 1963 (Mead & Hunt 2002b). It is five bays wide and nine deep, with the bays set in round arch openings. On the west elevation, the center bay is blank and the outer bays have windows. On the south elevation, which faces 26th Avenue, the outer two bays on each side are blank and the center five bays have windows. There is also an entrance set under a metal canopy in one of the bays.

FIGURE 76. ST. ANNE'S CATHOLIC SCHOOL (HE-MPC-7506), FACING SOUTHEAST

TABLE 12. BUILDINGS WITHIN THE ST. ANNE'S CATHOLIC CHURCH COMPLEX

Inventory No.	Name	Address	Date	Recommended NRHP Eligibility
HE-MPC-8251	St. Anne's Catholic Church	2306 Queen Avenue North	1949	Eligible - Individually
HE-MPC-7632	St. Anne's Rectory	2627 Queen Avenue North	1926	Non-contributing
HE-MPC-7506	St. Anne's Catholic School	260 Russell Avenue North	1925	Non-contributing
HE-MPC-7505	St. Anne's Convent	2634 Russell Avenue North	1940	Non-contributing



Source: Hennepin County; MN SHPO; The 106 Group Ltd.

Map Produced by The 106 Group Ltd 12/3/2012

Bottineau Transitway
Phase I and II Architectural History Survey
Hennepin County, Minnesota

St. Anne's Catholic Church Complex

0 20 40 Meters
0 80 160 Feet
1:1,000

- Architectural History Area of Potential Effect
- Recommended Eligible Historic District/Complex
- Contributing Property
- Contributing Property - Individually Eligible

N

Figure 77

History: Founded in 1884 as St. Clotilde's to serve French Canadians, St. Anne's parish is among the five oldest Catholic parishes in Minneapolis. In 1922, the congregation constructed a new church on the northeast corner of 26th and Russell Avenues North. The church, designed by Damon, O'Merea & Hills of St. Paul, was approximately 60 by 116 feet in size and was constructed of dark colored brick (City of Minneapolis 1922:Building Permit #B161475).

In 1924, the church was expanded to include a school space, which opened in 1925 (City of Minneapolis 1924:Building Permit #B182844). A historical photo from circa 1930 shows the original 1922 church with the large, two-story school addition attached to the back (north) of the building (Minnesota Historical Society circa 1930). This building is the present-day two-story structure that fronts Russell Avenue North and is the northern-most portion of the school. Hansler and Kerr are listed as the architects of the school.

Four years after the construction of the church, in 1926, the congregation built a rectory at 2627 Queen Avenue North, which was designed by the architecture firm of Jacobson and Jacobson. The rectory cost an estimated $18,000 to construct and was originally built with a garage in the basement (City of Minneapolis 1926b:Building Permit #B197004). In 1932, the church purchased two lots on Russell Avenue and the existing frame dwellings on these lots were moved to new locations. Then, in 1939-1940, the St. Anne's Convent was constructed on these lots. D. J. Kranz is listed as the contractor and Edmund J. Prondzinski is listed as the architect for the convent (City of Minneapolis 1939:Building Permit #B257277). The convent, which cost an estimated $42,000 to construct, featured a chapel that seated 18, two music rooms, a parlor, a sewing room, a kitchen, a dining room, a laundry in the basement, and fifteen bedrooms on the upper floors (St. Anne's Catholic Church 1949).

Reflecting the growth and prosperity of the congregation, in 1949 the church decided to build a massive and architecturally prominent new church on the northwest corner of 26th and Queen Avenues North, reflective of the importance of the church to the community. The new church was designed by St. Paul architect Frederick Slifer, who was renowned for his church designs, and built by D. J. Kranz at a cost of over $210,000. Dedicated in 1949, the present-day Church of St. Anne is a striking Italian Romanesque Revival style stone structure. At a time when ecclesiastical architecture was taking a dramatic turn away from traditional church forms, St. Anne's Church recalls Gothic and Romanesque styles, making it one of the last such churches in the Twin Cities.

With the completion of the new church, the original 1922 church was converted into a social and sports center and was used for basketball games, serving dinners, and presenting elementary schools plays. In 1954, an addition was added to the school and is the present-day section that is sandwiched between the 1925 school and the later gymnasium addition; the addition was designed by Shifflet, Backstrom, and Carter. The 1954 school addition mirrors the architecture of the original school, though it is projected slightly in front of the original building. Given the inadequacy of the 1922 church building for use as a recreation facility, it was torn down in 1963 so that a proper gymnasium addition could be built for the school; the new gymnasium addition opened in 1964 (St. Anne's Catholic Church 1983).

In 1956, an addition was added to the rectory (City of Minneapolis 1956:Building Permit #B352390). The two-story, flat-roof addition was constructed in front of the 1926 Renaissance Revival rectory and was faced with irregular, course cut limestone to allow it to match the architecture of the new church that was completed in 1949. This was a deliberate move by the church to create a unified relationship between the church and the rectory, and create a cohesive street front on Queen Avenue North.

On July 1, 2005, St. Anne's Parish combined with the St. Joseph Hien Parish. The St. Joseph Hien Parish was established in 1987 to serve Vietnamese immigrants in Minnesota. The two combined churches presently serve about 800 families (Church of St. Anne 2012). St. Anne's Church has played an important role in serving as a social and educational institution for the residents of North Minneapolis. North Minneapolis has long been home to large immigrant populations, beginning with Jewish immigrants in the early to mid-twentieth century. The merger with St. Joseph Hien represents the continued transition of the neighborhood and the ability for institutions such as St. Anne's to serve the needs of the community.

The Architecture of St. Anne's

St. Anne's Church exemplifies the pinnacle in the evolution in the design of Period Revival churches that were constructed between 1900 and 1940. During this time period, churches were typically constructed with buff or light colored brick or stone. Smooth surfaces on the interior and exterior were favored, and carvings tended to be simplified and in low relief. Plans of churches during this era are functional and clearly organized. Proportions were generally horizontal and accentuated by tall towers or domes. Ornament was typically a single style; Romanesque or Byzantine was popular for Catholic, Eastern Orthodox, and Jewish congregations (Rifkind 1980: 157-158). Representative of the Italian Renaissance Revival style, St. Anne's Church features light stone, semi-circular arches on windows and doors, corbel tables along the eaves, and a façade that is flanked by a square tower.

Renaissance Revival architecture was popular in the United States in two periods; the first from 1840-1890, and the second from approximately 1890-1920. Size and scale distinguish the later Revival from the earlier Renaissance Revival buildings. The second period typically features larger buildings with arcades and arched openings as well as straight-headed or pedimented openings. Additionally, each story tended to be articulated differently, as did window trim and surrounds (Blumenson 1981:41). For ecclesiastical buildings, proportions were typically horizontally oriented and accentuated by a tall tower or high dome. Designs were also were careful and correct in the selection of historic details, and inventive in using them to meet modern requirements. However, designs were "quiet" in their originality, rather than blatant (Rifkind 1980: 157-158).

There are a few examples of Italian Renaissance architecture in the Twin Cities. Cass Gilbert's Endicott Building (circa 1935) in St. Paul is one such example, as is the Architects and Engineers Building (1920) in Minneapolis by architects Hewitt and Brown (Hess and Larson 2006:63; City of Minneapolis 2012). Both exhibit boxy, symmetrical facades with different windows plans on each level. The Summit Terrace II (1892) row house in St. Paul on Summit Avenue and designed by Clarence Johnston is also a distinct Italian Renaissance style building (Hess and Larson 2006:60). Like other Italian Renaissance buildings, it displays

formalism and symmetry; paired, round-arch windows; and light colored stone. The Fridley Filtration Plant (1924) in Fridley is an example of a public works facility in the Italian Renaissance style. Buildings in the Italian Renaissance style were popular typically around the early twentieth century; St. Anne's Church however was built in the middle of the century, making it one of the last examples of the style found in the Twin Cities metropolitan region.

Though the convent, rectory, and the 1925 portion of the school were built prior to the construction of the present church, these buildings also employ characteristics of Period Revival styles; specifically the Renaissance Revival style. Renaissance Revival is a style that drew inspiration from a wide range of classical Italian architecture. Buildings in the Renaissance Revival style show a definite studied formalism. The tightly contained cube is a symmetrical composition and has characteristics such as finely cut ashlar, architrave framed windows, and doors supporting entablatures or pediments. Window sash can have several lights or just one, and belt or string courses may divide the ground or first floor from the upper floors. Smaller, square windows indicate the top upper story (Blumenson 1981:39).

The Architects

St. Anne's Church was designed by noted St. Paul architect Frederick Slifer. Frederick Slifer was born in St. Paul on May 9, 1885. He received no formal training in architecture beyond attending the atelier of Emmanuel Masqueray in St. Paul, for whom he worked as a draftsman for several years. Masqueray is the architect of the St. Paul Cathedral. Upon the death of Masqueray in 1917, Slifer and two colleagues, Frank Abrahamson and Edwin Lundie, formed a practice to complete the commissions that were underway in the Masqueray's office. They dissolved the firm in 1919; however, Slifer and Abrahamson continued in partnership until Silfer's death in 1948. Slifer and Abrahamson specialized in ecclesiastical architecture and were among the foremost designers in this field in St. Paul (Northwest Architectural Archives 2012b; American Institute of Architects 2012b). Examples of Slifer's works include an addition to the Evangelical Lutheran Church of the Redeemer, St. Paul (1922); the interior of the Basilica of St. Mary, Minneapolis (1926); assisting with St. Luke's Catholic Church, St. Paul (1925); and Hamline United Methodist Church, St. Paul (1928). St. Anne's Catholic Church is one of Slifer's last works (Millett 2007:87, 301, 451, 566). In comparison to St. Luke's and Hamline United, St. Anne's Church better adheres to true design principles of its style, while the other two churches tend to be more free interpretations of their styles. Additionally, St. Anne's appears to be one of the few churches that Slifer designed himself, rather than working under the direction of a supervising architect or adding an addition onto an existing property.

St. Anne's Convent was designed by Minneapolis architect Edmund Prondzinski. Prondzinski was born in Minneapolis in 1887, and worked for Minneapolis architects Bertrand and Chamberlain for a number of years before establishing his own practice, which specialized in designing educational facilities and apartment houses. The convent is an example of a small commission by Prondzinski, who typically designed much larger, and more elaborate buildings. He is known for his design of the Chamber of Commerce Building (the Grain Exchange North Building) (1928) and the west building at the Honeywell Heat Regulator Co. Plant and Headquarters (1940), both in Minneapolis; as well as the Gothic

Revival style St. Michael's Roman Catholic Church in St. Michael, Minnesota (Millett 2007:42, 189).

The original, 1926 portion of the rectory was designed by the Minneapolis architectural and engineering firm of Jacobson & Jacobson. The firm was founded by two brothers, David L. Jacobson and Nels A. Jacobson in 1917. Both were born in Owatonna, Minnesota; David on October 31, 1889, and Nels in January 1892.Nels died in August of 1947 and David died two months later on October 15, 1947. The firm is best known for their school designs. One of their most notable school commissions was the Owatonna Junior-Senior High School, a stately Neo-Classical Revival style edifice built in 1920-1921. They were also the architects for the Hopkins grade and high school buildings, as well as the Armory Building, in Austin, Minnesota (American Institute of Architects 2012a). The architect of the 1956 addition is unknown.

The convent, school, and present church were all built by D. J. Kranz. D. J. Kranz is a general contractor and construction management company that was founded in 1928. The company originally started as a residential remodeling business in the garage of the company's owner, Dominic John (D. J.) Kranz. The company has grown into a full-service general contracting company with a focus on commercial construction. Within a few years of completing the current St. Anne's Church building, the company was the contractor for several expansions of the North Memorial Hospital. The hospital additions were designed by Minneapolis architects Liebenberg and Kaplan. The company is still in business and one of its more recent projects was the St. Gerard's Church expansion in Brooklyn Park (D. J. Kranz 2009).

As a whole, St. Anne's Catholic Church complex, which includes the church, rectory, convent, and school building, represents the history of growth that St. Anne's Church had in North Minneapolis from its move to the site in 1922, though it's merging with St. Joseph Hien in 2005. The church building itself was intended to be an architectural statement, and serve as a visual reminder of the prominent role the Catholic Church played in the community. The subdued facades of the Renaissance and Romanesque Revival buildings throughout the complex serve this purpose well.

Significance: St. Anne's Catholic Church Complex, developed over a period of 41 years, is comprised of several Romanesque Revival and Renaissance Revival style buildings that were built predominantly over a 25 year period as the church established itself in North Minneapolis. Each building on the campus was designed by a well-known Twin Cities-based architect, and as a whole, form a cohesive campus, of which the 1949 church is the anchor. The physical appearance of the campus highlights the history of the church, its values, and its significant role in the community it served. The school and convent located on the western half of the property are both constructed of dark brick, in similar architectural styles, reflecting the early period of construction and growth of the parish. The eastern half of the complex, which includes the church and the rectory, has newer buildings that are both faced in light colored limestone and exemplify the church's increased importance and influence within the surrounding community. The smoother lines and lighter colors of these two buildings also suggest a degree of modernity within the constraints of historicism

perpetuated by the Catholic Church. The red tile roofs of the convent, rectory, and church correspond with the red coping found along the top of the school buildings, thus providing a visually unifying element to the complex. Both sides of the complex also provide a unified presence along their respective streets.

The 1949 Italian Renaissance style church stands out as not only the centerpiece of the complex, but also as one of the last and grandest Italian Renaissance churches built in Minnesota. It is also one of the last buildings designed by architect Frederick Slifer, a well-known church architect who designed several prominent churches in the Twin Cities area. The church remains unaltered from its historic appearance and clearly exhibits many distinctive elements of the Italian Renaissance style, including the light stone construction, correct historic detailing, the elaborate Roman arches over the windows and doors, the corbel tables along the eaves, and a symmetrical façade and layout that were favored in Italian Renaissance design. Architecturally, the church stands out among other late Period Revival churches for its well-proportioned monumental scale and use of design elements, such as a rose window, bas-relief carvings, and multi-chromatic tile roof. The combination of these design elements with its architectural style have given St. Anne's Church a commanding presence not only in North Minneapolis, but across the entire city, as a distinct, late example of an Italian Renaissance church. Additionally, the church symbolizes traditional architectural styles that were embraced by some Catholic congregations at a time when ecclesiastical architecture was making a radical departure from historicism and engaging in Modernist designs, thoughts, and ideas. The church, therefore, has individual significance under NRHP Criterion C in the area of architecture as the embodiment of the distinctive characteristics of the Italian Renaissance style.

The school was built in stages from 1925 to 1963. The 1925 school is a relatively non-descript two story building that contributes to the campus as a whole, but is not architecturally distinct on its own. Hansler and Kerr are listed as the architects of the school, however no information has been found about the architects to make a determination of how the school fits into their portfolio of work. The 1954 school addition matches the architectural style of the 1925 school and is a testament to the growing educational need of the community and the church's commitment to serving these needs. Likewise, no information has been found about the architectural practice of Shifflet, Backstrom, and Carter. The 1963 gymnasium addition differs in architectural style than the 1925 school; the style is not architecturally distinct in itself, but embodies efforts of St. Anne's to design a new addition in a more modern style following the Second Vatican Council, while being sensitive to the older portions of the school. This sensitivity helps maintain a sense of consistency and compatibility with the older portions of the school and convent that face Russell Avenue North.

The convent is a Renaissance Revival style building designed by architect Edmund Prondzinski and is a representation of a relatively small-scale design by Prondzinski; he is known primarily for his larger-scale works such as the Grain Exchange North Building and the Honeywell Heat Regulator Co. Plant and Headquarters, both in Minneapolis. The convent is an example of the Renaissance Revival style, but is not individually distinctive enough to have individual significance under NRHP criterion. It also is not of the same scale

of work as other commissions by Edmund Prondzinski to have significance as a distinctive work of Prondzinski; however, the convent contributes to the overall campus as a cohesive unit.

The Renaissance Revival style rectory is the oldest extant building on the complex, having housed the church's priests since 1926. Its design by Jacobson and Jacobson is unusual for the firm, who is better known for their school designs. The 1956 addition to the rectory, though placed on the front of the building, was a deliberate attempt to compliment the 1949 church and create a unified presence between the two. Therefore, the addition contributes to the complex for its manifestation of an intentional attempt to create a visual association with between the rectory and the new church building, and to create a unified street presence on the east side of the complex.

Integrity: The St. Anne's Catholic Church Complex and the buildings within it retain their integrity of location and setting. Overall, the complex has good integrity design, materials, workmanship, feeling, and association from the period of significance. The buildings of St. Anne's Catholic Church and their additions reflect the growth of the church and testify to the influence the church had on the community it served. Replacement windows in the rectory, convent, and school slightly compromise the integrity of design and workmanship. The church and convent remain relatively unaltered, retaining their integrity of design, materials and workmanship, and convey their historic association and feeling with the complex well. The rectory had a prominent addition added to the front of the structure in 1956 that is faced with light colored limestone to make it more closely match the design of the 1949 church. This addition dates from the period of significance of the district and creates a unified appearance between the rectory and the church and, therefore, the rectory has good integrity of design, materials, workmanship, association, and feeling for the period between 1956 and 1963. The school has had two additions, both if which date to the period of significance for the complex. The 1954 addition compliments the 1925 school's architectural style and therefore has good integrity; however the 1963 school is outside the period of significance and slightly affects the integrity of the complex. Overall, the complex as a whole has good integrity of feeling and association as a large, cohesiveness urban Catholic Church complex.

Recommendation: The St. Anne's Catholic Church Complex is comprised of Romanesque Revival and Renaissance Revival style buildings that were built predominantly over a 25 year period as the church established itself in North Minneapolis. Each building on the campus was designed by a Twin Cities-based architect, and as a whole form a cohesive campus of which the 1949 church is the anchor. Despite the history of the church, as a whole, the St. Anne's Catholic Church complex is recommended as not eligible for listing the NRHP. Evaluating the property under NRHP Criteria C, Criteria Consideration A, the property as a whole does not exhibit architectural or artistic distinction, nor does it exhibit noted historical importance that would meet NRHP criteria. Therefore, the complex does not satisfy the requirements of Criteria Consideration A and is not eligible for listing in the NRHP.

Within the complex, the St. Anne's Church is recommended as individually eligible for the NRHP under Criterion C in the area of architecture, as a distinctive and significant example

of the Italian Renaissance style. The church is an outstanding, late example of an Italian Renaissance style stone church in the Twin Cities and exhibits the character-defining features, such as a symmetrical façade and layout, light-colored stone construction, and rounded-arch windows and doors, which are unique to the style. It stands out for its outstanding execution and distinctive design. The church has a well-proportioned, monumental scale and its use of historic design elements including rose window, bas-relief carvings, and multi-chromatic tile roof, which give the church its distinctive appearance. The way in which these elements are used give the church a strong presence in the community, but in a non-blatant way, thus successfully embodying the design ethos for Period Revival churches built in the first half of the twentieth century, much more so than similar churches built in the Twin Cities. This also reflects the abilities of the architect, Frederick Slifer up until his death in 1948.

6.28 EDWARD RAPPAPORT HOUSE, HE-MPC-1600

Location: 636 Elwood Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 21

Description: The Edward Rappaport House is an eclectic, two-and-a-half-story, stucco clad Craftsman style house (Figures 78-80; Appendix B Map 31). The house has a rock-faced concrete block foundation, a side gable roof with a shed roof dormer faced with metal siding on the façade, metal siding on the gable ends, and an interior brick chimney on the rear slope. The original exposed rafters are now covered by a metal soffit. There is a rectangular, one-story entry bay on the façade with a balcony above with a closed balustrade. There is a two-story wing with a flat roof on the southeast elevation with an enclosed sleeping porch on the second story. There is a three-story, frame addition on the rear elevation that is faced with metal siding. The façade is fenestrated with a picture window bracketed by narrow double-hung, wood windows with non-historic stained glass transoms, and a door with louvered sidelights and a short transom on the entry bay. Fenestration on the second story includes a sliding window centered on the façade and flanked on each side by five-over-one, double-hung, wood windows. The dormer has a group of three modern, vinyl, sliding windows. The secondary elevations are fenestrated with four-over-one, single-hung windows.

A detached, two-car frame garage, constructed in 1914, is located behind the house. It is clad with clapboard siding and corner boards, and has a flat roof and metal overhead doors.

History: In 1912, local contractor Andrew A. Loftstorm built the house at 636 Elwood Avenue North for Abraham S. Oleisky, a Jewish resident of Minneapolis (City of Minneapolis 1912:Building Permit #B99434). Oleisky lived at the house with his family until 1924, when the house was sold to another Jewish immigrant, Edward Rappaport. Rappaport, along with his wife Augusta, "Gusty," and their family, resided in the house until 1946, when they sold it to Rose Schiff who was also Jewish. Walter Wolodymyr Danylenko purchased the property in 1954 and lived in the house until 1995. In 1955, Mr. Danylenko converted the house into a duplex. In 1997, the current owners, Mark and Gloria Bell, moved in into

the house have since converted the house back into a single-family residence (City of Minneapolis CPED 2011:17).

FIGURE 78. EDWARD RAPPAPORT HOUSE (HE-MPC-1600), FACING NORTH

FIGURE 79. EDWARD RAPPAPORT HOUSE (HE-MPC-1600), FACING NORTHWEST

FIGURE 80. EDWARD RAPPAPORT HOUSE CIRCA 1930, FACING NORTHEAST (PHOTO COURTESY OF THE MINNEAPOLIS HERITAGE PRESERVATION COMMISSION)

Edward Rappaport

Edward Rappaport was a Jewish immigrant from Romania who founded the Northwestern Auto Parts Company (later NAPCO). It was while living in this house (1924-1946) that Rappaport's automobile salvage company grew to become a major, nationwide company in specializing in salvaged auto parts. Edward Rappaport was born in Romania in 1881 and immigrated to the United States around age 18. After living in several different cities, including New York and Detroit, Rappaport and his family settled in Minneapolis in 1908 to be closer to his wife's family. Upon Rappaport's initial move to Minneapolis, he found work under the employment of other Jewish residents. In an age when Jews experienced substantial discrimination, success for a young Jewish man generally meant working for another Jew or being self-employed; such was the situation for Edward Rappaport. Trained as a tinsmith in Romania, Rappaport's descendents relate stories of Edward helping with the construction of the Basilica of St. Mary's copper roof. Around 1918, Rappaport started a junk peddling business. With the growing popularity of the automobile, he began buying wrecked cars, disassembled them in his back yard at 620 Girard Avenue North, and then sold the parts. His business grew rapidly. By 1923, the Minneapolis City Directory lists Rappaport's auto supply business at 310 Plymouth Avenue (Minneapolis Directory Company 1923). Starting in 1924, city directories list his business as the Northwestern Auto Parts Company. The business advertised itself using the slogan "for that hard to get part" (City of Minneapolis CPED 2011:13).

Thanks to the success of his business, in 1924 Edward was able to purchase the house at 636 Elwood Avenue North. The Rappaport's lived in the house for more than 20 years. During this time period, Rappaport grew Northwestern Auto Parts from a small business into a major seller of salvaged auto parts. Northwestern Auto Parts expanded its business by

distributing a mail-order catalog in a day and age when auto parts were far from standard and car companies came and went quickly (City of Minneapolis CPED 2011:15).

In 1926, Rappaport hired Jewell-Emerson, Incorporated to design and construct a brick and tile store at 834 7th Street North. NAPCO grew at such a remarkable rate that the company's headquarters expanded seventeen times from its initial construction in 1926 until 1963. By 1948, Northwestern Auto Parts occupied 27,000 square feet of office and shop space, along with over 150,000 square feet of yard space at its headquarters on North 7th Street.

Upon the death of Edward Rappaport in 1955, two of his sons, Max and Fred, took over the family business and changed its name from the Northwestern Auto Parts Company to NAPCO Industries, Inc. They also added to the company's mushrooming complex by purchasing an adjacent 111,000 square foot manufacturing facility. By 1964, NAPCO maintained branches in 32 foreign countries. In 1970, the company shifted its focus from heavy manufacturing to distribution, and in 1986, sold off its international interests to reaffirm the company's commitment to its found mission of supporting existing systems through spare part supplies, as well as defense-oriented communications, manufacturing, and logistical services (City of Minneapolis CPED 2011:14, 15). Today, the company is recognized as a worldwide leader in its field and is now headquartered in Hopkins, Minnesota. The original NAPCO headquarters and sprawling complex at the corner of 7th Street North and Lyndale Avenue was extant as recently as 2009, but today has been completely torn down.

Jewish Settlement in Minneapolis

Within this context, the history of the house located at 636 Elwood Avenue North is representative of Minneapolis' history of Jewish settlement patterns; namely that of a slow westerly migration over the course of the twentieth century. Minneapolis's history of anti-Semitism and the transition of Jewish immigrants from poverty to middle-class economic status through self-employment and association with other Jewish business owners, gave rise to settlement patterns in Minneapolis neighborhoods that begin as Jewish enclaves and evolved into African American neighborhoods.

In his book, *Minneapolis in the Twentieth Century*, author Iric Nathanson characterized discrimination against Minneapolis Jews in the first half of the twentieth century as comparable to that of African Americans, though less overt. Both groups found themselves excluded from particular neighborhoods and employment opportunities. A 1946 article in Common Ground by Carey McWilliams gave Minneapolis the distinction as, "the capital of anti-Semitism in the United States." Minneapolis' Jewish population never numbered more than five percent of the population; however they did received a disproportionate share of ostracism. In 1945, Mayor Hubert H. Humphrey's Committee on Human Relations concluded that discrimination was indeed a problem in Minneapolis. By 1947, the Minneapolis City Council passed a fair employment practices ordinance that banned discrimination in the city and established a commission to investigate allegations of violations. These formal actions did not end discrimination in Minneapolis, but did improve tolerance within the city (City of Minneapolis CPED 2011:16).

Such discrimination had a major impact on Minneapolis' housing and employment patterns. Social ostracism created Jewish enclaves within Minneapolis. North Minneapolis neighborhoods were more welcoming than other portions of the city, and as such, these neighborhoods housed high concentrations of Jewish residents. In the early twentieth century, Jews living in North Minneapolis were most heavily concentrated in an area west of downtown then known as Oak Lake (now the westerly portion of the North Loop neighborhood). As discrimination decreased and mobility increased, North Minneapolis Jews moved west within the City, then left Minneapolis altogether for first-ring suburbs like St. Louis Park. The Plymouth Avenue riots of 1967 damaged many Jewish-owned businesses and accelerated the exodus of Jews from North Minneapolis (City of Minneapolis CPED 2011:16-17). Many African Americans then moved into many of the neighborhoods that were vacated by Jewish populations.

The original owners of the Elwood Avenue house, the Oleisky's, are typical of Jewish settlement patterns in Minneapolis. The Oleisky's move to 636 Elwood Avenue was a move west from their prior residence, and when they moved out of the house in 1924, they followed many other Jews who were moving to Southwest Minneapolis during this period. The Rappaport's also follow Jewish settlement patterns as they moved west from their prior residence to this house. When they left in 1946, they moved west to Washburn Avenue and then to St. Louis Park. The third owner of the house, Rose Schiff, was also Jewish, and her move to the house was also a westerly move (City of Minneapolis CPED 2011:17).

Significance: The house located at 636 Elwood Avenue, in Minneapolis was evaluated under NRHP Criterion B, in the areas of industry and social history within the context *Jewish Settlement in North Minneapolis, 1890-1969* for its association with Edward Rappaport. Edward Rappaport was a Jewish immigrant from Romania who founded the Northwestern Auto Parts Company (NAPCO) in Minneapolis, and oversaw the business' growth into a company of national prominence while residing in the house form 1924-1946.

Within the area of social history, Rappaport's tenure at the house on Elwood Avenue is reflective of the history of Jewish culture and settlement in North Minneapolis. Throughout the late nineteenth and the first half of the twentieth century, Jews, especially recent immigrants, found it difficult to find employment and housing in Minneapolis. During this period when anti-Semitism ran high in Minneapolis, Jews were forced into enclaves where they could band together in support of one another. Like Rappaport, most Jews settled in North Minneapolis, which was more accepting and was a relative refuge from housing discrimination experienced in other areas of the city. Since anti-Semitism prevented entry into numerous occupations, with the backing of these tight-knit family and social units, Jewish entrepreneurship served as a means of propelling Jewish families from working class to middle class citizens; such was the case with Edward Rappaport. With the support and backing of this strong social network, many Jewish immigrants, such as Rappaport, formed businesses of their own. As their businesses grew, these entrepreneurs in turn often employed their children, as well as other younger members of the Jewish community, thus perpetuating this pattern of opportunity and upward mobility through the support of movement of the Jewish community. In the Rappaport's case, family and work went hand-in-hand. A major motivation for Edward's self-run enterprise was his desire to "ensure his

children would never have to knock on a door asking for work" (City of Minneapolis CPED 2011:14). At a young age, the Rappaport children spent evenings helping their parents address mailed advertisements to households throughout the region. As time progressed, Rappaport formally brought his three sons into the business to manage various aspects of the growing operation. His wife served as the bookkeeper for the firm. The Rappaport children lived at home until they married and two of the sons, Max and Fred, took over the business upon Edward Rappaport's death in 1955 (City of Minneapolis CPED 2011:14). Within the context of *Jewish Settlement in North Minneapolis, 1890-1969*, Rappaport's success appears to embody a concerted effort by the Jewish community in North Minneapolis to help newly arriving immigrant achieve success. He also helped continue this pattern by employing members of his family as well as other Jews. However, Rappaport is not known to, nor does he appear to have made any distinctive or significant contributions to this phenomenon that would make him significant under Criterion B in the area of social history. Rather he is merely a reflection of a broader common pattern within the North Minneapolis Jewish Community. In addition, other social institutions established by the Jewish community in North Minneapolis, such as the Talmud Torah's social service department and the Labor Lyceum, better embody specific programs developed by the community to support new immigrants and other less fortunate members of the Jewish community, in order to provide them with a safety network to fall back on and to attain the tools and skills they needed to succeed. For these reasons, Edward Rappaport does not appear to possess significance under NRHP Criterion B, in the area of social history within the historical context *Jewish Settlement in North Minneapolis, 1890-1969*.

Edward Rappaport is best known as the founder of NAPCO, a nationally recognized auto parts company that still maintains their headquarters in Minnesota. NAPCO traces its origins to a junk peddling business established by Rappaport in 1918, where he bought wrecked cars, disassembled them in his back yard at 620 Girard Avenue North, and then sold the parts. His business grew rapidly thanks to the rise of the automobile, which contributed to a broader trend nationwide of the development of auto parts and salvage stores. Rappaport found great success in this field and NAPCO quickly grew into a nationally known auto parts business. After World War II the company diversified to include the manufacturing and wholesale selling of new replacement parts, as well as defense-oriented communications, manufacturing, and logistical services (City of Minneapolis CPED 2011:14, 15). Today, the company is recognized as a worldwide leader in its field and is now headquartered in Hopkins, Minnesota.

Edward Rappaport was responsible for guiding NAPCO as it grew from a small backyard business to a national level auto parts manufacturer and distributor. Since the building Edward Rappaport built in 1926, and later expanded, to housed NAPCO in Minneapolis is no longer extant, the house at 636 Elwood is the best extant property associated with Rappaport. Though Rappaport found great success in the auto parts industry, he is not known to be the first nor the only person to have salvaged car and sold the parts. Moreover, if it were to be determined that Rappaport was the first person to recognize the potential of this industry, then it was at his earlier home at 620 Girard Avenue North that would be best associated with Rappaport as it was there that he began this business. In terms of the success of NAPCO, the development of this company is not unique or distinct. Rather, Rappaport's

involvement in the auto industry, and his success in it, appears to be part of a broader trend where many different individuals and companies recognized the need for replacement parts for automobiles and founded companies to salvage, manufacture, and distribute new and used auto parts. Reflecting this, the 1940 Minneapolis City Directory lists 65 different auto parts companies in Minneapolis and the individuals and companies that pursued this industry all found varying degrees of success (Minneapolis Directory Company 1940:2190). In addition, Rappaport is not known to have made any substantial or significant contributions to the field, be it though innovation, pioneering a new idea or method, or contributing to the standards or organization of the industry at a national level. As such, Rappaport does not appear to have had a demonstrated impact or importance within the auto parts industry and therefore does not appear to have significance under NRHP Criterion B in the area of industry.

Integrity: Since the time that Edward Rappaport and his family resided in this house, it has seen considerable change which has affected its historical integrity. While the property retains its integrity of location and setting, its integrity in terms of design, materials, workmanship, and feeling have been compromised to varying degrees. The front entryway historically originally featured screens, but has since been enclosed with jalousie windows. The shed dormers on the façade and rear of the house, along with the gable ends on the side elevations, are now clad in aluminum siding, replacing the cut wood shingles that were in place when Mr. Rappaport resided in the house. In 1959, the house was converted into a duplex. As part of this conversion, the original rear porch that existed when Rappaport resided in the house was removed and replaced by a three-story enclosed entryway (City of Minneapolis 1959:Building Permits #B547095, #B368084). More recently, the character-defining exposed rafter tails under the eaves have been boxed in and covered with an aluminum fascia and soffit. A number of historic windows have also been replaced with modern windows of different types and materials, the window frames have been wrapped with metal, and aluminum storm windows have replaced the original wood storms. Fabric awnings that once graced many of the windows during the period of significance now no longer exist (City of Minneapolis CPED 2011:8-10). On the interior, the local designation study by the Minneapolis Heritage Preservation Commission (HPC) indicates that interior of the house has been changed considerably as well (City of Minneapolis CPED 2011:10). Though the study indicates that the current owners have returned the house to a single-family house residence, the process of conversion into a duplex and back has significantly altered the interior. Many interior features that would be important for characterizing this as the house that Edward Rappaport lived in, such as stained-glass windows and wood trim, have been removed, or are unable to be properly dated, so it is unknown if they are original to the house of from the conversion to a duplex in 1959. Additionally, the HPC study indicates that most of the original features remaining on the interior of the house are in non-character-defining secondary areas, such as bedrooms and closets. The primary character-defining areas of the first floor have the greatest evidence of change.

Though some of the changes to the Rappaport House appear to be minor, such as the replacement of windows and the enclosing of the front porch, these changes, coupled with major changes such as the rear three-story addition and the substantial interior alterations,

have combined to compromise the integrity of the house for its association with Edward Rappaport in terms of design, materials, workmanship, and feeling.

Recommendation: In 2011, the City of Minneapolis designated the Rappaport House as a local landmark for its association with Edward Rappaport. However, since NRHP requirements are different than the requirements by City of Minneapolis for the designation of local landmarks, in 2012, the 106 Group evaluated the Edward Rappaport to determine its eligibility for the NRHP under Criterion B, in the areas of industry and social history, within the historical context *Jewish Settlement in North Minneapolis, 1890-1969*. As a result of this evaluation, the house located at 636 Elwood Avenue North, is recommended as not eligible for the NRHP for its association with Edward Rappaport due to a lack of historical significance. The NRHP requires that properties associated with the significance of an individual person must demonstrate that the person gained importance within his or her profession or group. Under such evaluation, it was determined that while Edward Rappaport was the founder of NAPCO, a local auto parts store that grew to be a nationally recognized company auto parts company, Rappaport does not appear to have made substantial contributions to the larger auto industry as a whole. Rappaport first found success by dismantling old automobiles and selling their parts, however he is not known to be the first nor the only person to have done so. Moreover, if it were to be determined that Rappaport was the first person to recognize the potential of this industry, then it was at his earlier home at 620 Girard Avenue North that would be best associated with Rappaport as it was there that he began this business.

In regards to his success in establishing and developing NAPCO into a nationally recognized auto part company, the 1940 Minneapolis City Directory lists 65 different auto parts companies in Minneapolis (Minneapolis Directory Company 1940:2190). Rappaport's involvement in the auto industry appears to be part of a broader trend where many different individuals and companies recognized the opportunities of automobile salvage and parts dealing and took advantage of the growing marking for such services, and later diversifying to manufacturing and the wholesale of new replacement parts. These individuals and companies pursued this industry to varying degrees of success; Rappaport's company happens to be one of the more successful ventures. However, this in and of itself does not indicate significance under Criterion B. To meet the requirements of Criterion B in the area of industry, Rappaport would have need to have made more substantial contributions to the automobile parts industry, such as pioneering new ideas or methods, or contributing to national organizations that guided the industry. Rappaport is not known to have made these types of contributions; therefore, he does not appear to have significance under Criterion B in the area of industry.

In the area of social history, within the context of *Jewish Settlement in North Minneapolis, 1890-1969*, Rappaport's success appears to embody a concerted effort by the Jewish community in North Minneapolis to help newly arriving immigrant achieve success. He also helped continue this pattern by employing members of his family as well as other Jews. However, Rappaport is not known to, nor does he appear to have made any distinctive or significant contributions to this phenomenon that would make him significant under Criterion B in the area of social history. Rather he is merely a reflection of a broader common pattern within

the North Minneapolis Jewish community. In addition, other social institutions established by the Jewish community in North Minneapolis, such as the Talmud Torah's social service department and the Labor Lyceum, better embody specific programs developed by the community to support new immigrants and other less fortunate members of the Jewish community, in order to provide them with a safety network to fall back on and to attain the tools and skills they needed to succeed. For these reasons, the Edward Rappaport House is recommended as not eligible for listing in the NRHP for its association with Edward Rappaport due to a lack of historical significance and a general loss of integrity from its association with Mr. Rappaport.

6.29 DWYER STORE, HE-MPC-8131

Location: 1930 Glenwood Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 21

Description: This two-story, Italianate style, brick veneer commercial building sits at the corner of present-day Glenwood Avenue and Newton Avenue North in North Minneapolis (Figure 81; Appendix B Map 30). Constructed in 1886, the Dwyer Store has a two-part commercial block form with flat parapets and a flat roof. Fenestration includes one-over-one, double-hung, wood and vinyl windows; wood storefront windows; and single leaf doors.

The three-bay façade has a wide central bay flanked by narrower outer bays, with a storefront on the first story and segmental arched window openings on the second story. The storefront is comprised of a three-light, wood frame storefront window in the center bay with a raised panel wood bulkhead below. The outer bays feature doors. The door on the east accesses a stairway to the second floor apartment while the door on the west, originally a corner entrance, accesses the storefront. Above the doors and window are tall transoms infilled with wood sign panels. On the second story there are three segmental arched window openings with stone sills and one-over-one wood windows. The façade is surmounted by a distinctive wood cornice resting on decorative brackets with pendants in front of a fascia of horizontal wood siding. The cornice extends along the façade and wraps around onto the west elevation. The east elevation does not have the full cornice; it only has the horizontal wood siding at the top of the building that is a continuation of the fascia on the cornice.

On the west elevation the storefront wraps around the corner for one bay; however, the display window has been bricked in. On the second story there is an original bay window and segmental arched window openings with stone sills and one-over-one windows on the north half of the elevation. On the east elevation there is a single window on the second floor.

FIGURE 81. DWYER STORE (HE-MPC-8131), FACING NORTHWEST

History: This two-story commercial building was constructed in 1886 for Michael Dwyer at a cost of $3,000. (City of Minneapolis 1886:Building Permit #B8721). Dwyer operated a grocery in the commercial space on the first story and resided on the second story. The building's original address was 1930 Western Avenue; however, in 1927 or 1928, the street name was changed to its present name of Glenwood Avenue. The numbering scheme of the street was not affected by the name change.

In 1930, city directories show that Harold Holth operated a grocery in the building. Holth, and after his death, his wife, continued to run their grocery store in on main level through at least 1960 (Minneapolis Directory Company 1960). In 1940, the Holth's constructed a still-extant wood frame garage along the alley, at the northern end of the lot (City of Minneapolis 1940:Building Permit #B265049). In 1970, city directories show the property as being the home of Matti's Beauty Salon (Minneapolis Directory Company 1970). The 1980 city directory lists Kenneth Kokkila as the owner and the Sun Mechanical and Electrical Co. as occupying the storefront (Minneapolis Directory Company 1970). Greg Lee is listed as the owner in 1990 (Minneapolis Directory Company 1990). Glenwood Barbers and Econo International Travel were listed as occupants in 2002 (Minneapolis Directory Company 2002). Glenwood Barbers remains the present occupant.

Minneapolis was incorporated as a city in 1856, and merged with St. Anthony in 1872. The construction of this commercial building 2.3 miles west of Minneapolis' origins on the Mississippi River is an early example of a commercial building built outside of Minneapolis' initial downtown core. The store is emblematic of new neighborhood businesses, such as groceries and meat markets, which began to appear in newly developing neighborhoods at

the edge of the city to meet the daily needs of residents. In the late ninetieth century, Western Avenue (now Glenwood Avenue) was a main thoroughfare from downtown Minneapolis to the western edge of the city. In the early twentieth century a streetcar line was built along Western Avenue, thus spurring additional development along Western that was congruent with the typical development patterns along such transportation lines. Commercial development occurred where there were concentrations of people to support businesses, such as along the busy thoroughfares of streetcar lines (SHPO 1993). The initial commercial use of the building and the continued use of the property as such, is indicative of the sustained use of Western Avenue, and later Glenwood Avenue, as a major thoroughfare and center of commercial activity for the surrounding neighborhoods.

When this commercial building was built in 1886, it was constructed in the Italianate style. The Italianate style was immensely popular in the 10 years prior to the Civil War, and took its inspiration from the architecture of Italy. The style could be as picturesque as the Gothic, or as restrained as the classical. This adaptability made it a popular choice for residential, commercial, and institutional buildings (Poppeliers et al. 1983:46). The style remained popular for commercial buildings well into the 1880s. Commercial buildings in the Italianate style are typically defined by storefronts with broad expanses of glass, framed by round columns with elaborate capitols and cornices, or decorated piers (Rifkind 1980:194). Upper story windows are tall and narrow windows, and are set in segmental or round arch opening, often with keystones and profiled moldings (Rifkind 1980:194; Blumenson 1981:37). They have flat or low-pitched roofs, and are crowned by cornices with modillions or supported by heavy brackets (Rifkind 1980:194; Blumenson 1981:37). Italianate features lent themselves well to prefabrication and it is quite common to see Italianate details executed in both masonry and iron (Blumenson 1981:37).

Significance: The Dwyer Store was first identified as potentially eligible for the NRHP in 1981, as part of the first citywide historic resources survey of Minneapolis. Reflecting its potential significance, the Dwyer Store was included on the City's "800 List" of properties potentially eligible for historic designation. It was also one of 55 properties in Minneapolis identified in the 1991 *Preservation Plan for the City of Minneapolis* within the historical context *Minneapolis Commercial Centers, 1885-1963* (Zahn 1990:4.7.16). The property was surveyed again by Mead & Hunt in 2002 and recommended as eligible for local landmark designation by the City of Minneapolis under the City's "Criterion 1 as a representative example of a commercial building in North Minneapolis" (Mead & Hunt 2002c:4.4).

The Dwyer Store is an increasingly rare and relatively intact early example of an Italianate commercial building in North Minneapolis that was constructed prior to the streetcar era. The store is emblematic of new neighborhood businesses such as groceries and meat markets that began to appear in newly developing neighborhoods at the edge of the city to meet the daily needs of residents whose primary means of transportation was by foot, horse, or possibly carriage. The construction of the building represents the development and sustained use of Western Avenue, now Glenwood Avenue, as a major thoroughfare from downtown Minneapolis to the western edge of the city in the pre-streetcar era. While the Dwyer Store is a rare, intact example of a pre-streetcar era neighborhood commercial building, the store does not appear to have made any individual substantial or significant

contributions to the broad patterns of our history in order to be eligible for the NRHP under Criterion A within the Minneapolis context *Minneapolis Commercial Centers, 1885-1963*.

From a Criterion C perspective, the Dwyer Store is a very good example of an Italianate style neighborhood commercial building in Minneapolis, and embodies the architectural aesthetic popular at the time of its construction. While there are a number of late nineteenth century commercial buildings scattered around the close-in neighborhoods of Minneapolis, few date from the pre-streetcar period, and even fewer of those that exist retain any degree of historic integrity. Between 2001 and 2012, the City of Minneapolis conducted a citywide reconnaissance level survey to identify properties that appeared to be potentially eligible for historic designation, either locally, or for the NRHP. As part of this survey, many previously documented properties were documented. In terms of newly identified properties, typically only properties that appeared to have potential significance and retained sufficient integrity were documented. Based on a review of the results of these survey efforts, the City of Minneapolis documented a total of four pre-streetcar era neighborhood commercial properties that retained sufficient historic integrity and which were recommended as potentially eligible for historic designation either locally, of for the NRHP. This group included the Dwyer Store, a property located at in the Seven Corners area in the Cedar-Riverside Neighborhood, and two in the Seward Neighborhood in South Minneapolis. Of these, three, including the Dwyer Store were Italianate style buildings; the fourth was a two-story Romanesque style brick commercial building in the Seward Neighborhood. Of the Italianate style buildings, one was a two-story, circa 1900 Italianate style commercial building at 601 University Avenue SE (HE-MPC-9886) that has brick hoods and a metal replacement cornice. The other is a two-story commercial building in the Seward neighborhood at 3013-15 25th Street East (HE-MPC-4674), which has Italianate detailing and a false-front. Of these properties, The Dwyer Store is the only one that still retains its original, well detailed wood cornice. However, although the Dwyer Store is a very good example of an Italianate style pre-streetcar era neighborhood commercial building, the design of the building does not appear particularly distinctive. Rather it is merely a rare surviving example of a common example of the type and style of building that was found throughout Minneapolis in the late nineteenth century, prior to the wide-spread advent of streetcars in the city in the 1890s, and before architectural tastes changed. Therefore, the Dwyer Store does not appear to have significance under NRHP Criterion C, in the area of architecture, within the Minneapolis context *Minneapolis Commercial Centers, 1885-1963*.

Integrity: The Dwyer Store has generally good integrity of location and setting. In terms of design, materials, and workmanship, the Dwyer Store has been altered relatively little in its 126 year existence. Minor modifications have been made to the structure including the painting of the brick exterior, infilling of the storefront window on the west elevation, the replacement of the glazing in the storefront transoms with wood sign panels, and the two entry doors have been replaced. Despite these changes, they are relatively minor and the original form and design intent of the building is still conveyed. Moreover, its most significant character defining feature, its cornice, is fully intact. Therefore, the building has generally good integrity of design, materials, and workmanship. Since the original form and design of the building is still able to be conveyed, the building has generally good integrity of feeling and association.

Recommendation: The Dwyer Store was first identified as potentially eligible for the NRHP in 1981, as part of the first citywide historic resources survey of Minneapolis. Reflecting its potential significance, the Dwyer Store was included on the City's "800 List" of properties potentially eligible for historic designation. It was also one of 55 properties in Minneapolis identified in the 1991 *Preservation Plan for the City of Minneapolis* within the historical context *Minneapolis Commercial Centers, 1885-1963* (Zahn 1990:4.7.16). The property was surveyed again by Mead & Hunt in 2002 and recommended as eligible for local landmark designation by the City of Minneapolis under the City's "Criterion 1 as a representative example of a commercial building in North Minneapolis" (Mead & Hunt 2002c:4.4).

The Dwyer Store is a rare, intact example of a pre-streetcar era neighborhood commercial building; however, the store does not appear to have made any individual substantial or significant contributions to the broad patterns of our history in order to be eligible for the NRHP under Criterion A within the Minneapolis context *Minneapolis Commercial Centers, 1885-1963*. From an architectural perspective, while the Dwyer Store is a good example of an Italianate style pre-streetcar era neighborhood commercial building in Minneapolis, it is merely a rare surviving example of a common example of the type and style of building that was found throughout Minneapolis in the late nineteenth century, prior to the wide-spread advent of streetcars in the city in the 1890s, and before architectural tastes changed. This in and of itself is not sufficient to meet NRHP Criterion C for architecture. In addition while it is a good example of the Italianate style, the design is not distinct, and it's most identifiable feature, its cornice, is likely an example of a mass produced design and not the hallmark of a skilled architect. Therefore, the building does appear to have significance under NRHP Criterion C in the area of architecture. For these reasons, the Dwyer Store is recommended as not eligible for listing in the NRHP due to a lack of historical significance.

6.30 HEBREW FREE SCHOOL, HE-MPC-7555

Location: 1229 Logan Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 21

Description: This one-story brick building with a raised basement and a flat parapet wall has a modern, low-pitched front gable roof that rises above the parapet wall on the front and rear elevations (Figure 82; Appendix B Map 29). The symmetrical, three-bay façade has a raised central bay with an entrance set under a rectangular roof projection. Above, there is a cross on the ridgeline. A blank concrete placard is set inside a round arch above the door. The fenestration includes three-grouped single-light fixed sash windows with rowlock sills and soldier course lintels, and a centered double-leaf door with a transom above. A concrete stoop is located on the façade. A concrete cornerstone is located on the south edge of the façade. Fenestration on the north elevation consists of four pairs of single-light fixed sash windows. Fenestration on the south elevation also consists of four pairs of single-light fixed sash windows.

FIGURE 82. HEBREW FREE SCHOOL (HE-MPC-7555), FACING NORTHWEST

History:
Hebrew Free School
The Hebrew Free School reflects a broader trend in North Minneapolis of the development of a network of social institutions by the large Jewish population to meet the needs of its members. The Hebrew Free School was established by Mikro Kodesh, the most conservative Orthodox synagogue in North Minneapolis, in response to its belief that the Talmud Torah and other Jewish educational institutions were too liberal in their teachings (Peterson 1997:12). Mikro Kodesh was originally founded as the Orthodox Anshei Russia (Men of Russia) in 1890 by Russian immigrant Jews. The name of the congregation was changed to Mikro Kodesh in 1895 (Peterson 1997:10). Mikro Kodesh was commonly considered the most Orthodox synagogue in North Minneapolis and held fast to tradition, whereas many other synagogues increasingly assimilated with each new generation.

The Hebrew Free School was built at 1229 Logan Avenue North in 1936 at an estimated cost of $10,000. The school was located several blocks from the Mikro Kodesh Synagogue, which at the time was located at 1000 Oliver Avenue North. The one-story 55 foot by 91 foot brick school was designed by Fransell & Bernstein (City of Minneapolis 1936:Building Permit #B245126). According to a 2002 survey by Mead & Hunt, city directory research indicated that in 1948 this property was known as the Hebrew Parochial School. In 1950, it became the Torah Academy, and by 1956 the school had closed and the building was home to United Blind of Minnesota, Inc. (Mead & Hunt 2002d; Minneapolis Directory Company 1956). The period of existence of the school also reflects the height of Jewish settlement in North Minneapolis and their migration out of Minneapolis in 1950s and 1960s. According to historical building permits, the raised roof was installed on the former Hebrew Free School building in 1981 (City of Minneapolis 1981:Building Permit #B499304).

Significance: The Hebrew Free School was built during the second generation of Jewish educational institution construction in North Minneapolis, which took place from the 1920s through the 1940s (Peterson 1997:1). During this period, an established Northside Jewish community created institutions that met the particular needs of the Jewish community while remaining mindful of ethnic distinctions and religious traditions (Peterson 1997:12). The school was established by Mikro Kodesh, the most conservative Orthodox synagogue in North Minneapolis, in response to its belief that the Talmud Torah and other Jewish educational institutions were too liberal in their teachings. The purpose of the school was to provide students with an education based on more traditional orthodox values and represents the congregation's attempt to preserve its orthodoxy.

However, research for this property conducted at the Minnesota Historical Society, the Hennepin County Library special collections, and the Berman Upper Midwest Jewish Archives at the University of Minnesota did not yield any information on what types of instruction and study took place at the school, nor the frequency with which they occurred. In addition, no research materials regarding the Mikro Kodesh congregation or the Hebrew Free School were available through the Adath Jeshurun congregation. In addition, these repositories did not yield information suggesting that the property was heavily used by Jewish residents of the North Side, nor that it was particularly influential to the North Side Jewish community in terms of the continuation of its social history or the ethnic heritage of the members of Mikro Kodesh. As such, based on what is known about the school, it does not appear to have significance under Criterion A, within the historical context *Jewish Settlement in North Minneapolis, 1890-1969*.

Integrity: The Hebrew Free School retains its integrity of location and setting. In terms of design, the school is somewhat compromised. While the building retains its original footprint and exterior walls, the design has been compromised due to replacement windows and doors that are of different design and operation than the originals, and most importantly by the addition of a raised roof in 1981. The raised roof creates a gable-front building and suggests a steeple. Therefore, the integrity of the Hebrew Free School in terms of design, materials, and workmanship is somewhat compromised. While the building has undergone some alterations over time, these alterations have somewhat changed its overall feeling, it still retains sufficient integrity to convey its historic associations as a school. Therefore, the building has fair integrity of feeling and association. Overall, the building retains sufficient integrity to convey its association with the Hebrew Free School and the Jewish Community in North Minneapolis.

Recommendation: In 2002, Mead & Hunt conducted a reconnaissance level survey of this property and recommended it as not eligible for the NRHP due to a loss of integrity. However, since this was a reconnaissance level survey, no research was done to determine that it was historically a Jewish school. Therefore, the property was reevaluated by the 106 Group in 2012 to determine the NRHP eligibility of the property for its association with the Jewish community in North Minneapolis within the context *Jewish Settlement in North Minneapolis, 1890-1969*. Despite its alterations, the building retains sufficient integrity to be recognized as a school. The Hebrew Free School was opened by Mikro Kodesh, the most conservative Orthodox congregation in North Minneapolis, in response to its belief that the

Talmud Torah and other Jewish educational institutions were too liberal in their teachings. As such, the school represents an attempt by Mikro Kodesh to provide students with an education based on more traditional orthodox values. However, based on what is known about the school it does not appear that the school was particularly influential, or that it played a significant role in the social history and ethnic heritage of the North Side Jewish community. As such, based on what is known about the school, it does not appear to have significance under Criterion A, within the historical context *Jewish Settlement in North Minneapolis, 1890-1969*. Therefore, the Hebrew Free School is recommended as not eligible for listing in the NRHP due to a lack of historical significance. The Mikro Kodesh Synagogue, built in 1926 and located at 1000 Oliver Avenue North, has been previously determined eligible for the NRHP.

6.31 SHAREI ZEDECK SYNAGOGUE, HE-MPC-8211

Location: 1119 Morgan Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 21

Description: This two-story rectangular-shaped polychromatic brown brick synagogue is located at 1119 Morgan Avenue North, in Minneapolis (Figures 83-85; Appendix B Map 29). The building has a base of brown brick with the rest of the structure comprised of a lighter brick that has horizontal bands of dark brick throughout all elevations. The roof is dual pitched with parapets at the corners. The center of the façade features two tall, round arched openings framed in stone. Each arch has a double-leaf steel door on the first floor. Above each door is a bas-relief panel with menorahs and above that are rounded-arch windows. A non-historic large concrete staircase leads to the front entrance and has wrought iron railings. The sides of the building are divided into four bays, with fenestration configurations of one-two-two-one. The fenestration on the second level features rounded arches, while the first floor does not. A brick chimney is located on the rear elevation.

Inside, the main auditorium seats 465 and the balcony seats 250. The building contains classrooms, offices, parlors, and recreational rooms. The building also makes use of structural glued laminated timber arches to support the roof while leaving the main auditorium free from obstructed views.

History: Sharei Zedeck, an offshoot of Kenesseth Israel, was founded by Lithuanian Jews in 1906 and was the last Orthodox synagogue founded on the North Side of Minneapolis. Originally known as Bes Ahron, by 1920 the congregation had been renamed Sharei Zedeck, which means "Doves of Peace." The congregation's original synagogue on Bryant Avenue North and 6th Avenue North was demolished in 1936, along with 375 other structures, for the construction of the Sumner Fields Housing Project. The housing project was part of the slum clearance project associated with the conversion of 6th Avenue into Olson Memorial Highway. An estimated 136 Jewish families and 400 families total were displaced by the Sumner Field Housing Project (Peterson 1997:11-12).

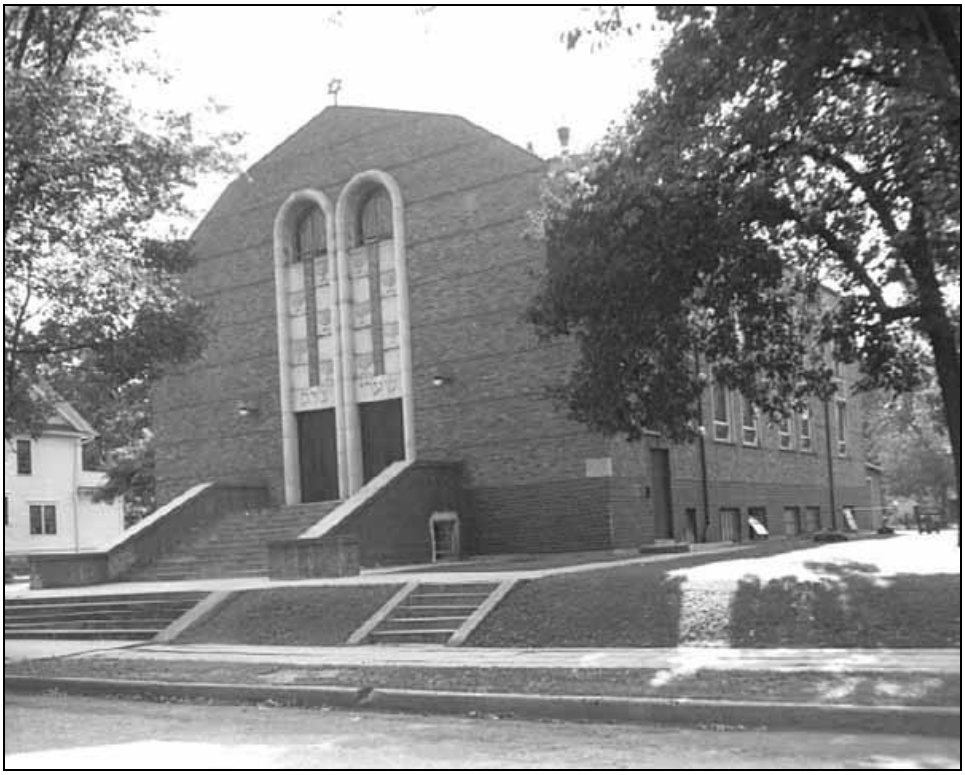


FIGURE 83. SHAREI ZEDECK SYNAGOGUE IN 1948 (HE-MPC-8211), FACING SOUTHWEST (MINNEAPOLIS STAR JOURNAL 1948)

FIGURE 84. SHAREI ZEDECK SYNAGOGUE (HE-MPC-8211), FACING SOUTHWEST

FIGURE 85. SHAREI ZEDECK SYNAGOGUE (HE-MPC-8211), FACING SOUTHEAST

The present building at 1119 Morgan Avenue North was constructed in 1936 as a replacement for the building that was torn down (Peterson 1997:11). The new building was the last of four synagogues built in the Near North Side of Minneapolis in the early part of the twentieth-century, and each synagogue is similar in design. All four were theatre-like brick boxes. Though the utilitarian design of Sharei Zedeck by architects Frenzel and Bernstein was most likely influenced by financial restraint during the Great Depression, the ability to build during such a time suggests the improving strength of the congregation, widely considered low-income only a generation before (Minneapolis Heritage Preservation Commission 1986). Likewise, the North Side's concentration of synagogues indicates the relative stability of the Jewish population, both in organization and in residence.

In 1969, reflecting the transition of the Near North Neighborhood from a Jewish to an African-American community, Sharei Zedeck sold the synagogue to St. John's Missionary Baptist Church and moved to St. Louis Park (Millet 2007; Minneapolis Heritage Preservation Commission 2011b). St. John's Missionary Baptist Church used the property until 2007, when the congregation listed the property for sale. According to Hennepin County Assessor data, the current owner of the property is L4OA LLC, with a Chanhassen, Minnesota address (Hennepin County Assessor's Office 2012).

Designed by architects Frenzel & Bernstein, the Sharei Zedeck Synagogue is a modest building that has both Romanesque and Moderne style design influences. The building's use of rounded arches and an imposing brick façade with a horizontal emphasis shown through the use of bands of darker colored brick are indicative of the Romanesque style. Conversely, the façade and plan of the building is symmetrical, and the façade of the building features bas-relief panels of Menorahs; symmetry and bas-relief carvings are typical of Art Moderne, which was popular in the US during the 1930s.

A 1936 article in the Minneapolis Journal indicates the new synagogue has a main auditorium that seats 465 and a balcony that seats 250. The article also says the building contains classrooms, offices, parlors, and recreational rooms (Minneapolis Journal 1936). In 1943, a one-story, frame addition used for storage purposes was added to the synagogue (City of Minneapolis 1943:Building Permit #276142). No other major changes to the building have been recorded.

Glue Laminated Rafters
According to Minneapolis Heritage Preservation Commission records, Sharei Zedeck was built using structural glued laminated timber arches, which were invented in the early 1930s, but did not come into widespread use until the 1950s. Structural glued laminated timber, also called "Glulam", is made by bonding several layers of timber together with durable, moisture-resistant adhesives. By laminating several pieces together, a single, large, structural member is created. Glulam has greater strength and stiffness than comparable dimensional lumber and, pound for pound, is stronger than steel. Structural glued laminated timber has many advantages including its ability to be manufactured in a variety of shapes, from straight horizontal beams and vertical columns, to graceful, curved arches. Glulam arches are popular for use in large open structures such because of their excellent structural performance, inherent fire resistance, and appearance (American Plywood Association 2010:7).

The first use of structural glued laminated timber arches is for a school gymnasium in Peshtigo, Wisconsin (Linville 2007). In 1934, a company called Unit Structures Inc, located in Peshtigo, built the school gymnasium with their pioneering product. Five years later, a Minnesota company, Rilco Laminated Products, was founded in St. Paul in 1939 as a subsidiary of Weyerhaueser Lumber Company to manufacture glue laminated timber. Another Minnesota company that specialized in Glulam was Super Structures, which was founded in 1943 in Albert Lea. Rilco and Super Structures became leaders in Glulam products (Granger and Kelly 2005:5.40). When Glulam was first introduced, it found popularity for use in utility buildings like airplane hangars, and farm buildings such as barn, where large, unobstructed interior spaces were required. When steel shortages during and after World War II limited the availability of steel for building construction, interest in Glulam increased. Instead of being limited to use in utility structures, Glulam found popularity for use in a wide range of structures, such as churches and gymnasiums, and arch supports for vehicular and pedestrian bridges as well (American Plywood Association 2010:7). Since the popularity of Glulam did not occur until the 1950s, the use of the product in the 1936 Sharei Zedeck Synagogue is a very early example of the use of this engineered material, especially for a non-industrial or agricultural use.

Significance: Sharei Zedeck Synagogue is significant at the local level under NRHP Criterion A, in the areas of social history and ethnic heritage within the historical context *Jewish Settlement in North Minneapolis, 1890-1969*. The synagogue was built as a result of the conversion of 6th Avenue North into a parkway now known as Olson Memorial Highway, and as such, was the last of four synagogues built in the Near North Side of Minneapolis in the early part of the twentieth-century. The synagogue played an important social role in

Jewish life during the height of Jewish settlement in North Minneapolis, from the early 1900s to the 1960s. With Jewish populations starting to move westward to St. Louis Park in the in the decades after World War II, the synagogue continued to play an important role in the North Minneapolis Jewish community serving the remaining population of Orthodox Jews who could not move to the suburbs, or who needed a synagogue within walking distance because of the admonition not to ride on Sabbath or Holy Days. However, reflecting the increased shift of Jewish institutions out of North Minneapolis in the late 1960s, Sharei Zedeck followed, leaving Minneapolis altogether by 1969. The recommended period of significance is 1936-1969. The period of significance begins with the construction of the synagogue and concludes in 1969, when the congregation left the building and moved to St. Louis Park.

Integrity: The Sharei Zedeck Synagogue has good integrity of setting, location, design, materials, and workmanship as the building has changed little since its date of construction. Aside from the 1943 addition, which dates from the period of significance, the only notable change to the building is that main staircase on the façade has been replaced. The current staircase appears to be about the same width as the original stairs; however the current stairs have simple metal railings on their sides, whereas the original staircase had brick knee-walls on either side of the stairs that better integrated the stairs with the overall design of the building. Without the knee-walls, the current stairs are less integrated and slightly less-compatible with the building since there is not a seamless connection with the building. Despite this change, the building still has sufficient integrity to convey its historic design. The building has good integrity of association and feeling, as it still retains its bas-relief panels above the front entrance which provide evidence of its Jewish heritage. As such, the building has sufficient integrity to convey its historical significance.

Recommendation: Sharei Zedeck Synagogue was designated as a local landmark by the City of Minneapolis in 1998, for its significance in the areas of social history and ethnic heritage. From a NRHP perspective, within the historical context *Jewish Settlement in North Minneapolis, 1890-1969* Sharei Zedeck Synagogue was the last of four synagogues built in North Minneapolis in the first half of the twentieth century and played an important role in the social history of the community. Within the area of ethnic heritage Sharei Zedeck was a place where Lithuanian Jews came to continue their traditions, breaking away from Kenesseth Israel in 1906. The property retains sufficient integrity to convey its historical significance. Therefore, the property is recommended as eligible for listing in the NRHP at the local level under Criterion A, in the areas of social history and ethnic heritage, within the historical context *Jewish Settlement in North Minneapolis, 1890-1969* for the role it played in the social history and development of the Jewish population in North Minneapolis during the early and mid-twentieth century, including the continuation of the ethnic heritage of Lithuanian Jews in North Minneapolis. The recommended period of significance is 1936-1969, beginning with the construction of the synagogue in 1936 and concluding when the congregation left the building and moved to St. Louis Park in 1969.

6.32 LABOR LYCEUM, HE-MPC-7553

Location: 1800 Olson Memorial Highway, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 21

Description: This simple, one-story, frame meeting hall with a raised basement, has a concrete foundation, is clad with stucco, has a false-front façade faced with a multi-color brown brick veneer, and an asphalt-shingle gable roof (Figure 86-87; Appendix B Map 29). There is an interior brick-faced chimney on the roof slope near the west elevation and metal chimney on the ridgeline. The symmetrical, three-bay façade is faced with multi-colored brown brick with regular coursing. The simple Period Revival façade is set between engaged pilasters, and has a central entrance with windows on the outer bays. A single-leaf modern steel entry door with a wide sidelight on its east side is found in the center of the façade, accessed by a double staircase with four stairs on the east and west sides that lead to the front door. A flat-roof, copper canopy with small gable pediment in the center is suspended over the front entry with metal cables. In the two outside bays paired one-over-one, double-hung, metal windows are found in the raised basement level. On the first floor of each outer bay there is a ribbon of three, double-hung, metal windows. Two rows of rowlock brick, separated by several rows of regular coursing brick, are found in the outer two bays, in the top third of the façade. The façade is surmounted by a flat parapet on the outer bays and a small gable pediment over the central bay with a metal decorative torch inlaid in the pediment. The secondary elevations are faced with stucco. Two secondary entries, one with a wood stair, and one with a brick ramp, are found on the east elevation. On the west elevation, at the north end of the building, there is a modern, one-story addition that is clad with vinyl siding and which has a gabled roof covered with asphalt shingles. A smaller, enclosed entryway is located on the west elevation of the addition.

FIGURE 86. 1800 OLSON MEMORIAL HIGHWAY, HE-MPC-7553, FACING NORTHEAST

FIGURE 87. 1800 OLSON MEMORIAL HIGHWAY, HE-MPC-7553, FACING NORTH

History: In Minneapolis, what is now Floyd B. Olson Memorial Highway (also known as TH 55), generally follows the alignment of what was originally 6th Avenue North. Olson Memorial Highway extends west from Lyndale, past Theodore Wirth Parkway, to Hoag Avenue in Golden Valley, thence westward across the state. Officially opened in 1940, the highway was part of 70 statewide highways constitutionally established by the Minnesota Legislature as part of the Babcock Amendment. At the advent of the highway system in the 1920s and 1930s automobile tourism was in high popularity. The economic hardships of the Great Depression, paired with the affordability of automobiles, sparked a new trend of automobile tourism, vacationing in cars while on the road in scenic places- a more flexible form of train tourism. This trend created a demand for a more established highway and park system (Granger et al. 1998). With more mobility and better roads people began to move from the city to the suburbs (Hennepin County Library 2012).

Olson Memorial Highway, also officially designated as TH 55, serves as a main thoroughfare from downtown Minneapolis to western Minnesota. The portion of TH 55 from Lyndale Avenue North and 6th Avenue North near downtown Minneapolis, to Glenwood, Minnesota was officially renamed the Floyd B. Olson Memorial Highway in 1937 by the Minnesota Legislature (Session Laws, Chapter 458-H.F No 1751). The highway was named in commemoration of Floyd B. Olson, the widely popular 22nd governor of Minnesota.

As a consequence of the construction of TH 55, many of the existing buildings along 6th Avenue North were demolished, targeted for redevelopment, or were moved, as is the case with the building now at 1800 Olson Memorial Highway. In 1939, a permit was issued for the construction of a foundation at 1800 Floyd B. Olson Memorial Drive to support a one-story club building to be moved onto the site from 1600 Floyd B. Olson Memorial Drive.

However, an historical aerial photograph from 1930 shows that the building that was moved to 1800 Floyd B. Olson Memorial Drive appears to have been a building located on the north side of the T-intersection of 6th Avenue North (now Olson Memorial Highway) and Irving Avenue North. The address of this building was approximately 1426/1500 Olson Memorial Highway. This building is similar in shape and size to the building now at 1800 Olson Memorial Highway (University of Minnesota 2012a). The historical aerial photograph clearly shows a long rectangular building with a break in the roof about 1/3 of the roofline from the parapet. Shadows, a result of the sun and the angle the photo was taken at, are also present where the parapet roof and gable pediment over the front door would be. Additionally, the Minneapolis City Directory from 1930 indicates the Labor Lyceum was located at 1426 6th Avenue North. This corresponds with the location of the building in the aerial photograph. Despite the building permit indicating that the building was originally at 1600 Olson Memorial Highway, this discrepancy is likely accounted for by the fact the regular street grid that comprises most of North Minneapolis, and defines the block number, is disrupted by the irregular plat in this area which has curvilinear streets that break from the traditional grid pattern. Moreover, the city directory and the aerials confirm that the building now at 1800 Olson Memorial Highway was indeed the building that aerials indicate was originally at 1426 Floyd B. Olson Memorial Highway (nee 6th Avenue North). The discrepancy in the address on the building permit is most likely a clerical error.

Original building permits for the structure at 1426 Olson Memorial Highway cannot be found, however two sources, Rhoda Lewin's book *Jewish Community of North Minneapolis* and *They Chose Minnesota* by Holmquist, state that the Labor Lyceum building was built in 1915 by the Workmen's Circle as a social center (Lewin 2001:51; Holmquist 1981:499). City directories from 1930 and 1937 both list the occupant of the building at 1426 Olson Memorial Highway as the Labor Lyceum Hall. The building was moved to its present location in 1939. The street keys in the city directories from 1942 and 1944 do not indicate a building at 1800 Olson Memorial Highway. The Labor Lyceum is also not listed in these directories. However, in 1946, the Labor Lyceum College (the terms Labor Lyceum and Labor Lyceum College are used interchangeably in city directories) is listed at 1800 Olson Memorial Highway. The Labor Lyceum College is again listed in the 1948 city directory; the 1948 city directory also lists the Brynwood Post No. 6991 VFW at 1800 Olson Memorial Highway, suggesting the two organizations shared the use of the building. In 1952, Highlander Sales Company is listed as the occupant of the building; an historic photo from 1952 also shows the Highlander Sales Company sign affixed to the building, signaling that the Labor Lyceum College no longer occupied the building.

As home to the Labor Lyceum, both before and after its move, this building played a role in Jewish settlement in Minneapolis. Labor Lyceums are found nationwide and were typically the center of immigrant Jewish labor movements in the early twentieth century (University of Pittsburg 2012). In Minneapolis, the building was home to the Workmen's Circle. Lewin writes that the Workmen's Circle was part of the anti-Zionist Communists and Socialists labor movement within Minneapolis' Jewish community. Additionally, the Workmen's Circle and the Labor Lyceum was a place to maintain Jewish culture without religion. The Workmen's Circle provided medical and insurance benefits to members, organized a Yiddish language school and library, staged Yiddish plays in the Finnish Hall on Glenwood Avenue,

and sponsored visiting Yiddish lecturers. In 1916, the group participated in the political campaign that elected the only Socialist mayor in Minneapolis history, Thomas Van Lear. By the end of the 1940s the group was no longer active (Lewin 2001:51).

In 1988, researchers at the Minnesota Historical Society issued a report titled *A Report on the 20th Century Radicalism in Minnesota Project* that documented radicalism and movements in Minnesota up to 1960. The Jewish community in North Minneapolis played an important role in this history. The report states:

> "Jewish involvement in Minnesota labor and radical activity and culture in Minneapolis, St. Paul, and Duluth came naturally to many immigrants already familiar in Eastern Europe with the socialist Jewish Labor Alliance and Yiddish Culture. They built a "vibrant network of cultural, fraternal, and educational institutions and successfully attracted a number of second-generation followers." From 1915-1940s, the North Side Labor Lyceum was the center of their Minneapolis activities. They were active…in the early Farmer-Labor movement. With the rest of the Jewish Community and the progressive labor movement they challenged anti-Semitism and job discrimination and rallied to the struggle against Nazism in World War II (Minnesota Historical Society 1988:143)."

The Near North Side of Minneapolis was home to a large concentration of Jewish residents, primarily because North Minneapolis neighborhoods were more welcoming to Jews than other areas of the city. North Side Jews were mostly of Eastern European stock, Russians, Poles, and Lithuanians, stemming from migrations following the 1882 assassination of Alexander II, and fleeing succeeding Czars, the Russian Orthodox Church, and anti-Semitic laws and pogroms. This migration lasted until about 1903. Another migration from the same East European areas occurred immediately after the Russian Revolution and World War I (Minneapolis Heritage Preservation Commission 1986). Corresponding with these immigration events, the Jewish population in Minneapolis grew to 8,000 by 1910, of which 4,500 resided on the North Side (Berman 1981:492-493; Schmid 1937:147).

From their initial arrival though the mid-twentieth century, Minneapolis' Jews were subject to considerable discrimination. A 1946 article in *Common Ground* by Carey McWilliams gave Minneapolis the distinction as, "the capital of anti-Semitism in the United States." Minneapolis' Jewish population never numbered more than five percent of the population; however they did received a disproportionate share of ostracism. In 1945, Mayor Hubert H. Humphrey's Committee on Human Relations concluded that discrimination was indeed a problem in Minneapolis. By 1947, the Minneapolis City Council passed a fair employment practices ordinance that banned discrimination in the city and established a commission to investigate allegations of violations. These formal actions did not end discrimination in Minneapolis, but did improve tolerance within the city (City of Minneapolis CPED 2011:16).

Throughout the late nineteenth and the first half of the twentieth century, Jews, especially recent immigrants, found it difficult to find employment and housing in Minneapolis. During this period when anti-Semitism ran high in Minneapolis, Jews were forced into

enclaves where they could band together in support of one another. With the backing of these tight-knit family and social units, Jewish entrepreneurship served as a highly effective means of propelling Jewish families from working class to middle class citizens. Reflecting the success of this social phenomenon, by the 1930s over 20,000 of Minneapolis' Jews had attained middle-class economic status, typically through self-employment.

Social ostracism also caused the Jewish population in Minneapolis to establish their own network of social services and institutions to meet the needs of their growing community. While synagogues provided some services, a number of separate institutions were established to meet the needs of the Jewish community. Among the first institutions were the Talmud Torah (1894) and burial societies who established cemeteries. As the Jewish population in Minneapolis continued to grow, increasing to 22,000 by 1930, new institutions were established, several of which sought to meet the needs of newly arriving immigrants (Peterson 1997; Holmquist 1981). The Talmud Torah Social Service Department (1917), which later became the Emmanuel Cohen Center (1939), Hebrew Sheltering Home (1919), Jewish Sheltering Home for Children (1919), and the Hebrew Free School (1936). The Labor Lyceum was another such institution. The establishment of these social institutions began a pattern of providing services to the Jewish community that would continue into the 1960s, as a sustained population of Jewish residents in North Minneapolis and ongoing ostracism necessitated the need for such institutions.

By 1952, the Labor Lyceum had left the building at 1800 Olson Memorial Highway. A historical photograph from 1952 identifies the building as the W. H. Schaper Manufacturing Company/Highlander Sales Company (Minnesota Historical Society 1952). In the early 1980s, the property was home of the Centro Cultural Chicano (City of Minneapolis 1983:Building Permit #B522102). In 1988, the property was converted into the Messiah Willard Child Care Center. An addition was added to the north side of the building, as well as handicap accessible ramps, giving the building at L-shaped footprint (City of Minneapolis 1988:Building Permit #B562022). From 1991 to present day, the property has been owned by La Creche Daycare Center (City of Minneapolis 1991:Building Permit #B578892).

Significance: As home to the Jewish Labor Lyceum, both before and after its move, this building played a significant role in Jewish settlement in Minneapolis, specifically for its association with the Workmen's Circle, which was active in the Jewish labor movement and radicalism in the early twentieth century. In the first half of the twentieth century, Minneapolis held the distinction as "the capital of anti-Semitism in the United States." Correspondingly, the Jewish community in Minneapolis experienced considerable social ostracism. During this period when anti-Semitism ran high in Minneapolis, Jews were forced into enclaves where they could band together in support of one another, with most new immigrants settling in North Minneapolis where neighborhoods were more welcoming. Throughout the late nineteenth and the first half of the twentieth century, such discrimination also had a major impact on employment opportunities. Many Jews, especially recent immigrants, found it difficult to find employment in Minneapolis. Since anti-Semitism prevented entry into numerous occupations, this resulted in a pattern of many Jewish immigrants seeking employment in business owned by other Jews, or self employment. It drove many Jewish immigrants to form businesses of their own and employ their children as

well as other younger members of the Jewish Community. With the backing of these tight-knit family and social units, Jewish entrepreneurship served as a highly effective means of propelling Jewish families from working class to middle class citizens. Reflecting the success of this social phenomenon, by the 1930s over 20,000 of Minneapolis' Jews had attained middle-class economic status, typically through self-employment. For those who did not have the means for self-employment, organization provided another venue for opportunity.

Labor Lyceums were found nationwide and were the center of immigrant Jewish labor movements around the country in the early twentieth century. The establishment of the Labor Lyceum in Minneapolis, a well-known anti-Semitic city with a large Eastern European Jewish immigrant population, was only natural. From 1915 until the end of the 1940s, the North Side Labor Lyceum was the center of their Minneapolis Jewish labor activities. It was active in the early Farmer-Labor movement and worked with the broader Jewish community, as well as the progressive labor movement, to challenge anti-Semitism and job discrimination. Reflecting these efforts and increased national recognition of the anti-Semitism in Minneapolis, in 1945, Mayor Hubert H. Humphrey's Committee on Human Relations concluded that discrimination was indeed a problem in Minneapolis. By 1947, the Minneapolis City Council passed a fair employment practices ordinance that banned discrimination in the city and established a commission to investigate allegations of violations. These formal actions did not end discrimination in Minneapolis, but did improve tolerance within the city (City of Minneapolis CPED 2011:16).

In addition to the political activism of the Workmen's Circle, the Minneapolis Labor Lyceum provided and supported many activities that fostered a sense of community and pride in Jewish heritage for its members. Activities included organizing a Yiddish language school and sponsoring visiting Yiddish lecturers. These activities helped ensure the continuation of the Yiddish language and Jewish traditions, and provided a venue where members of the Jewish community could learn more about their culture.

As a result of the associations of this property with the Workmen's Circle and Jewish political organizing, this property has local significance under NRHP Criterion A, in the areas of social history and politics/government, within the context *Jewish Settlement in North Minneapolis, 1890-1969*. The property is significant as the home of Jewish radicalism and labor movements and for its association with activities that took place in the Labor Lyceum to organize, challenge anti-Semitism, and provide increased employment opportunities for Jewish immigrants in Minneapolis. It is also significant for programs it offered to perpetuate Jewish culture and traditions, including the continuation of Yiddish as a spoken language. The period of significance is 1915 to circa 1948. This period begins when the building was constructed, includes its move in 1939, and concludes with the last known date the Labor Lyceum occupied the building.

Since the property was moved during its period of significance, it needs to meet Criteria Consideration B for moved properties. The Labor Lyceum is the only surviving property, and therefore the most importantly associated property that is associated with the Workman's Circle and their role in Minneapolis' Jewish labor movement. Additionally, the

building was only moved three blocks west and therefore still retains a setting and general environment that is comparable to the historic location of the building.

Integrity: The building at 1800 Olson Memorial Drive was moved to its current site in 1939 from its original site approximately three blocks to the east, therefore resulting in poor integrity of original location. However, the building was moved during its period of significance, so it still retains its integrity of location for the portion of the period of significance that occurred after the move. Moreover, when the building was moved in 1939, it only moved three blocks west of its original location, and remained near the center of the Jewish community in North Minneapolis, so it retains sufficient integrity of setting. In terms of design, materials, and workmanship, the current foundation dates from the period of significance. The building does have some replacement windows and there is an addition that is setback towards the rear of the building on the west elevation. However, the replacement windows do not significantly detract from the overall feeling of the building and the addition is set back far back from the façade and is secondary in scale to the historic portion of the building. Therefore, because the property is significant under Criterion A, and not Criterion C where a higher level of integrity of design, materials, and workmanship are more critical to convey significance, the building has sufficient integrity of design, materials, and workmanship to convey its significance. The building also retains sufficient integrity of feeling and association to convey its historical significance.

Recommendation: The Labor Lyceum is recommended as eligible for the NRHP at the local level under Criterion A, in the areas of social history and politics/government, within the historical context *Jewish Settlement in North Minneapolis, 1890-1969*, as the center of Jewish labor and radical and for its association with activities that took place in within the building to organize, challenge anti-Semitism, and provide increased employment opportunities for Jewish immigrants in Minneapolis. The property is also significant for the programs it offered that perpetuated Jewish culture and traditions, including the continuation of Yiddish as a spoken language. The period of significance is 1915 to circa 1948, corresponding with the known period the Labor Lyceum occupied the building. As a moved property, the building must satisfy NRHP Criteria Consideration B: Moved Properties. The building satisfies this requirement as it was moved during its period of significance and no other extant property conveys the historical significance of the Labor Lyceum; the building at 1800 Olson Memorial Highway is the property best associated with this history. Additionally, the building was moved only three blocks west and thus still has the same setting and general environment that is compatible with the building's original location and the property's historical significance.

6.33 WILLARD PARK ADDITION, HE-MPC-12100

Location: 1600-1800 Blocks of Oliver Avenue North and Penn Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 16

Description: The Willard Park Addition to Minneapolis was platted in 1920. The plat consists of two blocks of different sizes, oriented in a north-south alignment, and bounded by Golden Valley Road (19th Avenue North) to the north, Oliver Avenue North to the east,

16th Avenue North to the south, and Penn Avenue North to the west. Block 1 is comprised of 40 lots with a 16 foot wide alley between. The 20 lots on the east half of the block are all platted to be approximately 41 feet wide by 123 feet deep. The 20 lots on the west half of the block are approximately 40.5 feet wide and 123 feet deep. Block 2 has 15 lots, with eight on the east side of the alley and seven slightly larger lots on the west side. The lots on the east side of Block 2 are similar in size to the lots of Block 1, being approximately 42 feet wide and 123 feet deep. The lots on the west half of the block are wider, being approximately 48 feet wide and 123 feet deep. The plat map indicates the plan for six concrete and iron monuments at nearly every corner intersection within the Addition, with the exception of the northeast and southeast corners of the Penn Avenue North and 17th Avenue North intersection (City of Minneapolis 1920).

The addition is primarily residential with buildings set back from lot lines a uniform distance and sidewalks run along every street. Front yards are typically flat and covered with sod, with many sloping downward to the street at their front edge. Many yards also include trees, of mostly deciduous species. A 16 foot wide alley runs north and south down the middle of both blocks and garages line the alley. The area around the addition is primarily residential, with a small commercial node found on Golden Valley Road that includes the two northern most lots of Block 2 of the Willard Park Addition that face Penn Avenue.

Architecturally, the addition consists primarily of two-story, single-family Period Revival style houses, some of which are considerably larger and more architecturally prominent than other houses on the surrounding blocks (Figures 88-89; Appendix B Map 28). The majority of the 37 houses in the addition were built in the 1920s with a few scattered residences built in the 1940s, including several concentrated at the north end of Block 1. The houses are primarily clad in stucco and/or brick, with a few that are clad with non-historic vinyl or aluminum siding, and/or which have replacement windows. At the north end of the addition, on the southeast corner of Penn Avenue North and Golden Valley Road there are two, one-story commercial buildings (Table 13).

FIGURE 88. WILLARD PARK ADDITION (HE-MPC-12100), FACING SOUTHEAST

FIGURE 89. WILLARD PARK ADDITION (HE-MPC-12100), FACING NORTHEAST

TABLE 13. PROPERTIES LOCATED IN THE WILLARD PARK ADDITION

Inventory No.	Address	Date	Property Type
HE-MPC-10873	1601 Oliver Ave. N.	1922	Residential
HE-MPC-10875	1609 Oliver Ave. N.	1920	Residential

TABLE 13. PROPERTIES LOCATED IN THE WILLARD PARK ADDITION

Inventory No.	Address	Date	Property Type
HE-MPC-10878	1615 Oliver Ave. N.	1924	Residential
HE-MPC-10880	1619 Oliver Ave. N.	1922	Residential
HE-MPC-10885	1625 Oliver Ave. N.	1940	Residential
HE-MPC-10887	1631 Oliver Ave. N.	1927	Residential
HE-MPC-10889	1705 Oliver Ave. N.	1921	Residential
HE-MPC-10892	1715 Oliver Ave. N.	1922	Residential
HE-MPC-10894	1719 Oliver Ave. N.	1926	Residential
HE-MPC-10895	1725 Oliver Ave. N.	1928	Residential
HE-MPC-7504	1731 Oliver Ave. N.	1924	Residential
HE-MPC-10898	1735 Oliver Ave. N.	1924	Residential
HE-MPC-10900	1801 Oliver Ave. N.	1948	Residential
HE-MPC-10902	1807 Oliver Ave. N.	1941	Residential
HE-MPC-10904	1811 Oliver Ave. N.	1941	Residential
HE-MPC-10906	1817 Oliver Ave. N.	1928	Residential
HE-MPC-10908	1821 Oliver Ave. N.	1942	Residential
HE-MPC-10911	1827 Oliver Ave. N.	1941	Residential
HE-MPC-10912	1831 Oliver Ave. N.	1931	Residential
HE-MPC-10913	1839 Oliver Ave. N.	1900	Residential
HE-MPC-11005	1606 Penn Ave. N.	1916	Residential
HE-MPC-11006	1610 Penn Ave. N.	1921	Residential
HE-MPC-11008	1614 Penn Ave. N.	1921	Residential
HE-MPC-11010	1620 Penn Ave. N.	1921	Residential
HE-MPC-11012	1626 Penn Ave. N.	1941	Residential
HE-MPC-7583	1700 Penn Ave. N.	1925	Residential
HE-MPC-11021	1712 Penn Ave. N.	1925	Residential
HE-MPC-7584	1718 Penn Ave. N.	1921	Residential
HE-MPC-11024	1722 Penn Ave. N.	1923	Residential
HE-MPC-11026	1730 Penn Ave. N.	1925	Residential
HE-MPC-11027	1736 Penn Ave. N.	1926	Residential
HE-MPC-11028	1800 Penn Ave. N.	1926	Residential
HE-MPC-11030	1806 Penn Ave. N.	1927	Residential
HE-MPC-11031	1812 Penn Ave. N.	1947	Residential
HE-MPC-11032	1820 Penn Ave. N.	1947	Residential
HE-MPC-11033	1826 Penn Ave. N.	1930	Residential
HE-MPC-11034	1830 Penn Ave. N.	1930	Residential
HE-MPC-11035	1834 Penn Ave. N.	1927	Commercial
HE-MPC-11036	1840 Penn Ave. N.	1964	Commercial

History: The area where the Willard Park Addition is located was annexed by the City of Minneapolis in 1883 as part of a major expansion of the City's boundaries. However, the Willard Park Addition was not platted until 1920. George and Anna Bumiller, et al., the developers of the plat, donated the public portions of the plat (public right-of-way such as

streets and alleys) to the City on October 21, 1920. The City Surveyor then confirmed the land and the plat and the Addition, including the lots, streets and alleys, was officially accepted by the City of Minneapolis on November 26, 1920 (City of Minneapolis 1920). Less than a decade earlier this area was largely undeveloped. Sanborn maps from 1912 indicate that only one house existed on the land that would become the Willard Park Addition; a two-story dwelling with a garage located on 19th Avenue, situated on what is the present day alley between Lots 1 and 40. On the blocks surrounding what would become Willard Park, houses were scattered across a number of different additions. The 1912 Sanborn map also shows that 18th Avenue North originally crossed through what became Block 1, east to west, where Lots 11, 12, 29, and 30 are today. When Willard Park Addition was annexed by Minneapolis, 18th Avenue North was removed and terminated at Oliver Avenue (Sanborn Map Company 1912).

In general, the Willard Park Addition was developed from south to north. Houses on Block 2 and the southern half of Block 1 were built predominantly in the 1920s, while houses on the northern half of Block 1 mostly date from the 1940s (Hennepin County Assessor 2012). An aerial photo from 1938 shows the northern half of Block 1 as markedly undeveloped (with the exception of the two commercial lots at the north end of Penn Avenue) as compared to the southern half of Block 1 and all of Block 2 (University of Minnesota 2012a). By 1953, aerials show that development of Willard Park was essentially complete (University of Minnesota 2012a).

Sanborn maps show that Willard Park did not develop with strict adherence to the lot lines identified on its original plat. The size of the lots platted in Willard Park were conducive to one house per lot; however, Sanborn maps indicate that some houses were built in the middle of two lots or across one and a half lots. Sanborn maps and aerial photographs also indicate that two lots, one at the corner of Penn Avenue and 16th Avenue and another at the corner of 17th Avenue North and Oliver Avenue North, were never built upon. The lack of strict adherence to the original plat of Willard Park is also evidenced by the presence of commercial structures. The northern two lots on Penn Avenue North at the corner of 19th Street (Golden Valley Road) in Block 1, Lots 39 and 40, appear to have been historically commercial developments instead of residential. There were no restrictions against such commercial development in the original plat of Willard Park, so their presence is reflective of a lack of zoning restrictions. The commercial building at 1834 Penn Avenue North was constructed in 1927 and is listed as a dry cleaner on the 1951 Sanborn Map (Sanborn Map Company 1951). The current building at 1840 Penn Avenue North was constructed in 1964 and replaced an automobile filling station built in the 1920s and which occupied the site as late as 1951 (Sanborn Map Company 1951).

Architecturally, Willard Park is comprised mostly of Period Revival style houses, reflective of its period of development. Houses include examples of revival styles that were popular through the first few decades of the twentieth century, including Tudor Revival, Colonial Revival, Dutch Colonial Revival, and Spanish Eclectic, as well as other popular types of the day, including Foursquares and Craftsman style bungalows. Some of the houses in Willard Park, though not all, are much larger in size and more architecturally prominent than houses found on the surrounding blocks. The surrounding blocks typically feature smaller-scale

dwellings. There are a few exceptions, especially on the west side of the 1600 block of Penn Avenue North, where there are houses that match the scale and architecture of the larger houses across the street in Willard Park, creating a prominent streetscape along Penn Avenue. These houses however, were not built congruent with Willard Park and are actually older, as their presence is indicated on 1912 Sanborn maps (Sanborn Map Company 1912). Today, Willard Park is similar to the form shown on the 1951 Sanborn, with one exception - the house at 1816 Penn Avenue North was recently demolished. Significant alterations to the materials or design of the houses in Willard Park, however, have not occurred, and as such, the houses still are good representations of the time period in which they were built.

Many houses in Willard Park were built across multiple lots rather than being confined to a single lot, and some houses are much larger and more architecturally prominent than others; is accounted for by the prime location of the Willard Park Addition. While there are no design covenants associated with the plat specifying minimum house size or cost of construction, Willard Park likely developed as a more prominent subdivision due to its geographically central location among many amenities and services. Streetcar lines ran just a few blocks north and south of Willard Park, thus providing service to both ends of the addition, a public school was located a block west, and a large city park is just two blocks east. Additionally, there was a small neighborhood commercial node along the northern edge of the Addition on 19th Avenue North, as well as major commercial district a few blocks north at the intersection of West Broadway Avenue and Penn Avenue North. As a result, major amenities were within a short walk, which was an important consideration during a period in which walking and streetcars were the primary means of transportation. The convenience of being close to, but not directly adjacent to, such amenities is a likely factor in making Willard Park an attractive location for more affluent residents. The division of lots into one-and-a-half or two lot parcels, and subsequent building of larger housing on these lots, is a reflection of Willard Park's location and the desirability of the area.

The occupations of the residents of Willard Park correspond with the prominence of the larger houses found in the Addition. In 1930, many homeowners are listed as having prominent occupations, including many professionals employed in white collar positions. The house at 1725 Oliver Avenue North was owned by John A. Hokanson, the Vice-President of Clover Leaf Creamery Company. Andrew T. Rydell, who owned the house at 1731 Oliver Avenue North, was the president of A. T. Rydell, Inc. which was a millwork company. The house at 1721 Penn Avenue North was owned by Louis Truedson, an engineer with the Chicago, St. Paul, Minneapolis & Omaha Railway. Residents such as these, who had the financial means to be at least somewhat selective about where they lived and who could afford to build a more distinguished house, would have been attracted to Willard Park due to its location and proximity to amenities (Minneapolis Directory Company 1930).

The development of Willard Park mirrors the developmental history of North Minneapolis. In Minneapolis, as in other cities nationwide, the city grew rapidly as it industrialized. With the growth of sawmilling and later the flour milling industry, the late 1800s was a period of tremendous growth for Minneapolis. During this time, the city's population more than tripled from 46,887 in 1880 to 164,738 in 1890 (Peterson and Zellie 1998:34). City boundaries expanded to the modern edges of North Minneapolis. Correspondingly, the

period from 1880 to 1920 saw the construction of many single-family homes throughout North Minneapolis. The proactive annexing of land adjacent to and surrounding the city boundaries made it easy to attract new housing construction in these areas of undeveloped land (Peterson and Zellie 1998:34). As a result, much of the most significant building stock in North Minneapolis dates to this forty year period. When Willard Park was annexed by the City of Minneapolis in 1920, it was near the end of the Near North Side's proactive period of growth, and as such, much of the land surrounding Willard Park was already being developed. By World War II, most of North Minneapolis had been developed, leaving only the land north of 49th Avenue North and the Humboldt Railroad Yards left for post-1945 development.

Few neighborhoods were built up all at once or exhibit one homogenous building style. Neighborhoods platted in the 1880s may have attracted early Queen Anne or Victorian-style houses, but were later filled in with Classic boxes or bungalows. This resulted in neighborhoods that offer a pleasing mixture of styles that blend together (Peterson and Zellie 1998:12). A similar mix of housing styles is found in Willard Park, as the majority of homes were built in the late 1920s, and several houses were built later, in the 1940s to fill out remaining vacant lots.

Significance: From a community planning and development perspective, the Willard Park Addition is a good example of a typical addition to the North Minneapolis that was developed in the first decades of the twentieth century; a time when new housing construction was flourishing to meet the needs of a rapidly growing population. Willard Park was platted as two blocks, with Block 1 being larger than Block 2 and larger than the surrounding blocks, thus slightly disrupting the grid pattern that characterizes large portions of North Minneapolis, as well as much of the city. While this slight departure from the typical grid pattern that is slightly unusual in North Minneapolis, this in and of itself does not warrant significance. Additionally, the lots in Willard Park are narrow and deep, which is typical of urban lots and does not distinguish Willard Park from surrounding areas. Finally, Willard Park has several houses that were built on one-and-a-half and double lots instead of one house per lot. This development is not an indication of a distinctive development pattern, but rather, is merely a reflection of the desirability of this area and its development by persons who had means to acquire more than one lot and to build a larger house. As such, the Willard Park Addition does not have significance under NRHP Criterion A, in the area of areas of community planning and development.

Architecturally, despite the potential attraction of the Willard Park Addition to more affluent residents due to its central location, as a whole, the addition does not have a clear distinction of architectural styles, architectural prominence, and architectural cohesion, and therefore makes it difficult to discern Willard Park from surrounding areas. While the addition includes a number of houses that are larger and more architecturally prominent than houses found elsewhere in the surrounding area, there are other areas of Minneapolis that contain much better concentrations of more distinctive examples of Period Revival houses that more fully embody this design movement. Therefore, the Willard Park Addition does not appear to have significance under NRHP Criterion C in the area of architecture.

Integrity: The Willard Park Addition retains its integrity of location and setting. The addition has lost two buildings from its historic development period, a house located at 1816 Penn Avenue North, which was recently demolished and a commercial building at 1840 Penn Avenue North, which was replaced by the current commercial building on this site in 1964. In terms of design, materials and workmanship, to a large extant the houses in Willard Park have been relatively unchanged. There are no major alterations to houses found throughout the addition that would deter from the architectural character of the houses as a collection. However, a few have been clad with non-historic vinyl or aluminum siding and replacement windows. Two lots have historically been commercial developments, rather than residential, and their development as such is representative of the lack of zoning restrictions in the original plat. Therefore, the building stock within the Willard Park Addition ranges from fair to good in terms of integrity of design, setting, feeling, materials, association, and feeling. As a whole, the addition generally has good overall integrity of its actual development.

Recommendation: The Willard Park Addition is recommended as not eligible for the NRHP due to a lack of historical significance. Under Criterion A, in the area of community planning and development, it does not embody significance or distinctive land use patterns, subdivision design, or planning principals that would meet NRHP criteria. Additionally, the Willard Park Addition does not appear to have any significance under Criterion C, in the area of architecture. While the addition contains a good concentration of early twentieth century Period Revival style houses that are larger and more prominent than houses found in the surrounding area, there are other better collections of more distinctive Period Revival style domestic architecture in Minneapolis that more fully embody this movement in architecture. As a result, the Willard Park Addition does not possess enough character-defining features to distinguish from other better collections of Period Revival domestic architecture in the city; therefore it does not appear to meet NRHP Criterion C.

6.34 THE FLOYD B. OLSON MEMORIAL STATUE, HE-MPC-9013

Location: Penn Avenue North at Olson Memorial Highway, Minneapolis, Hennepin, Minnesota, T29 R24 Section 8

Description: The Floyd B. Olson Memorial Statue is located at the southeastern corner of TH 55 (Olson Memorial Highway) and Penn Avenue North within the City of Minneapolis, near the western city limits (Figures 90-93; Appendix B Map 30). Olson Memorial Highway was historically known as Sixth Avenue North. The site is located within the continuous, wide, grassy boulevard that lines the southern side of TH 55, a busy, divided six-lane street that extends west from Downtown Minneapolis to the western city limits. A poured concrete alley runs along the southern edge of the site. The alley becomes South Frontage Road near the southeastern corner of the site. The southeastern corner of the site is the intersection of South Frontage Road and Oliver Avenue North. TH 55's poured concrete sidewalk runs along the northern edge of the site. A secondary sidewalk leaves the TH 55 sidewalk and extends south to enter the site and approach the front of the statue. The site is planted with grass and has several deciduous trees, most about 25 to 50 years old. Bands of neatly-trimmed spirea hedges line the approach sidewalk and curve along the front and sides of the plaza. The overall setting is residential.

The statue itself was erected in 1940, most likely by the City of Minneapolis and through private donations. The bronze figure of Floyd B. Olson faces north. The figure is speaking and has its right arm extended in a gesture. An owl and a pile of books (presumably symbolizing education) are resting on the pedestal behind the figure's legs. Cast into the bottom of the western side of the statue are the words: "Carl Brioschi, A. J. Brioschi, L. R. Kirchner, Associate Sculptors." Cast into the northern side is "Roman Bronze Works N.Y."

The statue stands on a stepped, rectangular, gray granite pedestal that may be built of St. Cloud granite. Incised on the front (northern side) of the pedestal are the words: "Floyd B. Olson. 1891 1936. 22nd Governor of the State of Minnesota." The pedestal stands on a rectangular terrace of speckled pink and gray granite that has square rear corners and canted front corners. Two steps lead to the top of the terrace. The terrace, in turn, stands on a rectangular plaza made of poured concrete squares. The plaza has curved corners. Two Classically-inspired benches, also erected in 1940, of speckled pink and gray granite stand in front of the statue, near the northern edge of the plaza. The seats of the benches measure two feet by seven feet.

FIGURE 90. FLOYD B. OLSON MEMORIAL STATUE (HE-MPC-9013), FACING SOUTHEAST

History: According to a 1998 survey by Gemini Research, the Floyd B. Olson Memorial Statue was erected in 1940, three years after TH 55 was designated as Floyd B. Olson Memorial Highway. The statue commemorates popular Minnesota Governor, Floyd B.

Olson (1891-1936), who served as Minnesota's 22nd executive. Olson died of cancer in 1936 at the age of 45 (Gemini Research 1998).

Originally located in the median between the opposing traffic lanes, and facing east, the statue was apparently financed and erected by private donations and/or funds from the City of Minneapolis (Figure 92). The location was chosen because Floyd B. Olson grew up in the surrounding neighborhood. The statue was designed and executed by renowned St. Paul artists Carlo Brioschi, A. (Amerigo) J. Brioschi, and L. R. Kirchner. The senior designer was Carlo Brioschi. The statue was cast at the Roman Bronze Works in New York. It is not known who designed and built/installed the landscaping features on the original or current site (Gemini Research 1998). A full-scale plaster replica of the statute was on display at the Minnesota State Fair in September of 1938, when the statue was intended to be part of an Olson Memorial in Camden Park. That memorial did not materialize, and the statue was completed and erected in the median of the newly-constructed Olson Memorial Highway in 1940.

FIGURE 91. FLOYD B. OLSON MEMORIAL STATUE PARK IN 1941, FACING WEST (MINNEAPOLIS STAR JOURNAL 1941)

FIGURE 92. 1962 HISTORICAL AERIAL PHOTOGRAPH SHOWING THE LOCATION OF THE STATUE IN THE TH 55 MEDIAN (CENTER OF THE AERIAL)

The statue was unveiled and dedicated in November of 1940 at a ceremony attended by more than 1,000 people. Patricia Olson, the late governor's daughter, unveiled the monument and the statue was formally presented by Chief Justice Henry M. Gallagher of the Minnesota Supreme Court. At its unveiling in 1940, the statue was located in the median between the east and west bound lanes of Olson Memorial Highway, mid-block between Oliver and Penn Avenues North. Historical aerial photographs from 1962 and 1971 show the statue in this location (University of Minnesota 1962, 1971). Records from MnDOT indicate that the Floyd B. Olson Memorial Statue was moved from the median in the center of Olson Memorial Highway to a newly created park along the south side of the highway during a road construction project to widen the highway from four to six lanes in the summer of 1984 (MnDOT 1983). The statue remains in this location today. When moved in 1984, the statue was placed on the east side of a park on the southeast corner of the intersection of Penn Avenue North and Olson Memorial Highway (Figure 93). In this location, Olson is oriented facing north; whereas when that statue was located in the median, Olson faced east (University of Minnesota 1971).

FIGURE 93. CURRENT LOCATION OF THE STATUE (BOTTOM, CENTER OF THE PHOTO), SOUTH OF TH 55 AND EAST OF PENN AVENUE

The portion of Olson Memorial Highway (TH 55), along which the statue is located, was graded and paved during the 1942-1944 biennium. The project was done by the WPA in cooperation with the Minnesota Highway Department. Work on this highway closely followed the completion of Lilac Way (TH 100), which extended along a north-south alignment approximately two miles west of this site. The completion of TH 100 spurred the improvement of TH 55 from TH 100 to downtown Minneapolis. The TH 55 improvements would have been among the last completed by the WPA for the highway department (Gemini Research 1998).

Given the WPA's involvement with improving TH 55, it is probable, but not been confirmed, that the WPA also helped build the Floyd B. Olson Memorial Statue site. A photo of the statue appears in a historical MnDOT photo album that was compiled circa 1942. The caption for the photograph includes the words "No State Part," which suggests that the Highway Department was not involved in the original construction of this site (Olson ca. 1942/1955:vol. 2, p. 2; Gemini Research 1998).

The Floyd B. Olson Memorial Statue was designated a "state monument" by the Minnesota Legislature in 1983.

Carlo Brioschi

The Floyd B. Olson Memorial Statue, erected in 1940, was the last major commission by Carlo Brioschi and is significant within the body of his work (Gemini Research 1998). Carlo (also known as Carl and Charles) Brioschi (1879-1941) was born in Italy and graduated from the Brera Academy of Fine Arts in Milan. When he was 20, he immigrated to the United States with Adolph Minuti. When they arrived in New York, the two sculptors established an architectural sculpture business and worked on such notable projects as Grand Central

Station. In 1909, they relocated to St. Paul and established the Brioschi-Minuti Company, an architectural sculpture and ornamental plaster company that was one of the first companies of its type to locate in the Twin Cities. Their studio was first located on Hill Street in St. Paul. The studio later moved to Third Street (St. Paul), and then to 908-910 University Avenue, also in St. Paul. Carlo's son, Amerigo Brioschi, and Minuti's three sons, Augustus, Torello, and Lawrence, also joined the firm at a later date (Gemini Research 1998; Bradley et al. 2004:206).

The Brioschi-Minuti Company specialized in sculptures, stone carving, terra cotta, and other architectural ornamentation for both building interiors and exteriors. The company worked closely with many leading architects, and were responsible for designing and manufacturing architectural ornamentation for many of the most prominent buildings in the Twin Cities, as well as buildings across the nation. Among the company's most prominent local commissions include working with Emmanuel Masqueray to design and create ornamentation for the St. Paul Cathedral. The firm also worked on many landmark projects with Cass Gilbert, both in Minnesota and New York, and with Stanford White of New York, for whom Brioschi-Minuti remodeled interior architectural sculptures in the White House during the President Theodore Roosevelt's administration (Gemini Research 1998).

Brioschi-Minuti's work in Minnesota includes architectural ornamentation in buildings at the University of Minnesota, such as Northrop Auditorium and the Law Building, the Foshay Tower, State Theatre, and Basilica of St. Mary in downtown Minneapolis. In St. Paul, they worked on the St. Paul Auditorium, St. Paul Athletic Club, and the addition to the St. Paul Hotel, as well as work on the St. Paul campuses of the College of St. Thomas and Hamline University. The company also did work for St. Mary's Hospital in Rochester (Gemini Research 1998; Bradley et al. 2004:206).

In addition to the sculpture of Governor Floyd B. Olson, Brioschi-Minuti also created sculptures of other prominent Minnesota figures, including Governor Winfield S. Hammon, Archbishop Brady, and Governor Harold Stassen. The firm also designed several pieces for the State Capitol (Gemini Research 1998).

Three Carlo Brioschi designed statues were commissioned for the Minnesota State Capitol grounds. The first was commissioned by Minnesota Italian-Americans and was a statue of Christopher Columbus. This sculpture was dedicated on Columbus Day in 1931 at a ceremony attended with over 25,000 people in attendance (O'Sullivan 1994:93). This sculpture is located across from the former Minnesota Historical Building (now the Minnesota Judicial Center) next to the State Capitol. The second statue was of Sacajawea, which is set in part of a five figure relief carving. The statue's commission date and location on the State Capital grounds are unknown. The third statue was a near-duplicate of the Floyd B. Olson Memorial Statue along Olson Memorial Highway. This sculpture was completed in 1958, 17 years after the Carlo Brioschi's death, under the direction of his son, Amerigo Brioschi. The statue, financed by labor union members and Minnesota statehood centennial funds, was dedicated on Labor Day in 1958 on a site that faces the State Office building on the State Capitol Approach. This statue is nearly identical to, but simpler in composition than the original that is located in Minneapolis along Olson Memorial Highway.

The Floyd B. Olson statue on the Capitol Mall lacks the owl and books resting on the pedestal behind the figure's legs, and has a different pedestal and base, and a much smaller and simpler site design (Gemini Research 1998; Smithsonian American Art Museum 2012).

Other Carlo Brioschi designed sculptures include two male Pan figures and two female Satyr figures that Brioschi designed in 1913 for Russell M. Bennett for his home in Wayzata, Minnesota. The designs were sent to Henry Brunelleschi in Florence, Italy where he carved the Carrara marble sculptures that each rest on a Corinthian style base. The sculptures where installed in the United States in 1919. In 1933, Brioschi designed a bronze Christopher Columbus statue on a marble base, similar to the one he designed for the Minnesota State Capital grounds in 1931, which is sited in Chicago's Grant Park (Smithsonian American Art Museum 2012).

Carlos Brioschi died in 1941. After his death, his son, Amerigo J. Brioschi (1908-1977) operated the Brioschi-Minuti studio. Amerigo had apprenticed with his father and later studied terra cotta, sculpture, and ornamental design with Angelo Ricci in New York. In 1959, Brioschi-Minuti merged with two other architectural sculpture firms: the St. Paul Statuary Company (founded in 1905) and Carlquist and Son (founded in 1902). The new entity was known as the St. Paul Statuary Company and Amerigo Brioschi served as the first president. Amerigo was still president of the company when it rehabilitated the interior of the Cathedral of St. Paul in 1977 (Gemini Research 1998).

Floyd Bjornsterne Olson

Floyd Bjornsterne Olson was born in Minneapolis in 1891 to Scandinavian immigrant parents. Olson attended Minneapolis Public Schools and graduated in 1909. He then attended the University of Minnesota for one year. In 1914, he joined the law firm of Frank Larrabee and Otto Davies, and attended night school at the Northwestern College of Law. He was admitted to the bar in 1915 and worked for Larrabee and Davies until being appointed special assistant to the Hennepin County Attorney's office in 1919. In 1920, he was elected Hennepin County Attorney and was reelected to the office in 1922 and 1926 (Gemini Research 1998).

Olson was instrumental in the founding of the Minnesota Farmer-Labor (now DFL) party and in 1924, he first ran for governor as the nominee of the newly-formed party. Olson narrowly lost to the Republican candidate, Theodore Christiansen. Olson ran again in 1930, this time against Republican candidate Ray P. Chase, and won the election. Olson was extremely popular and went on to serve a total of three terms (at the time a term was only two years), winning reelection in 1932 and 1934. During his tenure as governor, Olson instituted a progressive income tax, created a social security program for the elderly, expanded the state's environmental conservation programs, guaranteed equal pay for women and the right to collective bargaining, and instituted a minimum wage and a system of unemployment insurance. At the end of his third term as governor, Olson announced his candidacy for the United States Senate and Elmer A. Benson became the Farmer-Laborer nominee for governor. However, before Olson could launch his senate campaign, he died of cancer in August 1936 at the age of 45. Reflecting his widespread popularity, Olson's funeral was held at the Minneapolis Civic Auditorium and was attended by approximately 150,000

people. Olson is still considered one of the greatest governors in Minnesota's history (Gemini Research 1998).

Significance: The Floyd B. Olson Memorial Statue was erected in 1940 and stood in the median between the east and westbound lanes of Olson Memorial Highway. The site appears to have been sponsored by a group of citizens in cooperation with the City of Minneapolis. It is also possible, but has not been confirmed, that federal relief labor was involved in its construction (Gemini Research 1998). The statue was designed and executed by senior designer Carlo Brioschi with fellow sculptors Amerigo J. Brioschi and L. R. Kirchner.

During the bulk of Brioschi's career, and during his time with the Brioschi-Minuti Company, he specialized in sculptures, stone carving, terra cotta, and other architectural ornamentation for both building interiors and exteriors. Brioschi was well-known for his ornamentation work, and reflective of this, his company was commissioned to design architectural ornamentation for not only some of the most prominent and grandest architectural icons in Minnesota, he also received nationally prominent commissions such for Grand Central Station in New York, and work at the White House. While he continued to design ornamentation for buildings, the later part of his career appears to have been more focused on outdoor freestanding sculpture.

While other sculptors and artists of the early twentieth century were experimenting with forms, materials, and textures and working within such movements as Cubism, Dadaism, Futurism, Constructivism, and Surrealism, Brioschi's freestanding sculptural work appears to have been designed within the realistic style. While Brioschi's sculptures are not as definitively realistic as the work of internationally renowned sculptor Auguste Rodin, who modeled the human body with realism, the design of the Floyd B. Olson Memorial Statue is a good example of realism that was popular in the art community in the early twentieth century. Eighteen years after the original Floyd B. Olson Memorial Statue was installed a second statue - cast from the same mold - was erected on the State Capital grounds, however this sculpture is not as elaborate as the original as it lacks some of the original's details, and is not completely freestanding (Gemini Research 1998).

The Floyd B. Olson Memorial Statue is significant for its association with Carlo Brioschi, a master artist and one of Minnesota's preeminent sculptors in the first half of the twentieth century. This statue was the last major commission by Carlo Brioschi and according to Minnesota art historian Moira F. Harris, author of *Minnesota Monumental: A Guide to Outdoor Sculpture,* is significant within the body of his work (Gemini Research 1998). The sculpture expresses his last artistic development phase, where he primarily worked on outdoor freestanding sculptures. Among his freestanding outdoor sculpture that is located in Minnesota, this sculpture is recognized as his most prominent and well known commission. Moreover, compared to his other sculpture of Floyd B. Olson that stands on the grounds of the Minnesota State Capitol, this one is the better embodies Brioschi's skills as it has more detail and its completion was directly overseen by him, whereas the on the Capitol grounds was cast 18 years after his death, under the direction of his son. Therefore, the Floyd B. Olson Memorial Statue has significance under NRHP Criterion C, in the area of art, as an

expression of the work of master sculptor Carlo Brioschi, during the last stage of his career, between 1931 and 1940, when he turned the focus of his work from primarily architectural ornamentation to outdoor freestanding sculpture. The period of significance for the statue is 1940, the year in which it was unveiled and installed in the median of Olson Memorial Highway.

Integrity: The Olson statue, its pedestal, and base were originally located in the median between the east and west lanes of Olson Memorial Highway, mid-block between Oliver and Penn Avenue North, and facing east. In 1984, they were relocated approximately 125-150 feet to the southeast and reoriented to face north. This move was required as part of the conversion of the highway to six lanes and the subsequent reconfiguration of the intersection with Penn Avenue. The present sidewalk leading to the statue and plantings along it recreate features that existed when the statue was originally located in the highway median. Similarly, the present-day plaza's poured concrete squares also replicate in-kind the ones that existed in the original location in the highway median. The two stone benches were originally located on the east side of the statue, and were relocated to the north when the statue was moved and turned. Although the statue, bench, and sidewalk have been turned 90 degrees from their historic orientation, they maintain their historic configuration and affiliation with Olson Memorial Highway, thus maintaining their historic relationships. Therefore, the overall impact on the relocation and reorientation of the sculpture and its associated features are relatively minor in terms of integrity of location, setting, design, material, workmanship, feeling, and association. Therefore, this resource retains sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

Recommendation: The Floyd B. Olson Memorial Statue was previously evaluated by Gemini Research in 1998 and was recommended as eligible for the NRHP under Criterion C, within the *Roadside Development on Minnesota Trunk Highways, 1920-1960*. However, it was never determined eligible. According to Gemini Research, the statue was eligible under this historical context because it met the following registration requirements:

> "Design Significance. The Floyd B. Olson Memorial Statue, erected in 1940, is significant within the body of work of Carlo Brioschi, one of the Twin Cities' earliest and most important sculptors. While a second statue -- cast from the same mold -- stands on the State Capitol grounds, it was erected 18 years after the original statue on TH 55 and is not as elaborate as the original structure (NRHP Criterion C)."

When the statue was evaluated in 1998, it was not known that it had been moved. Therefore, the 106 Group reevaluated the property in 2012 pursuant to Criteria Consideration B: Moved Properties and to consider its significance as the work of a master rather than under the historical context of *Roadside Development on Minnesota Trunk Highways, 1920-1960*. In 1984, the statue and its associated features were relocated from the center median of Olson Memorial Highway approximately 150 feet to the southeast to a newly created park along the highway. As part of this move the statue was turned 90 degrees from its original east facing orientation to a north facing orientation. The moved statue retains its original granite pedestal, terrace, and benches. The benches retain their historic locational proximity with the

statue. The original concrete rectilinear plaza surrounding the statue has been replaced by a larger circular plaza. The new setting along the side of the road, backed by the houses of the adjoining neighborhood, is quite different than the original setting in the highway median, which commanded a central integrated position in the highway design. While the statue now has a less commanding presence along the highway, it maintains its proximity to and, association with it. Overall, the new location appears compatible with the significance of the property as an important outdoor freestanding sculpture by master sculptor Carlo Brioschi and for its association with the highway. Therefore, the statue meets Criteria Consideration B.

Due to the statue's relocation from its original site it was not reevaluated within the *Roadside Development on Minnesota Trunk Highways, 1920-1960* historical context. Instead, the 106 Group reevaluated the property in 2012 as the work of a master. The statue is significant for its association with Carlo Brioschi, who was an important Minnesota sculptor in the first half of the twentieth century. During the bulk of Brioschi's career he specialized in sculptures, stone carving, terra cotta, and other architectural ornamentation for both building interiors and exteriors; while the later part of his career was more focused on outdoor freestanding sculpture. The freestanding sculptures designed by Brioschi during his last period of work, between 1931 and 1940, appear to be the work of a master designer working in the realistic style, including the Floyd B. Olson Memorial Statue.

The Floyd B. Olson Memorial Statue is recommended as eligible for listing in the NRHP at the state level under Criterion C, in the area of art, as the work of master sculptor Carlo Brioschi during the period 1940. The statue has been previously called out as significant within Brioschi's body of work by a recognized art historian and as an outstanding example of his design of a freestanding outdoor sculpture, compared with the bulk of his work which was architectural decoration. The statue satisfies Criteria Consideration F: Commemorative Properties because it is related to the artistic design of the sculpture within its period of history and has historical significance within Criterion C. In 1984, the statue was moved to its present location in the southeast corner of Penn Avenue North and Olson Memorial Highway. The statue satisfies Criteria Consideration B: Moved Properties, as the setting and environment are compatible with the historic location of the statue, as well as compatible with the statue's significance.

6.35 HOMEWOOD PRESBYTERIAN CHURCH / KENESSETH ISRAEL SYNAGOGUE, HE-MPC-7598

Location: 2309 Plymouth Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 20

Description: This two-story building has a rock-faced concrete block foundation, is clad in stucco, and has a front gable roof features with wide eaves that is covered with asphalt shingles (Figure 94-95; Appendix B Map 29). There are engaged buttresses at the corners of the building. The front façade and the rear elevations have raised wall parapets that conceal the roof. The three-bay façade features a small front-gable portico with large wooden brackets, a concrete stoop, and wrought iron railings. Fenestration on the façade consists of

a recessed double-leaf door with a five-light transom; one-over-one replacement windows; six-over-six, double-hung, wood windows; and four-light wood casement windows. At the east and west edges of the façade are wrought iron Stars of David, and canted buttresses are located on the corners of the building. Fenestration on each the east and west elevations consists of paired one-over-one replacement windows. An exterior brick-faced chimney is located on at the ridgeline at the rear elevation.

FIGURE 94. HOMEWOOD PRESBYTERIAN CHURCH / KENESSETH ISRAEL SYNAGOGUE (HE-MPC-7598), FACING SOUTHEAST

FIGURE 95. HOMEWOOD PRESBYTERIAN CHURCH / KENESSETH ISRAEL SYNAGOGUE (HE-MPC-7598), FACING WEST

History:

Homewood Presbyterian Church

In 1908, the Minneapolis Presbytery authorized the erection of an 18 foot by 34 foot portable chapel on Lot 15, Block 3 of Pratt's Addition to Minneapolis at the northwest corner of Penn and Plymouth Avenues North. The building was completed in early November of that year. The congregation planned for a permanent place of worship, and on March 1st of 1910 a contract was awarded to George W. Spriestersbach to build a church (Homewood Presbyterian Church 1910). The 40 foot by 64 foot plaster veneered church was built at an estimated cost of $10,000 (City of Minneapolis 1910a:Building Permit #B86048). The building was dedicated on September 11, 1910 (Homewood Presbyterian Church 1910). It is unknown when the Presbyterian congregation vacated the church.

The Kenesseth Israel Congregation

In 1888, a small group of Jewish immigrant men from the Lithuanian section of Czarist Russia established a Jewish congregation in Minneapolis. The congregation took the name of O'Hel Jacob and rented a meeting space from Abraham Farsht over his store at 605 2nd Street North. The establishment of the congregation as the parent of Kenesseth Israel marked the advent of the third Jewish congregation in Minneapolis (Kenesseth Israel 1938:6). A permanent synagogue was needed to house the congregation, and in 1891, a lot was purchased at 527-529 4th Street North. That same year, the congregation was dissolved and reorganized on December 24th as Chnessis Israel (Kenesseth Israel 1938:8). Their synagogue was dedicated on April 15, 1894, and on August 9, 1894, the congregation changed the spelling of its name from Chnessis Israel to Kenesseth Israel (Kenesseth Israel 1938:10).

Also in 1894, the congregation launched the Kenesseth Israel Hebrew Free School, also known as the Talmud Torah to give its children a Jewish education (Kenesseth Israel 1938:10-12). Another social institution developed by the congregation was the Kenesseth Israel Ladies Auxiliary, established in 1912 (Kenesseth Israel 1938:14). As an orthodox congregation, Kenesseth Israel also was partly responsible for the establishment of the Jewish Sheltering Home for Children and the Hebrew Sheltering Home, both in 1919 (Peterson 1997:17).

From 1912 to 1948 Kenesseth Israel was located at 518 Lyndale Avenue North. According to a historical contract, the congregation negotiated with the architectural firm of Liebenberg & Kaplan in 1946 to erect a synagogue on Lots 4, 5, and 6 in Block 4 of the Homewood Addition (American Institute of Architects 1946). Historical aerial photographs indicate that the synagogue was never erected in this location (University of Minnesota 2012a). However, in 1948 concern for the congregation's survival prompted it to relocate to the former Homewood Presbyterian Church building at the intersection of Plymouth and Queen Avenues North, near the new hub of the Jewish population in North Minneapolis. At this time, the congregation was forced to make serious compromises to the traditional orthodox practices, which included allowing mixed seating of the sexes. There were two reasons for this compromise: one was that the former church had no balcony which would allow for separate seating; the other was to attract members back to the church who had left the orthodox practices of Kenesseth Israel for conservative congregations. Seating was not again segregated until 1961 (Minnesota Jewish Life 1988:32).

Reflecting the broader trend of the Jewish population of North Minneapolis moving to the suburbs in the late 1960s, especially after the 1967 race riots, in 1969 Kenesseth Israel left North Minneapolis and moved to new facility located at 4330 West 28th Street in St. Louis Park, Minnesota (Minnesota Jewish Life 1988:32). The congregation still resides at this location in St. Louis Park today.

In October of 1969 the New Salem Missionary Baptist Church moved into the building. During the 1980s, the building was home to several summits conducted by the congregation and the community in an attempt to quell the rise in gang violence which was taking place at the time (University of Minnesota & TPT/Twin Cities Public Television 2011). It is unknown exactly how long the Baptist congregation occupied the building (Mead & Hunt 2002e). In 2011, the building on Plymouth Avenue was occupied by the Seventh Day Adventist Church.

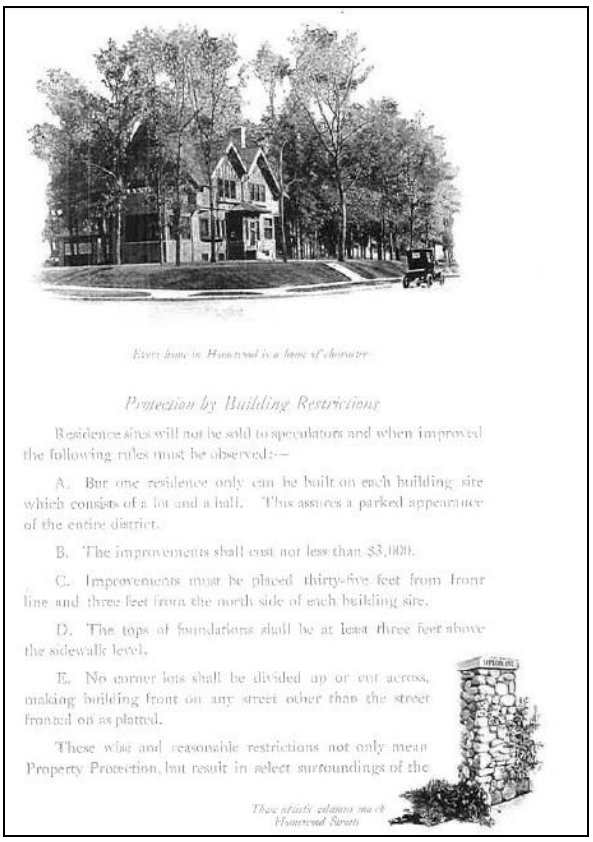
Homewood

The area that comprises Homewood was platted in two distinct phases. Historic maps indicate that the entire 80-acre area which would become Homewood was owned by J.L. Farwell in 1888 and was at that time unplatted (Lowry 1888). Farwell platted the 40 acres between Thomas and Penn Avenues North as the Oak Park Supplement in 1889 (Peterson & Zellie 1998:18). The area featured Farwell Park, as well as 12th Avenue North and Farwell Avenue, both curvilinear streets. Lots averaged 42 feet by 128.5 feet and faced east or west, with the exception of the lots along the curvilinear streets of 12th Avenue North and Farwell Avenue, which faced north or south (C.M. Foote & Company 1892).

A historic plat map indicates that by 1903, the 40 acres between Thomas and Xerxes Avenues North (the western boundary of Minneapolis since 1884) had been platted as well (Minneapolis Real Estate Board 1903a; Hennepin County Library 2012). This plat map also indicates that the entire 80-acre area bounded by Plymouth, Penn, Tenth, and Xerxes Avenues North was then referred to as Homewood. The Oak Park Supplement, platted in 1889, was absorbed into Homewood. At this time, however, there were no improved lots throughout all of Homewood (Minneapolis Real Estate Board 1903a). The 80-acre residential subdivision known as Homewood was finally accepted and approved by the Minneapolis city council as an addition to the city on April 30, 1909 (City of Minneapolis 1909).

Homewood was developed and improved by the David C. Bell Investment Company. Mr. Bell was also the president of the company. In 1911, the David C. Bell Investment Company printed a brochure to promote Homewood. Entitled "Homewood, Improved and Restricted," the brochure touted 80 improved and restricted wooded acres adjoining "Glenwood Park" (Figures 96-97) (Mead & Hunt 2002a:4-6). To create a unique neighborhood identity, the Homewood District was defined by stone entrance markers. Twenty-six stone markers were originally placed at intersections to serve as street signs (Millett 2007:294). It is unknown exactly at which intersections the markers were placed.. According to historical photographs, two curved capped stone markers, each featuring a placard reading "Homewood," were located on each side of 12th Avenue North at Penn Avenue North and served as a gate-like entrance to the neighborhood (Hibbard & Co. 1914). It is unknown if there curved capped stone markers existed at other entrances to Homewood. Twelve of the Homewood markers are still extant. Some of these remaining markers are original and some are reproductions installed by the Homewood Block Club Coalition in the late 1990s (Miller 1997). It is unknown which makers are originals and which have been recreated.

Before residential development began in Homewood, the plat was improved with sewer, city water, sidewalks, curb and gutter, gas, electric light, and macadamed streets (David C. Bell Investment Company 1911). The brochure produced by the Bell Investment Company also outlined a number of building restrictions for residential lots including: 1) only one residence per parcel which consists of a lot and a half, 2) improvements should not cost less than $3,000, 3) improvements must be placed 35 feet from the front lot line and 3 feet from the north side of each building site, 4) the tops of foundations should be at least 3 feet above the sidewalk level, and 5) corner lots cannot be divided and buildings need to face the street originally platted (David C. Bell Investment Company 1911). According to the brochure, "Homewood was not designed for the millionaires or the so-called idle rich, but for the class of progressive business and professional men." The restrictions on the neighborhood were intended to "serve as a protection against undesirable neighbors and unsightly improvements." Homewood was touted by its developers as a district that "meets the ideal of those who prefer to dwell among homes of character and refinement, having the exclusiveness of a country estate, with all the comforts and conveniences of city life" (David C. Bell Investment Company 1911).



Every home in Homewood is a home of character

Protection by Building Restrictions

Residence sites will not be sold to speculators and when improved the following rules must be observed:—

A. But one residence only can be built on each building site which consists of a lot and a half. This assures a parked appearance of the entire district.

B. The improvements shall cost not less than $3,000.

C. Improvements must be placed thirty-five feet from front line and three feet from the north side of each building site.

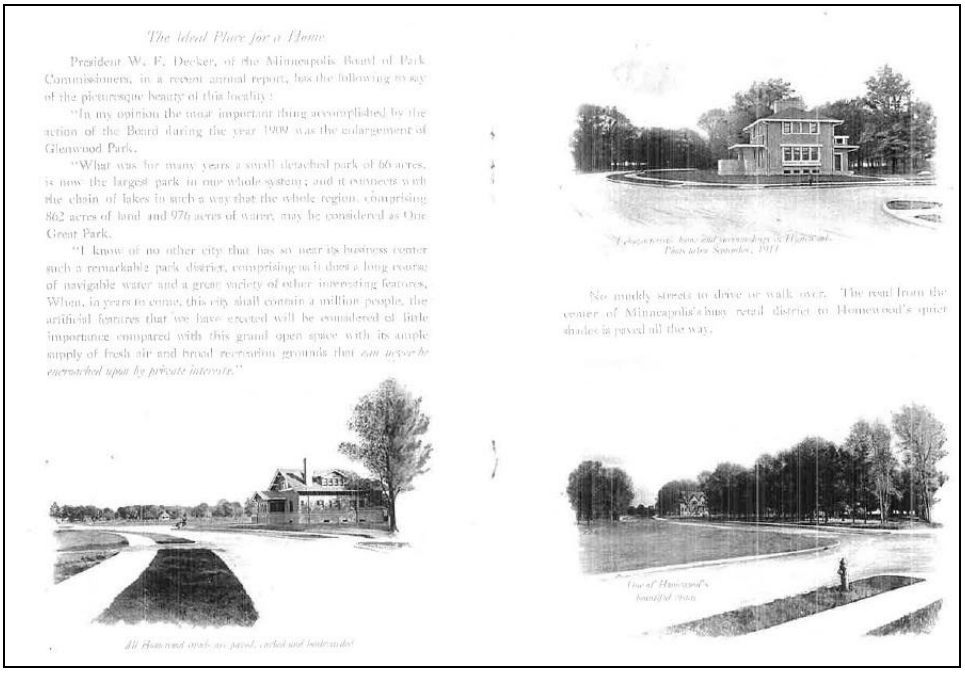
D. The tops of foundations shall be at least three feet above the sidewalk level.

E. No corner lots shall be divided up or cut across, making building front on any street other than the street fronted on as platted.

These wise and reasonable restrictions not only mean Property Protection, but result in select surroundings of the

These artistic columns mark Homewood Streets

FIGURE 96. HOMEWOOD BROCHURE (DAVID C. BELL INVESTMENT COMPANY, 1911)



The Ideal Place for a Home

President W. F. Decker, of the Minneapolis Board of Park Commissioners, in a recent annual report, has the following to say of the picturesque beauty of this locality:

"In my opinion the most important thing accomplished by the action of the Board during the year 1909 was the enlargement of Glenwood Park.

"What was for many years a small detached park of 66 acres, is now the largest park in one whole system; and it connects with the chain of lakes in such a way that the whole region, comprising 862 acres of land and 976 acres of water, may be considered as One Great Park.

"I know of no other city that has so near its business center such a remarkable park district, comprising as it does a long course of navigable water and a great variety of other interesting features. When, in years to come, this city shall contain a million people, the artificial features that we have erected will be considered of little importance compared with this grand open space with its ample supply of fresh air and broad recreation grounds that *can never be encroached upon by private interests.*"

Characteristic home and surroundings in Homewood. Photo taken September, 1911

No muddy streets to drive or walk over. The road from the center of Minneapolis's busy retail district to Homewood's quiet shades is paved all the way.

All Homewood streets are paved, curbed and boulevarded

One of Homewood's beautiful roads

FIGURE 97. HOMEWOOD BROCHURE (DAVID C. BELL INVESTMENT COMPANY, 1911)

Several sources, including a Star Tribune article from 1999, a 2002 Mead & Hunt historic resources survey, and "Jewish Community of North Minneapolis" by Rhoda Lewin, indicate that covenants reflecting the desire to keep out "undesirable neighbors" were put in place that prohibited African Americans and Jews from buying lots in Homewood, but that due to lagging sales, this restriction was lifted. If correct, these restrictions were lifted by the mid-1910s, as Jews are known to have been residing in Homewood by at least 1916, if not earlier. However, there is some question as to whether any covenants were ever put in place to exclude certain groups of people from buying lots in Homewood. Research has shown that the original plat does not include any such restriction, nor do the original deeds from several of the earliest houses in Homewood (1111, 1112, and 1128 Sheridan Avenue North) (Hennepin County Recorder's Office 1909a, 1909b, 1915). Moreover, the developer of Homewood, David C. Bell, and his wife, while not Jewish, had strong Zionist leanings (Altrowitz 1956).

Jews are known to have been living in Homewood by the mid-1910s. According to city directories, in 1916 prominent Jewish citizen Abraham N. Bearman, the president of the Bearman Fruit Company, moved into a residence at 1128 Sheridan Avenue North (Minneapolis Directory Company 1916). Also in 1916, Jacob Feinberg moved into a house at 1112 Sheridan Avenue North (Minneapolis Directory Company 1916). Feinberg was involved in a number of butchering and meat processing businesses, including Jacob Feinberg & Company and Feinberg & O'Connell (Minneapolis Directory Company 1915; Minneapolis Directory Company 1920). Jacob S. Kaplan, a member of the Kaplan Produce Company, moved to 1114 Sheridan Avenue North in 1920 (Minneapolis Directory Company 1920). Throughout the 1920s, other members of the North Minneapolis Jewish community were attracted to Homewood by its quiet, park-like setting that was convenient to the amenities of the city; its paved streets and access to city services; and its improved lots.

By the 1930s, Homewood was perceived as an area that was home to wealthy Jewish residents, as opposed those who lived in more modest residences located at the eastern edge of Plymouth Avenue North (University of Minnesota & TPT/Twin Cities Public Television 2011). At this time, it appears that many residents bearing Jewish surnames were owners of homes in Homewood (Minneapolis Directory Company 1930; Avotaynu 2007).

The success of the planned 80-acre residential Homewood subdivision is evidenced not only by the influx of affluent Jewish citizens who chose to locate there in the mid-1910s onward, but also by the use of the name Homewood in areas beyond the original plat. For many years the neighborhood around the Homewood plat was commonly, if not officially, known as the Homewood neighborhood. Reflecting this broader use of the name Homewood, the name was also attached to a number of commercial properties in the neighborhood, such as the Homewood Theater, built in 1924 by Liebenberg & Kaplan, and located at 1919 Plymouth Avenue North; as well as institutions such as Homewood Hospital, which stood at 1254 Penn Avenue North (Cinema Treasures 2012b; Norton & Peel 1951).

Significance: The Homewood Presbyterian Church / Kenesseth Israel Synagogue is a contributing property to the Homewood Historic District, which has local significance under

NRHP Criterion A, within the area of community planning and development, and social history. In the area of community planning and development, Homewood is significant as an early planned subdivision in North Minneapolis. Original design elements such as lot-and-a-half parcel size, uniform 35 foot setback, and foundation height requirements are still evident throughout the plat. The overall design of the area, which features single-family houses located along curvilinear roads in a park-like setting, is consistent with the design principles of self-contained subdivisions in the United States. These planning details differentiate Homewood from surrounding areas in North Minneapolis, which are characterized by narrow, deep, lots strictly adhering to a grid pattern that sought to maximize density, with little consideration for space and aesthetics. Among this grid, Homewood stands out as a distinctive, spacious departure from the otherwise mundane character of the surrounding neighborhood and embodies the developer's goal of establishing an area designed "for the class of progressive business and professional men" that "meets the ideal of those who prefer to dwell among homes of character and refinement, having the exclusiveness of a country estate, with all the comforts and conveniences of city life."

Due to the success in creating a unique, uniform and spacious subdivision that was distinct from the denser area that surrounded it, Homewood attracted a large number of prominent upper-middle class Jewish residents beginning in the mid-1910s. These residents continued to have a strong presence in Homewood until the wider outmigration of Jews to the western suburbs of St. Louis Park and Golden Valley, which took place in the late 1960s. Reflecting the importance of Homewood to the social fabric of the larger Jewish community in North Minneapolis, a number of Jewish institutions were established in or near Homewood. These include the Beth El Synagogue at 1349 Penn Avenue North, the Mikro Kodesh Synagogue at 1000 Oliver Avenue North, and the Sharei Zedeck Synagogue at 1119 Morgan Avenue North. In addition, the Kenesseth Israel congregation moved from their former home at 518 Lyndale Avenue North to the former Homewood Presbyterian Church, located at 2309 Plymouth Avenue North. Therefore, the Homewood Historic District is also significant in the area of social history, within the context *Jewish Settlement in North Minneapolis, 1890-1969* for the important role it played in Jewish settlement in North Minneapolis as an enclave for affluent and influential members of the North Side Jewish community.

Integrity: This property retains its integrity of location and setting. The integrity of design and materials of this property has been slightly compromised by replacement windows and doors. Two wrought-iron Stars of David, which were present during the 106 Group's 2011 survey, have been removed, slightly compromising the property's sense of feeling and association as a Jewish synagogue. Overall, the building has fair integrity in terms of feeling and association.

Recommendation: Homewood Presbyterian Church / Kenesseth Israel Synagogue is recommended as eligible for the NRHP as a contributing property to the Homewood Historic District. The Homewood Historic District is recommended as eligible for the NRHP for its local significance under Criterion A, within the area of community planning and development, and social history. The Homewood Historic District has a recommended period of significance of 1889-1962. The period in which Homewood has significance in the area of community planning and development begins in 1889, when the first half of the area

was platted with a park and curvilinear streets, and continues to 1946, when the last Period Revival houses in the district were constructed. Buildings constructed in the district after this time were typically infill or replacement buildings constructed according to styles popular after World War II that are not cohesive with the architectural character of the district during the period of significance. For its significance in the area of social history for its association with Jewish Settlement in North Minneapolis, the district has a period of significance that begins circa 1916, the year in which some of the first prominent Jewish residents are known to have moved into Homewood, and continues until 1962, the 50-year cutoff for listing in the NRHP.

6.36 I.L. PERETZ COMMUNITY CENTER, HE-MPC-7571

Location: 2418 Plymouth Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 17

Description: This one-story brick building, completed in 1953, has a long, narrow, rectangular plan, and a flat roof surrounded by a flat parapet (Figure 98-99; Appendix B Map 29). The front two bays of the building (south) are raised while the rear portion of the building is at grade. The simple, three-bay symmetrical façade is faced with tan brick and features darker colored brick bands above and below the windows (at the sills and lintels) and at the top of the parapet. The parapet is surmounted by a glazed tile coping. The main entrance is centered on the façade and is flanked by a paired two-light fixed windows with bare aluminum sash on either side in the outer bays. The entrance is set under a small, flat roof canopy resting on rectangular brick piers and is accessed by a small side concrete staircase with a modern metal railing. The seven-bay east elevation features a tall exterior brick chimney, a single two-light window in the southern bay, five four-light windows in the intermediate bays and no windows in the northern bay. This elevation also includes a mural painting. The west elevation is also seven bays. One window exists in the southern bay. This window is a paired casement window. The window openings in the remaining six bays have been infilled with concrete block.

History: The I.L. Peretz Community Center, located at 2418 Plymouth Avenue North, was constructed in 1952-1953 by the Besner Construction Company (City of Minneapolis 1952:Permit Number #B331462). The community center was named after Isaac Leybush (I.L.) Peretz (1852-1915), one of the most influential figures of modern Jewish culture. Born in Poland and dedicated to Yiddish culture, Peretz is famous for recognizing that Jews needed to adapt to their times while preserving their cultural heritage. His captivating and beautiful writings explore the complexities inherent in the struggle between tradition and the desire for progress (Yale University Press 2011). Several schools, community centers, and other Jewish institutions nationwide were named in honor of Peretz. This particular building was constructed to serve as a community center for North Minneapolis' large Jewish community. Its location on Plymouth Avenue was in close proximity to the center of a large, predominantly Jewish neighborhood.

FIGURE 98. I.L. PERETZ COMMUNITY CENTER (HE-MPC-7571), FACING NORTHWEST

FIGURE 99. I.L. PERETZ COMMUNITY CENTER (HE-MPC-7571), FACING NORTHEAST

I.L. Peretz Community Center

The I.L. Peretz Community Center was built in 1953, during a period of steady Jewish population in North Minneapolis in the first two decades after World War II, as part of a second phase of Jewish institutional and social service building construction. The I.L. Peretz Community Center occupied the building on Plymouth Avenue from its completion in 1953

until 1965. From 1957 to 1960, the center also housed Tifereth B'nai Jacob Synagogue while their new synagogue was being constructed at 1501 Xerxes Avenue North (Peterson 1997:18). Starting in 1963, the building housed both the I.L. Peretz Community Center and the United Hebrew Brotherhood Cemetery Division Burial Association.

After the I.L. Peretz Community Center left in 1965, the Hebrew Burial Association and Ahavath Achin Beth Israel Synagogue continued to occupy the former community center building until 1968. Since that time, the building has been occupied by a number of different tenants. The Salvation Army Northside Corps Community Center moved into the building in 1968 and in 1975, it became the Salvation Army Exodus Community Center, which was located in the building until 1980. From 1980 to 1984, Bible Way Christian Center operated out of the building. From 1985 to 1986, the building was vacant until the Minneapolis Christian Fellowship Center opened in it. The Center remained until 1990, when One Spirit Church of Gospel in Christ occupied the building. Since November 2004, Asian Media Access Inc. has owned the building (Mead & Hunt 2002f).

Significance: The I.L. Peretz Community Center was built at a time when many prominent Jewish institutions were constructing new buildings in Minneapolis, during a second phase of social and institutional construction during the mid-twentieth century. The new buildings were a result of sustained population numbers and a strong demand for increased social services within the Jewish community. The I.L. Peretz Community Center was intended to be a tool used by the Jewish community to provide for the welfare of their population in spite of the ostracism they faced in Minneapolis. Many such community centers and social services institutions existed for the same purpose. The impact of these institutions, like the Talmud Torah's social service department, to support the needs of the community in order to retain their Jewish heritage has been well documented.

Research for information about the history of this property and the impact the I.L. Peretz Community Center had on the social welfare of its Jewish constituents and the surrounding Jewish was conducted at a number of repositories including, the Minnesota Historical Society, the Minneapolis Collection at the Hennepin County Central Library, the University of Minnesota, and the Berman Upper Midwest Jewish Historical Society, but yielded no information. Therefore, at this time the significance of the I.L. Peretz Community Center and the impact its programs had on the Jewish community cannot be determined, as no information was found on the center's formation, establishment, programs, impact on the community, and relationship to other such community centers within North Minneapolis. As such, at this time the I.L. Peretz Community Center does not appear to have significance under NRHP Criterion A. Moreover, there are other better documented properties in North Minneapolis that better embody the development of social services by the Jewish Community. These resources include the Emmanuel Cohen Center, the Jewish Sheltering Home for Children, the Hebrew Sheltering Home, and the Talmud Torah.

Integrity: The I.L. Peretz Community Center has good integrity of location and setting. The building has generally good integrity of design and has been only slightly compromised by some the infilling of some window openings on the west elevation with concrete block; however, is still able to convey its historic form and design. Reflecting these minimal

alterations, the building has good integrity of materials and workmanship. Given the relative intactness of the building, it has generally good integrity of feeling and association. Overall the building retains sufficient integrity to convey its historical associations.

Recommendation: In 2002 Mead & Hunt conducted a reconnaissance level survey of the I.L. Peretz Community Center. The survey report from Mead & Hunt reads "property documented because it is a religious building type and historically had a Jewish association. The property does not appear to meet local or National Register criteria" (Mead & Hunt 2002).

At the request of MnDOT, the I.L. Peretz Community Center was reevaluated by the 106 Group in 2012 to determine the NRHP eligibility of the property for its association with the Jewish community in North Minneapolis within the historical context *Jewish Settlement in North Minneapolis, 1890-1969*. As a result of this evaluation, I.L. Peretz Community Center is recommended as not eligible for listing in the NRHP due to a lack of historical significance since it did not appear to play a significant role in the development of the Jewish Community in North Minneapolis, and there are other resources that better embody the development of social services by the Jewish community in North Minneapolis.

6.37 TALMUD TORAH HEBREW SCHOOL / WILLARD EAST ELEMENTARY SCHOOL, HE-MPC-7612

Location: 1616 Queen Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 17

Description: The Talmud Torah occupies a site located on the southeast quadrant of a large super block bounded by 17th Avenue North on the north, Penn Avenue North on the east, 16th Avenue North on the south, and Russell Avenue North on the west. The block does not feature through or cross-streets and therefore stands in contrast to the urban grid surrounding the block. The eastern edge of the entire block features a row of houses that faces Penn Avenue North. The southwest quadrant is the site of Francis E. Willard School. The northwest quadrant of the block is occupied by Willard Park, which is comprised of a playground and open fields. The northeast quadrant features the eastern side of the park and houses along Penn Avenue.

This two-story T-shaped school building is clad in brick and has a flat roof (Figures 100-102; Appendix B Map 28). The main entrance is located on the west-facing façade and is covered by a flat roof portico which is supported by brick columns. A small, rectangular-shaped wing with an interior brick chimney is located at the northeast corner of the building. Fenestration throughout the building consists of groups of three and four one-over-one windows with transoms above.

FIGURE 100. TALMUD TORAH (HE-MPC-7612), FACING NORTHEAST

FIGURE 101. TALMUD TORAH (HE-MPC-7612), FACING SOUTHEAST

History:
Talmud Torah
The Jewish population of Minneapolis had no formal educational facilities until 1894 when the Talmud Torah was founded. The Talmud Torah of Minneapolis was established out of a need to provide Hebrew schooling and services to the Jewish community. Found

nationwide, Talmud Torahs were a type of school modeled after cheders which were the traditional form of Hebrew schooling that provided elementary education in Hebrew and the Scriptures to Jewish boys. Cheders were held in the home of the teacher. Talmud Torahs evolved from cheders to serve a larger, public audience and were places where all Jewish children could be educated on Judaism and the reading of Hebrew for free in the afternoon and evening, after their public school classes were done.

The Talmud Torah in Minneapolis was founded in 1894 by Dr. George J. Gordon, with the backing of the Kenesseth Israel congregation, "to perpetuate Jewish learning in modern, secular, urban America" (Holmquist 1981:497). The Talmud Torah was the first Jewish school established in Minneapolis. For nearly two decades, the Talmud Torah was housed in rooms it rented at Kenesseth Israel's synagogue located at 518 North 4th Street. In 1913, a new building was constructed to house the school on Fremont Avenue North, near 6th Avenue North. At the new facility on Fremont, after-school classes were offered that taught Hebrew culture. By the 1930s, the Talmud Torah in Minneapolis was "recognized as one of the outstanding institutions of its kind in the world" (Minneapolis Journal 1938).

The Talmud Torah of Minneapolis is unique because unlike other Jewish schools in Minneapolis, which were private and associated with a particular congregation such as the Hebrew Free School established by Mikro Kodesh, the Talmud Torah was a school where all Jewish children could attend without having to pay tuition and regardless of congregational affiliation, as the school was not associated with any religious congregation (Holmquist 1981:497) As such, the school played an important role in the development of the social fabric of the Jewish community in Minneapolis by providing all Jewish families, including those without the means to pay for a private Hebrew school, an opportunity for their children to attain the same level of Hebrew education. Additionally, the school's founder Dr. George Gordon established a curriculum that bridged the gap between traditionalism and modernism, medical science and the Jewish heritage. As such, the school became the Jewish community's dominant educational institution and played in important role in the development of the Jewish community in Minneapolis (Holmquist 1981:497).

The Talmud Torah also played an important role in providing needed social services to the Jewish community in North Minneapolis, especially new immigrants. By 1917, the Talmud Torah had created a social service department that offered many programs to help new immigrants to adapt to their new environment, establish themselves, and find a place in society. To accomplish this, the department offered English classes, free dental and prenatal care, day school for young children, and even social clubs. As the school and its services grew, a gymnasium and swimming pool were added to the building on Fremont Avenue North (non-extant). The demand for such social services led to the founding of the Emanuel Cohen Center in 1939 (Peterson 1997:11).

The Talmud Torah was an important key to the perpetuation of social fabric of the Jewish community in North Minneapolis. It was a facility that provided systematic instruction of Jewish culture and traditions and was available to all Jewish children. However, not all of the Jewish congregations in North Minneapolis were satisfied with the Talmud Torah and its services, especially some of the more orthodox congregations who felt Talmud Torah was

too liberal. Mikro Kodesh operated a Hebrew school on Logan Avenue North, later succeeded by another Torah Academy.

FIGURE 102. TALMUD TORAH IN 1951 (HE-MPC-7612), FACING EAST (MINNEAPOLIS STAR JOURNAL 1951)

The construction of the new facility in 1951 at the corner of Queen and 16th Avenues North, near the center of the second Jewish community in North Minneapolis, reflects the western movement of the Jewish community in Minneapolis. After 1911, as the Jewish population moved westward and a Jewish community was established on the western side of North Minneapolis. Correspondingly, Jewish social institutions slowly abandoned their facilities in the original settlement area near Washington and Fifth Avenues North, and moved west and northwest, following their members, and built new facilities. The first wave of these facilities moved between 1926 and 1948, which resulted in the construction of a second generation of Jewish institutions to replace vacated first generation facilities. The Talmud Torah was built as part of the second generation of Jewish institutions that were developed after World War II in the second Jewish community in North Minneapolis.

Within the second generation of Jewish building construction, the Talmud Torah constructed a large and thoroughly modern new school building at 1616 Queen Avenue North in 1951; this was the Talmud Torah's third building. The new school was a result of the growth of the Talmud Torah and the important role the school played in providing needed educational and social services to the surrounding community. According to blueprints on file at the Northwest Architectural Archives at the University of Minnesota, the school was designed by the architecture firm of Lang and Raugland (Lang and Raugland 1950). The school was constructed by Darcy Leck Construction (City of Minneapolis 1950:Building Permit #B314174). A newspaper article in the *American Jewish World* at the

time of the building's dedication claimed the new building was "one of the most modern educational buildings in America" (Greene 1951).

The new Talmud Torah school building opened in 1951 and served as the main campus for the institution; the school also operated a branch in southwest Minneapolis at the Adath Jeshurun Synagogue located at 34th and Dupont Avenue South. When the new building opened in 1951, total enrollment at the two campuses numbered 753 students. In 1953, an annual report listed enrollment at close to 1,000 students. In 1954, total enrollment numbered 1054 students. By 1958, enrollment numbers were 1,287. Reflecting increasing enrollment and a newly developing Jewish community in the Minneapolis suburbs of Saint Louis Park and Golden Valley, in 1959, a new branch location opened at 33rd and Utah Avenue in Saint Louis Park. Total enrollment at the three locations during the 1960-61 school year was 1,300. The annual report from 1963 lists 360 students at the Southwest location, 380 at the St. Louis Park branch, and 660 students at the Queen Avenue building, for a total of 1,400 students (Jewish Historical Society of the Upper Midwest1951, 1954, 1958, 1959, 1960). The increase in enrollment reflects the continuing need within the Jewish community for such an institution like the Talmud Torah to help instill its culture, values, and traditions in its youth. The after public school classes taught at the Talmud Torah highlights the desire of the Jewish community to perpetuate and maintain their cultural identity and heritage.

The Talmud Torah maintained its location at 1616 Queen Avenue North for 16 years, serving as the primary facility for most of this period. In 1964, spurred by increasing racial tension in North Minneapolis and a Jewish population that was beginning to move west to the suburbs, six rabbis, four from congregations that were still on the North Side - Kassel Abelson of Beth El, Jerome Herzog of Kenesseth Israel, Marc Liebhaber of Mikro Kodesh/Tifereth B'nai Jacob, and S. G. Sektor of Gemelus Chesed - signed a joint proclamation supporting a $750,000 building fund campaign for a new Talmud Torah in St. Louis Park to "accommodate the school's 1,100 students…in a single efficient facility in the heart of our Jewish community" (Lewin 2001:108). Three years later, in 1967, the Talmud Torah sold the building on Queen Avenue to the Minneapolis School Board and moved all their classes to St. Louis Park. The school met in various locations until their new building was complete (Lewin 2001:108).

The Talmud Torah's move from North Minneapolis to the suburbs is illustrative a broader trend of the westward movement of Minneapolis' Jewish population in the mid-twentieth century; most of the Jewish population moved to the first-tier western suburbs of St. Louis Park and Golden Valley due to a steady change from low-income to middle-class economic status, and because of rising racial tensions that culminated in the Plymouth Avenue riots of the late 1960s. Correspondingly most Jewish institutions, followed. Starting in the 1950s, a few Jewish institutions started to leave North Minneapolis, a pattern that accelerated in the late 1960, and which was complete by 1969. When the Talmud Torah vacated the building it was subsequently acquired by the Minneapolis Public Schools to expand Willard School. Today the building is home to the Urban League Academy Elementary School, which caters to the needs of children who have a hard time adjusting to public school (Minneapolis Public Schools 2012).

Lang and Raugland

The architecture firm of Lang and Raugland was a partnership between Oscar Lang and Arnold L. Raugland. Lang and Raugland operated one of the most successful architectural practices in Minneapolis for many years and are noted for their large corporate and institutional designs, such as banks, factories, office buildings, and churches. Prominent works by the firm include the Greyhound Bus Depot (now the First Avenue nightclub) in Minneapolis, the Alpha Kappa Psi fraternity house in Minneapolis, Aldrich Avenue Presbyterian Church in Minneapolis, and a classroom building at Winona State University in Winona, Minnesota (Lathrop 2010:135, 180).

Oscar Lang was born on August 25, 1888 in Minneapolis, and spent almost his entire life and career in the city. He received a bachelor's degree in architecture from the University of Pennsylvania, and from 1915 through 1922, he worked as a designer and chief draftsman in the firms of Cecil Chapman, Hewitt and Brown, and Long, Lamoreaux and Long. He worked briefly as a designer for the Minneapolis Board of Education, before becoming partners with Arnold I. Raugland and Carroll E. Lewis in 1922. Lang died on December 10, 1960 in Minneapolis (Lathrop 2010:135).

Arnold I. Raugland was born in Minneapolis on December 6, 1893. He received a bachelor's degree in architecture from the University of Minnesota in 1920 and worked in varying architecture offices throughout Minneapolis. During this time he also served in an engineering unit of the United States Army of France. In 1922, Raugland went into partnership with Oscar Lang. Raugland was the firm's specialist in the design of reinforced concrete and structural steel buildings. He died in 1966 (Lathrop 2010:180).

Significance: The Talmud Torah School is significant under NRHP Criterion A, in the area of social history within the historical context of *Jewish Settlement in North Minneapolis, 1890-1969*. Established in 1894, the Talmud Torah offered classes that taught Hebrew, as well as Jewish traditions and values, that ensured the continued social fabric of the Jewish community in Minneapolis. The school is significant for the opportunity it provided to all Jewish children, including those without the means to afford a private school, to receive a quality education founded on Jewish values and heritage. Unlike other Jewish schools which were private and associated with a particular congregation, Talmud Torah was a school where all Jewish children could attend without having to pay tuition and regardless of congregational affiliation. Additionally, the school's founder Dr. George Gordon established a curriculum that bridged the gap between traditionalism and modernism, medical science and the Jewish heritage. As such, the school became the Jewish community's dominant educational institution and played in important role in the development of the Jewish community in Minneapolis (Holmquist 1981:497). Reflecting the success of this program, the Talmud Torah in Minneapolis was "recognized as one of the outstanding institutions of its kind in the world" (Minneapolis Journal 1938).

The construction of the new building at 1616 Queen Avenue North testifies to the strong desire of the Jewish community in North Minneapolis to maintain their values and culture and instill them in their children. When the new building opened in 1951, enrollment was

753 students. Two years later, enrollment had grown by a third to nearly 1,000 students. Through the 1950s and into the 1960s, enrollment at the Talmud Torah continued to increase. This increase represents the importance of the school to the local Jewish community and highlights the community's desire to maintain and perpetuate their Jewish heritage, cultural identity, and the Hebrew language. This is evidenced by the fact that although the Jewish population in North Minneapolis increased slightly during the 1950s, the enrollment at the Talmud Torah nearly doubled during this same period. Furthermore, it embodies the increasing prosperity of the Jewish community through its recognized state-of-the-art design, and the continually increasingly ability of the school to serve the Jewish community. The period of significance for the Talmud Torah begins in 1951 when the building was constructed, and ends in1962, corresponding with the 50-year cutoff for the NRHP.

Integrity: The Talmud Torah building has good integrity of setting, location. In terms of design, materials and workmanship, the building generally retains good integrity. The only notable alteration is the windows. As originally designed and built, the school was primarily fenestrated with groups of four fixed square windows topped by large expanses of glass block above. These windows have been replaced with groups of four one-over-one windows with transoms above set in the original openings. While this slightly changes the design aesthetic of the school, the windows maintain the four-grouped pattern and do not compromise the ability of the building to be perceived as a school. The building is no longer used as a Jewish school; however, it is still used as a school, thus it has good integrity of feeling and fair integrity of association. Overall, the school retains sufficient integrity to convey its significance.

Recommendation: The Talmud Torah is recommended as eligible for listing in the NRHP at the local level under Criterion A, in the area of social history within the context *Jewish Settlement in North Minneapolis, 1890-1969*. The school is significant for the critical role it played in the efforts of the Jewish community in North Minneapolis to maintain and perpetuate its culture, values, traditions, heritage, and identity. The Talmud Torah provided systematic instruction of Jewish culture and traditions and was made available to Jewish children, regardless of their economic means, so that all children had the opportunity to receive a quality education founded in Jewish culture and tradition. Due to the innovative curriculum used by the Talmud Torah of Minneapolis, it was "recognized as one of the outstanding institutions of its kind in the world" (Minneapolis Journal 1938). As each successive generation became increasingly "Americanized", the importance of the school to the continuation of Jewish culture increased. Reflecting this importance, a new, state-of-the-art building was constructed near the heart of the second Jewish community in North Minneapolis in 1951, so it was easily accessible to all Jewish children in the community. Its key role is further evidenced by its rapidly increasing enrollment after the new facility was built. Although the Jewish population in North Minneapolis grew only slightly during the 1950s, enrollment at the Talmud Torah nearly doubled. In addition, its importance, success, and the popularity of its curriculum is evidenced by the fact that instead of new Hebrew schools being developed to serve the need of Jewish enclaves, such as those in Southwest Minneapolis and Saint Louis Park, the Talmud Torah opened new branches in these areas. Therefore, its influence extended well beyond the Jewish community in North Minneapolis.

The school retains sufficient integrity to convey its historical significance. The period of significance is 1951 to 1962.

6.38 HERMINA HARTIG HOUSE, HE-MPC-7544

Location: 2901 Vincent Avenue North, Minneapolis, Hennepin County, Minnesota, T29, R24, Section 8

Description: This Tudor Revival style house is located in the Social Centre Addition of Minneapolis near the northeast edge of Theodore Wirth Park (Figure 103; Appendix B Map 24). This two-and-a-half-story, stucco clad frame house has a front gable and wing form. It has six-over-one and eight-over-one, single-hung windows; paired six-light casement windows; and an asphalt shingle roof comprised of a clipped gable on the projection and wing. A three-season porch is set under shed roof on the west end of the house and a one-story wing is set under a side gable roof on the east end of the house. There is half-timbering in the gable ends. The first-story of the façade is comprised of screens on the three-season porch, a six-over-one window, a rectangular bay set under a shed roof with a group of three paired casement windows with a stucco planter below, an eight-over-one window, a projected portico with battered walls that has a door with a stone surround and sidelights, paired casement windows, and a pair of six-over-one windows on the east wing. On the second-story, there are two shed roof wall dormers with paired six-over-one windows on the wing, and paired eight-over-one windows on the front gable, with paired casements in the gable above. A massive exterior brick chimney with chimney pots is located on the rear (north elevation) of the wing and an interior brick chimney is located at the ridgeline of the projected gable. An attached garage is located at the rear of the house behind the wing and orientated in the east-west orientation.

History: The Hermina Hartig House is located at 2901 Vincent Avenue on part of Lot 12 in the Social Centre Addition of Minneapolis. Architects Serenus Colburn and Ernest Forsell designed this Tudor Revival style house for owner Mrs. Hermina J. Hartig. The house was constructed in 1926 by builder C.J. Kamb for an estimated cost of $6,000 (City of Minneapolis 1926a:Building Permit #B194735; City of Minneapolis 1925:Building Permit #B194289). Mrs. Hartig was the widow of physician Hugo Hartig and worked as a clinical assistant at the University of Minnesota. Mrs. Hartig lived in the house until sometime in the 1940s, as the house is listed as vacant in the 1950 City Directory. Kenneth Griswold came into ownership of the house by 1960 and Douglas Rogers by 1970. By 1980, Lila Rogers was the owner of the house. Ms. Rogers remains the current owner (Minneapolis City Directory 1930; Minneapolis City Directory 1940; Minneapolis City Directory 1950; Minneapolis City Directory 1960; Minneapolis City Directory 1970; Minneapolis City Directory 1980; Minneapolis City Directory 1990; Hennepin County Assessor 2012). Building permits indicate that only minor alterations have been made to the house since its construction, including the refinishing of the stucco in 1942 (City of Minneapolis 1942:Building Permit #K52555).

FIGURE 103. HERMINA HARTIG HOUSE (HE-MPC-7544), FACING NORTH

Colburn, Kees, and Forsell

The Hermina Hartig House is one of the last buildings designed by architect Serenus Colburn before his death. Serenus Colburn was born on October 12, 1871 in Ansonia, Connecticut. Colburn moved to Minneapolis from Connecticut at the age of 15. He worked as a draftsman at the office of James C. Plant for five years and as head draftsman in the William C. Whitney office between 1891 and 1898. In 1898, Colburn joined Frederick Kees in an architectural partnership.

Before joining with Colburn, Frederick Kees worked for architect E.C. Lind in Baltimore, where he was born, from 1865-1871 and 1872-1878. In 1878, Kees moved to Minneapolis and worked for Leroy Buffington. Between 1882 and 1884, Kees became a partner of B.W. Fisk and after joined in a partnership with Franklin Long before partnering with Serenus Colburn in 1898. At the end of his career Kees was a partner of H.G. Bowstead. The firm of Long and Kees became a prominent and prestigious firm in Minnesota. The architectural duo designed many large commercial and municipal buildings, many of which are now listed in the NRHP and/or are local landmarks. Some of the firm's commissions include the Minneapolis City Hall, 1889-1906; the Floor Exchange, 1893; the Lumber Exchange 1886; the Wyman Building 1896; the Itasca Lofts, 1886; and the Hennepin Center for the Arts (Masonic Temple), 1888-90 (Millet 2007; Northwest Architectural Archives 2012c; Northwest Architectural Archives Serenus Colburn File). Long and Kees designs were most commonly in the Richardsonian Romanesque or Sullivanesque styles.

Building on the notoriety and success of Long and Kees, the firm of Kees and Colburn also became a very well known and prolific firm in Minnesota. The firm designed both prominent commercial buildings and residences in Minnesota. Some of their most well known commercial buildings in Minneapolis include the Grain Exchange Building, 1900;

Advance Thresher-Emerson Newton Plow Company, 1900; the Donaldson Building, 1912; the Northwestern National Bank, 1902-1904; Loring Theatre, 1919-1920; and the Lowery Medical Building, 1910. The firm also designed additions to buildings previously designed by Long and Kees, for examples the Wyman Building Addition, 1910; and the Flour Exchanged Addition, 1907. Many of Kees and Colburn commercial buildings were designed in the Sullivanesque style and are also listed in the NRHP and/or are local landmarks (Millet 2007; Northwest Architectural Archives Serenus Colburn File). The firm designed several large high-style residences in the Twin Cities and Duluth areas in the current revival styles of the time, such as the Renaissance Revival Cotton House, 1906; the Neo-Classical style Richard M. Sellwood House, 1903; Queen Anne/ Colonial Revival Jacob Leuthold Jr. House, 1905; the Renaissance Revival Charles M. Harrington House, 1902; and the Colonial Revival Samuel Hewson House, 1905 (Millet 2007; Northwest Architectural Archives 2012c). Not only were Kees and Colburn designs distinct and outstanding examples of their respective style, their commercial buildings were on the forefront of architectural design at the turn of the twentieth century. Influenced by the Chicago School, the firm designed some of the earliest and finest skyscrapers in Minneapolis, such as the Minneapolis Grain Exchange, the first building in Minneapolis built with an all-steel frame (Millet 2007).

After the firm of Kees and Colburn disbanded in 1921, Colburn then entered into a partnership with Ernest Forsell which he continued until his death in 1927. The Hermina Hartig House is a rare example of the work of Colburn and Forsell, of which there is only one additional known work, the house at 2601 Euclid Place in Minneapolis (Northwest Architectural Archives 2012c; Northwest Architectural Archives 2012c).

Before collaborating with Colburn, Ernest Forsell was associated with John T. Windien of Philadelphia. He opened an office at 504 First National Bank Building in Duluth, Minnesota. In 1920, the *American Architect* reported that Ernest Forsell and Arthur M. Lindell united to practice architecture and were located at 319 Meyers Arcade Building in Minneapolis (The American Architect 1920). Their firm designed the John Ryan Public Bathhouse in Minneapolis in 1921 (Pearson and Peterson 2007). Ernest Forsell entered into a partnership with Serenus Colburn in 1921. In addition to the house at 2901 Vincent Avenue in Minneapolis, Forsell is also known to have designed the Italian Renaissance house at 2601 Euclid Place in Minneapolis with Colburn (Northwest Architectural Archives 2012c).

Tudor Revival

The Hermina Hartig House was designed in the Tudor Revival style. The Tudor Revival style is loosely based on early English building traditions. Decorative detailing however may draw from Renaissance or Craftsman traditions. Characteristics of the style include a steeply pitched side-gabled roofs which usually feature a prominent cross-gable; decorative half-timbering; tall narrow windows usually in multiple group and with multi-pane glazing; and a massive chimney. Wall cladding materials used in the style include stucco, brick, stone, and wood (McAlester 2004:354-358).

Significance: The Hermina Hartig House was evaluated under NRHP Criterion C, within the area of architecture. The house is a good example of the Tudor Revival style as it features several defining elements of the style, such as a side gable form with a projecting crossed-

gabled wing; a steeply pitched roof; decorative half-timbering; grouped narrow windows with multi-pane glazing; and massive chimneys with chimney pots. Additionally, wall cladding materials on the Hermina Hartig House includes stucco, and stone which are common materials used in the style. Although the Hermina Hartig House is a good example of a Tudor Revival house, it does not possess any particularly distinctive elements of the Tudor Revival style that would make it an individually significant example. Moreover, there are other better and more distinctive examples of this style in Minneapolis. Therefore, the Hermina Hartig House does not appear to have significance under NRHP Criterion C, in the area of architecture.

The Hermina Hartig House was also evaluated under NRHP Criterion C, within the area of architecture as a work of master Minnesota architect Serenus Colburn. During his career Colburn was involved in two architectural partnerships, the first with Frederick Kees and the later with Ernest Forsell, each of which define a specific collaborative period in his career. For the majority of his career Colburn was partnered with Frederick Kees. While earning prominence during his partnership with Franklin Long, the architectural firm of Kees and Colburn became a well-known and distinct firm in its own right receiving many large and prominent commercial and residential commissions. Their commercial buildings were designed mostly in the Sullivanesque style and large residences in Revival styles of the time. The buildings, both commercial and residential, designed by Kees and Colburn are all outstanding and distinct examples of their styles many of which are listed in the NRHP. The commercial buildings of Kees and Colburn are of particular note as they were at the forefront of architectural design at the turn of the twentieth century, specifically the designs of some of the earliest skyscrapers in Minneapolis.

There are far fewer known buildings from the collaboration of Colburn and Forsell. The Hermina Hartig House is a rare example of work from the collaboration of Colburn and Forsell, of which there is only one additional known work, the house at 2601 Euclid Place in Minneapolis. While the residential designs of Colburn and Forsell are good examples of the Revival styles of the day and demonstrate Colburn's continued capabilities as an architect, the residences do no rise to the same architectural distinction as those designed by Kees and Colburn. Additionally, Colburn and Forsell do not appear to have designed major commercial buildings, for which Colburn is best-known. The architectural abilities of master Minnesota architect Serenus Colburn are best seen in the buildings that he designed with Frederick Long; therefore, the Hermina Hartig House does not have significance under NRHP Criterion C as work by master Minnesota architect Serenus Colburn.

Integrity: The Hermina Hartig House remains located within a residential area of Minneapolis near the edge of Theodore Wirth Park, thereby retaining its integrity of location and setting. In terms of design, materials, and workmanship, building permits indicate that there have been no major alterations to the house, only minor alterations including the refinishing of the stucco in 1942. The only perceivable alteration is the replacement of the three-season porch windows and the addition of storm windows, which have minimally affected the overall integrity of the house. Therefore, the house has good integrity of design, materials, and workmanship. The house also retains good integrity of feeling and association. Overall, the house retains good integrity.

Recommendation: While the Hermina Hartig House is a good example of the Tudor Revival style, the residence does not exhibit any particularly distinctive characteristics of the style. Moreover, when compared to other more distinctive examples found in Minneapolis it does not appear to be an outstanding example of the style.

Furthermore, the Hermina Hartig House does not represent an outstanding or distinctive work of master Minnesota architect Serenus Colburn. Colburn's best known works come for his partnership with Frederick Long. During their collaboration the firm designed outstanding commercial buildings and residences. The team was also on the forefront of architectural design with their designs of steel-frame skyscrapers. While illustrating the capabilities of Colburn and a rare example of his work for this time in his career, the residential designs of Colburn and Forsell do not rise to the architectural level of houses designed by Kees and Colburn, nor did they have any commercial commissions, for which Colburn is best known. Therefore, the Hermina Hartig House is recommended as not eligible for the NRHP due to a lack of historical significance.

6.39 PILGRIM HEIGHTS COMMUNITY CHURCH / PARKWAY UNITED CHURCH OF CHRIST, HE-MPC-8277

Location: 3120 Washburn Avenue North, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 8

Description: Constructed in 1952-1953, the Pilgrim Heights Community Church (later Parkway United Church of Christ) is a Mid-Century Modern ecclesiastical building located on the southwest corner of the intersection of Washburn and Lowry Avenues North in Minneapolis (Figures 104-105; Appendix B Map 24). The complex is comprised of a one-story church and a two-story educational wing. Both structures are constructed of a polychromatic orange brick laid in Flemish bond. The church has a one-story narthex with a broad, flat roof supported by large beams and a symmetrical five-bay façade with a double-leaf central entrance flanked by large plate glass windows. The sanctuary has a steeply pitched, two-story roof and a symmetrical façade with paired, full-height stained glass windows. On the secondary elevation (north) the narthex has large windows and the sanctuary has a band of ribbon windows. Between the church and two-story wing is a one-story wing set under the same roof as the narthex. It has six bays with alternating one-over-two sliding windows and one-light fixed windows. The two-story wing with a flat roof and flat parapet has a double-door entrance with a wide sidelight set under a flat canopy and groups of five one-over-one windows arranged in vertical columns on the façade.

History: The Pilgrim Congregational Church was officially organized in 1873 at 2nd Street North and 20th Avenue North, as a satellite of the downtown Minneapolis Plymouth Congregational Church. In 1879, the church voted to become self-supporting and by 1886, a new church structure had been built at Lyndale and 14th Avenue North. Pilgrim Congregational Church remained active at the Lyndale location for over 60 years, until 1949 when the church merged with Forest Heights Congregational Church to become Pilgrim Heights Community Church. One of the conditions of the merger between the two churches

was that a new building be constructed. A previously unoccupied plot of land at Washburn and Lowry Avenues North was purchased and the architecture firm of McEnary and Krafft was hired to design the new building.

FIGURE 104. PILGRIM HEIGHTS COMMUNITY CHURCH IN 1953, FACING SOUTHEAST (MINNEAPOLIS STAR JOURNAL 1953)

FIGURE 105. PILGRIM HEIGHTS COMMUNITY CHURCH / PARKWAY UNITED CHURCH OF CHRIST (HE-MPC-8277), FACING SOUTHEAST

Pilgrim Heights Community Church was considering the construction of a new building in 1951; at that time the United States was facing a critical shortage of structural and reinforcing steel, and was carefully conserving its supply of steel though the Defense Production Administration (DPA). DPA believed that by conserving its limited supply of steel now, more construction project would be able to proceed in 1952 (Letter from DPA to Pilgrim Heights Community Church October 1, 1951). In order to advance with the construction of the new church, which required the use of structural steel members, an application for the steel had to be sought from the DPA. The church made the plea that the granting of the steel, it would spur development and provide jobs in an area of Minneapolis that needed both spiritual and economic assistance. The initial application was denied in 1951, so the church enlisted the help of Minnesota Senators Hubert H. Humphrey, Edward Thye, and Representative Walter H. Judd. Each agreed to help expedite authority from the DPA and their appeals must have worked for authority was granted and a church groundbreaking ceremony was held October 19, 1952. Construction lasted little over a year and the new church was dedicated on November 29, 1953 (Parkway United Church of Christ 1973:1-7).

Soon after the completion of their new church building, like many businesses and other types of organizations in the mid-twentieth century, Pilgrim Heights Community Church found itself in need of a parking lot to accommodate the increasing use of automobiles by its members to attend services and other functions at the facility. Although plots were purchased at Vincent and Lowry Avenues in 1959, it was not until 1964 that the parking lot was available for use.

In 1961, Pilgrim Heights Community Church voted to adopt the principles and programs of the United Church of Christ Church, and in 1965, the congregation voted to change its name to Pilgrim Heights United Church of Christ. Just a short year later, merger talks between other North Side churches occurred and on June 8, 1966, the first service between the newly merged Pilgrim Heights United Church of Christ and Fremont Church occurred. The newly-joined church officially became Parkway United Church of Christ that same day. The church has retained this name since, despite merging with St. John's Church in 1973 (Parkway United Church of Christ 1973:8-12).

Built in 1953, the Pilgrim Heights Community Church is a modernist structure that was designed by the Minneapolis architecture firm of McEnary and Krafft. Dale McEnary, born in 1890, studied civil engineering at the University of Minnesota from 1908 to 1911 and received a bachelor's degree in architecture from the Massachusetts Institute of Technology in 1914. Upon graduating, McEnary worked in the office of nationally known Chicago architect Charles Frost, assisting in the design of commercial and institutional structures. During World War I he developed and supervised construction of buildings for the War Department. In 1919, McEnary returned to Minneapolis as supervising architect on the St. Paul Union Depot, which was designed by Frost, McEnary's former employer. McEnary became an associate of Frederick Mann in 1921 and together they worked on several buildings, including Memorial Stadium at the University of Minnesota, the Cream of Wheat factory in Northeast Minneapolis, and the stadium at the University of North Dakota in

Grand Forks. McEnary partnered with Edwin Krafft in 1934. Dale McEnary died in 1964 (Lathrop 2010:156).

Edwin Krafft was born in Minneapolis in 1901. He attended Dartmouth College and the University of Minnesota, where he received a degree in architecture in 1924. From 1925 to 1927, Krafft was an instructor at the University of Minnesota's School of Architecture. At the same time, he worked for Magney and Tusler. In 1931, Krafft joined Dale McEnary as an associate; they became partners in 1934. Krafft also served as chairman of the Edina Planning Commission from 1943 to 1956 and as president of the Minnesota chapter of the American Institute of Architects. Krafft died in Minnesota in 1986 (Lathrop 2010:132).

When McEnary and Krafft joined in partnership in 1934, they focused primarily on prestigious residences, including the Rufus Rand House on Lake Minnetonka. Residential work continued until 1941 when the partners designed the Farmers and Mechanics Savings Bank in Minneapolis. After World War II, the firm diversified into all types of architecture, concentrating on the design of churches, including Peace Presbyterian Church (1958) in St. Louis Park, Calvary Episcopal Mission Church (1960) in Rochester, and Chapel Hills Congregational Church of West Edina (1961) (Northwest Architectural Archives 2012d). Their foray into ecclesiastical architecture opened the door for the design of other types of buildings, including factories, retail stores, warehouses, apartment buildings, parking ramps, theatres, and schools (Northwest Architectural Archives 2012d). With Lang and Raugland, McEnary, Krafft and Birch designed the 1959 Minneapolis Public Library, which was razed in 2003.

McEnary and Krafft designed several community churches in Minnesota throughout the 1950s and 1960s; Pilgrim Heights Community Church is the first of the firm's mid-century churches. The building embodies distinctive characteristics of Mid-Century Modern design (discussed below), including the use of structural glass in the narthex, a steeply pitched roof, and relatively low height of the eaves from the ground. The exposed roof beams also exemplify design aesthetic of the Modern Movement. Pilgrim Heights Community Church features a nave with a steeply pitched roof, and has a low profile, one-story narthex. The narthex extends from the building, becoming a one-story wing that attaches to a two-story educational wing. This design is similar to the one the later used for Peace Presbyterian Church in St. Louis Park, which features a steeply pitched nave and one-story wing with exposed roof rafter tails. Perhaps even more so, this design is seen at Chapel Hills Congregational Church of Edina. A prominent, A-frame-like nave has a one-story nave attached to an educational wing.

In the decades prior to when Pilgrim Heights Community Church was built, ecclesiastical architecture had changed little in centuries; most churches took the traditional form of a cross, with a nave crossed by a transept. However, beginning in the early twentieth century, ecclesiastical architecture, along with architecture in general, underwent a radical transformation of ideas and principles that culminated in the Modern Movement. Modernism was a radical departure of architecture based on historic precedent and was instead a movement that emphasized the function of the building dictating it form. It was a movement away from ornamentation and instead, a focus on clean lines and simplification,

or clarity, of forms. Pilgrim Heights Community Church embodies these changes as the church takes cues from historic church forms, but interprets them in a modern way in its simplification of the nave and transept form, the use of modern materials, such as the structural glass in the narthex, the flat-roof, and exposed rafter tails. These elements are typical of Modern architectural design.

Mid-Century Modern ecclesiastical architecture is especially well represented in the Twin Cities and in Minnesota. Modernist religious architecture in Minnesota showcases architects that challenged the traditional notion of church design and construction (National Trust for Historic Preservation 2011:23). Key examples include; Christ Church Lutheran by Eliel Saarinen which used simplistic tranquil yet dramatic design and light a spiritual element; Mount Zion Temple by Erich Mendelsohn with its elegant sanctuary and chapel. Other prominent examples include Lutheran Church of the Good Shepherd (1950) in Minneapolis by Hills, Gilbertson, and Hayes; Second Church of Christ Scientist (1952-53) in Minneapolis; First Christian Church (1954) in Minneapolis by local architecture firm Thorshov and Cerny St. Olaf Catholic Church (1955) in Minneapolis by Thorshov and Cerny; Pilgrims Chapel, Our Savior's Lutheran Church (1958) in Hibbing by Gilbertson and Hayes; St. Peter's Lutheran Church (1956-1958) in Edina by nationally known Minneapolis architect Ralph Rapson. Religious architecture in Minnesota embodies Modernist ideals, makes use of subtle yet dramatic designs, and placed an emphasis on light. These designs became influential in the design of later modernist works.

Significance: The Pilgrim Heights Community Church is a good example of an early modernist community church by the Minneapolis firm of McEnary and Krafft. The use of structural glass at the narthex, the steep roof pitch and relatively low height of the roof eaves from the ground, and the exposed roof beams are all typical characteristics of the Mid-Century Modern movement. Pilgrim Heights is the first of McEnary and Krafft's foray into the design of churches and, therefore, represents the change in the firm's architectural interests. The church also represents the development of the design aesthetic McEnary and Krafft used for future ecclesiastical commissions, which embraced Mid-Century Modernism. This design aesthetic includes the use of a steeply pitched roof over the sanctuary and a low profile wing attached to the side. Exposed rafter tails were commonly used by the firm, as well as larger expanses of glass windows.

Although Pilgrim Heights Community Church was the first church that McEnary and Krafft designed and the church established a design standard they followed and built upon in later churches, a comprehensive study of the firm and how Pilgrim Heights Community Church is significant within their body of work has not been completed. As such, at this time there is not enough scholarly information about the firm to document their significance as architects nor is there documentation of the importance of this church and its design standard to recommend the property as eligible for the NRHP. Should such comprehensive study of McEnary and Krafft be completed in the future that provides a better understanding of the firm's historical significance, then the Pilgrim Heights Community Church should be reevaluated within this context.

Integrity: The Pilgrim Heights Community Church has undergone relatively few alterations since its construction in 1953. Other than typical maintenance work such as reroofing, the only notable change is the addition of an exit in 1980 (City of Minneapolis 1980:Building Permit #B496373). Therefore, the church retains very good integrity of location, setting, design, feeling, materials, association, and workmanship.

Recommendation: The Pilgrim Heights Community Church is representative of McEnary and Krafft's church design period and was the church in which the firm created their ecclesiastical design aesthetic which they replicated in later churches they designed. While McEnary and Krafft were a well-known Minneapolis architecture firm, there has not been a scholarly study of the firm and their body of work to sufficiently document the firm's significance as architects nor this building's significance within their work. As such, at this time, the Pilgrim Heights Community Church is recommended as not eligible for the NRHP due to a lack of historical significance.

6.40 WEST BROADWAY AND PENN AVENUE NORTH COMMERCIAL AREA, HE-MPC-12102

Location: 2027-2229 West Broadway Avenue North, Minneapolis, Hennepin County, Minnesota, T29, R24, Section 8

Description: The West Broadway and Penn Avenue North Commercial Area is a linear streetcar node centered on the intersection of West Broadway Avenue and Penn Avenue North in North Minneapolis (Figures 106-108; Appendix B Map 26). This area was a major streetcar commercial center that developed at the junction of two lines of the Twin City Rapid Transit Company. The commercial area includes 21 properties and extends along both sides of West Broadway from Logan Avenue to Queen Avenue, encompassing the 2000 block to half way through the 2200 block of West Broadway Avenue, and extends a half block north and south along the east side of Penn Avenue North to include portions of the 2300 and 2400 blocks of Penn Avenue (Table 14).

The commercial area consists of one- and two-story commercial buildings dating from the late-nineteenth through mid-twentieth century. Buildings are built out to the lot lines along the street and wide sidewalks are located in front of the buildings. The commercial area illustrates the different construction techniques used during the first half of the twentieth century including frame, brick veneer, and masonry. Pre-1900 buildings are typically of frame construction with wood siding and false fronts. Early twentieth century buildings are typically of masonry construction, with brown brick being the most common material. Post World War II construction is a combination of brick and concrete block. Most buildings have storefronts with large display windows and raised parapets. A couple houses are scattered amongst the commercial buildings and are prominent along the north side of West Broadway, near Logan Avenue North.

FIGURE 106. WEST BROADWAY AND PENN AVENUE NORTH COMMERCIAL AREA (HE-MPC-12102), FACING NORTHWEST

FIGURE 107. WEST BROADWAY AND PENN AVENUE NORTH COMMERCIAL AREA (HE-MPC-12102), FACING SOUTHEAST

TABLE 14. PROPERTIES IN THE WEST BROADWAY AND PENN AVENUE NORTH COMMERCIAL AREA (HE-MPC-12102)

Inventory No.	Historic Name	Address	Resource Type	Date
HE-MPC-6986	Paradise Theater/ Capri Theater	2027 West Broadway Avenue	Commercial	1925
HE-MPC-6987	New Logan Drug Store/Wilson Louis Bowling Alley/Commercial Building	2029-2031 West Broadway Avenue	Commercial	non-extant
HE-MPC-6988	Commercial Building	2033 West Broadway Avenue	Commercial	non-extant
HE-MPC-6996	National Food Store	2101 West Broadway Avenue	Commercial	non-extant
HE-MPC-6998	Congdon Cleaners & Dryers	2117 West Broadway Avenue	Commercial	1890
HE-MPC-7015	Commercial Building	2119 West Broadway Avenue	Commercial	1914
HE-MPC-7037	Shoe Repair Shop	2339-2341 Penn Avenue North.	Commercial	1905
HE-MPC-7020	Knight's Pharmacy	2201-2205 West Broadway Avenue	Commercial	Building rebuilt since time of survey
HE-MPC-7021	National Tea Company	2209 West Broadway Avenue	Commercial	non-extant
HE-MPC-7023	Restaurant	2221-2223 West Broadway Avenue	Commercial	1900
HE-MPC-8034	Fire Station No. 25/American Legion Hall Post No. 230	2229 West Broadway Avenue	Fire Station	1909
HE-MPC-11077	Meat Shop/ Beauty Shop	2406 Penn Avenue North	Commercial	1901
HE-MPC-7038	Yungner Brothers Grocery Store	2400 Penn Avenue North.	Commercial	1922
HE-MPC-7018	Commercial Building	2128-2130 West Broadway Avenue	Commercial	1930
HE-MPC-7017	Penn Avenue State Bank	2126 West Broadway Avenue	Commercial	1927
HE-MPC-6999	Commercial Building	2118-2124 West Broadway Avenue	Commercial	1929
HE-MPC-6997	Jimmy's Pizza Palace-Hyder's Bowling Alley	2104-2110 West Broadway Avenue	Commercial	1940
HE-MPC-6995	Commercial Building/ Apartments	2100 West Broadway Avenue	Commercial	1925
HE-MPC-6994	Commercial Building/Steven's Furniture Company	2064 West Broadway Avenue	Commercial	1948
HE-MPC-6993	Commercial Building/Post Office Station 19	2054-2056 West Broadway Avenue	Commercial	1901
HE-MPC-6989	Grobe Café	2038 West Broadway Avenue	Commercial	1949

FIGURE 108. WEST BROADWAY AND PENN COMMERCIAL AREA MAP

History: As the population of Minneapolis and St. Paul boomed in the late nineteenth century, so did the need for public transportation. As a result, the Twin Cities Rapid Transit Company (TCRT) developed an extensive streetcar system that at its peak included 530 miles of track, and served the entire Twin Cities region from Stillwater to Lake Minnetonka. The TCRT built a line along Crystal Lake Avenue (now West Broadway) to the Minneapolis city limits in 1891. The village of Robbinsdale subsequently built its own connection to this line that provided service to downtown Robbinsdale. The independent North Side Street Railway Company operated this extension. The TCRT acquired this line in 1906 and continued service. The streetcar line along Crystal Lake Avenue followed an older transportation route established in 1860s. The road cut diagonally across the orthogonal surveyed grid and connected Minneapolis and Robbinsdale to Osseo and St. Cloud and smaller towns in between. This road became a major transportation artery from Minneapolis (Mathis 2007:13).

The original TCRT Robbinsdale line followed Crystal Lake Avenue (West Broadway Avenue) until Penn Avenue, where it turned north and continued to Lowry Avenue, then extended west to Crystal Lake Avenue (West Broadway Avenue). The line then continued on Crystal Lake Avenue (West Broadway Avenue) until the end of the service corridor. In 1914, another line was extended northwestward along Crystal Lake Avenue (West Broadway

Avenue) from the existing line at the intersection of West Broadway and Penn, which allowed the streetcars to remain on Crystal Lake Avenue along the entire line. The original portion of the Robbinsdale line that extended north on Penn Avenue became the first segment of the Penn line. The Penn Avenue line was extended northward in 1911, 1992, and 1923, ultimately to 42nd and Thomas Avenues North. The creation and extension of the Penn line formed an important streetcar node at the intersection of Penn and West Broadway Avenues.

Commercial nodes developed throughout the streetcar system along the major streetcar lines and at major intersections. The intersection of Penn Avenue North and West Broadway is one such example (Zellie 1993:5). The development of the intersection of Penn and Crystal Lake (now West Broadway) Avenues began in the late nineteenth century and accelerated in the early twentieth century. A 1903 plat map indicates that most of the lots on Crystal Avenue between Penn and Logan Avenues were developed predominately with dwellings, but also a few stores (Minneapolis Real Estate Board 1903b; Minneapolis Real Estate Board 1903c). The five commercial buildings still extant from the period directly after the construction of the streetcar line in 1891 are scattered along Crystal Lake Avenue between Logan and Penn Avenues North. According to the 1912 Sanborn Map, a number of new commercial buildings had been constructed by that time, concentrated at the corners of Penn and Crystal Lake (West Broadway) Avenues and Logan and Crystal Lake Avenues. Several stores were also located on the north side of Crystal Lake Avenue between Penn and Logan Avenues, with a few dwellings scattered in between. Conversely, the south side of Crystal Lake Avenue between Penn and Logan was still predominately lined with residences, with a few stores at the block corners. At that time, the commercial node can be described as is located on either side of Crystal Lake Avenue between Penn and Logan Avenues, with the addition of the fire station built at 2229 Crystal Lake Avenue built in 1909, and a lumberyard located at 2311 Oliver Avenue. Most of the now extant commercial buildings along Crystal Lake Avenue date to 1920s when a greater increase in development occurred in the area. According to the 1930 Minneapolis City Directory, the commercial node consisted of numerous small businesses that provided not only basic goods and services, but also entertainment and health care to the surrounding neighborhoods. Some examples of businesses in the area in 1930 include the Paradise Theatre and Wilson Louis Bowling Alley; drug grocery stores; health care offices such as dentists, optometrists, and physicians; and other small businesses such as cleaners, beauty shop, and a bakery (Minneapolis Directory Co.1930). Although locations and owners may have changed, similar businesses and services were located in the area in 1940 and 1950 (Minneapolis Directory Company 1940; Minneapolis Directory Company 1950).

The 1951 Sanborn map indicates the continued commercial development of the area. In 1912, the highest concentration of commercial properties was on the north side of West Broadway between Penn and Logan. This section of West Broadway continued to having a greater concentration of commercial development than the south side of West Broadway. By 1951, very few residences were located amongst the commercial buildings on the north side of West Broadway Avenue. Businesses continued around the corner onto the east side of Penn Avenue North approximately half a block in both directions. The south side of West Broadway continued to have residential properties mixed in the middle of the block with

commercial buildings at the corners of Penn and Logan Avenues. New commercial building continued to be constructed in the area after World War II, continuing into the early 1950s. By 1960, businesses replaced most of the remaining residences but a few apartments buildings remained (R. L. Polk & Company 1960).

The West Broadway and Penn Avenue North commercial area was in a continual state of development as more commercial buildings continued to be built through the first half of the twentieth century. Following common buildings practices, over time more permanent masonry buildings replaced many of the original frame buildings. Despite multiple stages of redevelopment, the area illustrates the use of several types of construction frame construction, which can be seen at 2054-2056 West Broadway (HE-MPC-6993); early twentieth century brick veneered buildings, such as 2100 West Broadway (HE-MPC-6995); and masonry construction from the mid-twentieth century, which can be seen at 2038 West Broadway (HE-MPC-6989).

The 1940s saw the reduction in streetcar use in the Twin Cities as automobiles gained popularity as a primary mode of transportation. The Robbinsdale streetcar line remained in service until 1948, but by 1949, the Robbinsdale line was converted from streetcar line to bus operation. Although the streetcar system ended in the early 1950s, the intersection continued to be commercial center after streetcar service ceased until the present day, and the buildings continue to house small businesses (Cole Information Services 2002).

Significance: The West Broadway and Penn Avenue North commercial area was evaluated under NRHP Criterion A, in the areas of commerce and transportation, within the Minneapolis context *Minneapolis Commercial Centers, 1885-1963*. Located at a major streetcar intersection, the West Broadway and Penn Avenue North commercial area is an example of an important commercial center that developed at major transportation intersections in Minneapolis. The TCRT streetcar system was the primary form of public transportation in the Twin Cities from the late nineteenth through the first half of the early twentieth century. The streetcar system played a considerable role in the development patterns of Minneapolis, St. Paul, and outlying suburbs as commercial nodes developed at major line intersections and along major routes. The intersection of the Robbinsdale and Penn streetcar lines at West Broadway and Penn Avenue North was a major connecting point within the streetcar system. Reflecting its importance, the commercial area that developed around the intersection included shops that provided not only basic needs, such as groceries and meat, but also a wider array of amenities, including a hardware store and small department store; restaurants; a bank; entertainment, including a theater, bowling alley, and fraternal halls; barbers and beauty salons; and health care for the surrounding area. The commercial area at West Broadway and Penn Avenue was in an almost continual state of improvement. Not only did the number of commercial buildings increase during the beginning of the twentieth century, but the earliest buildings were also improved and adapted to follow new keep pace with current commercial trends. Architecturally, building design fall in three phases including late nineteenth century frame buildings, early twentieth century brick veneer buildings, and mid-twentieth century masonry buildings. When the streetcar system was replaced by bus operations in 1949, the area remained a vibrant commercial center.

Integrity: The integrity of each individual building within the commercial area varies in terms of integrity of design, materials, and workmanship. The most common types of alteration to the buildings in the area include replacement storefronts and windows. Some updates are reflective of the ongoing historic use and nature of the commercial area, which was in continual state of change and reuse as business sought to keep pace with evolving commercial practices for attracting customers. In general, the forms of the buildings remain intact, and most retain large storefront windows, which is an important characteristic of most commercial areas dating from the late nineteenth through the first half of the twentieth century. The commercial area does retain its integrity of setting and location. A portion of the commercial area that includes several buildings on the north side of Broadway, east of Penn Avenue, does retain good overall integrity in terms of design, material, and workmanship. The buildings in this area, such as 2100 West Broadway (HE-MPC-6995), 2118-2124 West Broadway (HE-MPC-6999), 2126 West Broadway (HE-MPC-7017), all have generally good integrity. However, a number of buildings throughout the commercial area retain poor integrity as the storefronts have been severely altered or replaced, including 2119 West Broadway (HE-MPC-7015), 2038 West Broadway (HE-MPC-6989), 2064 West Broadway (HE-MPC-6994), and 2406 Penn Avenue North (HE-MPC-11077). Additionally, as of November 2012, several of the buildings within the commercial area have been demolished, and one replaced, after the completion of the initial field survey. These buildings include 2029-2031 West Broadway Avenue (HE-MPC-6987), 2033 West Broadway Avenue (HE-MPC-6988), 2101 West Broadway Avenue (HE-MPC-6996), 2209 West Broadway Avenue (HE-MPC-7021), and 2201-2205 West Broadway Avenue (HE-MPC-7020). While a number of buildings retain good integrity, as a whole, the overall integrity of the commercial area has been severally compromised in terms of design, materials, and workmanship by the loss of buildings and severe alterations to the storefronts on some of the remaining buildings. Additionally, the integrity of feeling and association of commercial area has been significantly compromised since a number of the buildings have been torn down, replaced or severely altered, thereby compromising the historical appearance. Overall, the commercial area retains insufficient integrity to convey any historic associations.

Recommendation: The West Broadway and Penn Avenue North commercial area is a good example of a large linear commercial node that developed around a major streetcar intersection. The TCRT streetcar system was the primary form of public transportation in the Twin Cities during the late nineteenth through the first half of the twentieth century, until the system converted to buses in the early 1950s. The streetcar system played an important role in the development patterns of Minneapolis, St. Paul, and outlying suburbs as commercial nodes and strips developed at major line intersections and along major routes. The intersection of the Robbinsdale and Penn streetcar lines at Penn and West Broadway Avenues was a major connecting point within the streetcar system. Reflecting the importance of this junction, the West Broadway and Penn Avenue North commercial area developed into a major commercial node that provided not only basic needs, such as groceries and meat, but a much wider array of amenities. It included a wider range of shopping choices, including a hardware store and small department store; restaurants; a bank; professional services; entertainment, including a theater, bowling alley and fraternal halls; barbers and beauty salons; and health care for not only the surrounding areas, but also TCRT riders who transferred at this intersection. The commercial area also reflects different

types of construction used throughout the development of the area and include late nineteenth century frame buildings, early twentieth century brick veneer buildings, and mid-twentieth century masonry buildings.

The commercial area that developed around the West Broadway and Penn Avenue North streetcar stop embodies how large more prominent streetcar commercial nodes could grow, and reflects its importance as a connecting point on the streetcar system. However, the overall integrity of the area to convey this importance is significantly compromised. While some buildings within the area retain good overall integrity, the integrity of the commercial area as a whole has been compromised by the recently demolition, creating large gaps in the fabric of this area. It has been further compromised by the construction of new, incompatible infill on some of these lots, and severe alterations to of some of the building facades on extant buildings. As a result, the area does not retain sufficient integrity to convey its historic associations. Therefore, the West Broadway and Penn Avenue North Commercial Area is recommended as not eligible for listing in the NRHP due to a loss of integrity.

6.41 WILLIAM A. KING HOUSE, HE-MPC-6992

Location: 2050 West Broadway, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 16

Description: This two-and-a-half-story Colonial Revival style, rock-faced concrete block house has a front gable roof with pent eaves on the gable ends (Figure 109; Appendix B Map 26). The house is constructed of polychromatic rock-faced concrete block laid in a six-course Flemish bond rowlock with horizontal vinyl siding within the front gable end, and a brick chimney on the ridgeline. The house has a full-width, one-story open porch with a shed roof supported by metal filigree posts and an open deck on top of it. The porch has a balustrade with concrete block piers and wrought iron railings on the front and concrete block balustrades on the side elevations, and concrete steps. The fenestration on the front façade consists of a one-over-one window within the gable end, a picture window, entry door, and one-over-one window on the second story and a picture window and an entry door on the first story.

History: On July 12, 1905, the City of Minneapolis issued a building permit for the construction of a 28 by 42 foot concrete block dwelling at 2050 West Broadway (City of Minneapolis 1905:Building Permit #B63824). The owner is listed as William A. King, who is noted in city directories as being a tuckpointer. At the time of its construction, the house was one of only a few concrete block houses in Minneapolis. This remains true today. Eleven years later, in 1916, a permit was issued for the repair of the concrete block dwelling after a fire (City of Minneapolis 1916:Building Permit #B122138). Sanborn maps indicate that the form of the building was not altered during its rebuilding (Sanborn Map Company 1912; Sanborn Map Company 1951). William A. King is still listed as the owner; his occupation is listed as "bricklayer" in city directories (Minneapolis Directory Company 1917). In 1917, a permit was issued for the construction of a detached concrete block garage for this address. The garage is still extant (City of Minneapolis 1917:Building Permit #B127281).

FIGURE 109. WILLIAM A. KING HOUSE (HE-MPC-6992), FACING NORTH

A few alterations to the house have occurred since its construction: building permits indicate there were alterations to the windows in 1946 (City of Minneapolis 1946:Building Permit #B286427). Additionally, the first floor of the house has been converted into a store. The exact time that this conversion occurred is unknown, however the earliest reference is found in the 1950 City Directory, which lists Kruger Furs as the occupant (Minneapolis Directory Company 1950). The first floor has been used as a store continuously since this time. Conversion of the first floor to a store follows the development pattern of the West Broadway and Penn Commercial Historic District in which this property is located, though this house is noncontributing to the district. The corner of West Broadway and Penn Avenue North, just a half a block northwest of this house, developed as a commercial node along the streetcar route. Development of the area as a commercial center occurred throughout the early twentieth century, but increased following World War II. Thus the use of the first floor as a commercial property occurred simultaneously with this development.

In an article entitled, "Early Development of the Artistic Concrete Block," Ann Gillespie indicated that the introduction of pre-cast concrete into North America occurred in the late 1860s (Gillespie 1979:30). Early production of concrete block in the nineteenth century was achieved by filling cast-iron or wooden box molds with concrete mixed with the minimum amount of water for hardening. The concrete was added in layers and hand-tamped. The block was removed via the hinged sides of the mold box and laid out to dry for seven to 10 days. Mass production of concrete block buildings did not occur until Harmon Palmer patented a cast-iron hollow block machine in 1900. With this invention, it was claimed that two men could produce between eighty to one hundred blocks in a day. Blocks were cast with the design plate on the bottom in "face-down" machines that rotated up 90 degrees for release of the block. Hollow blocks were considered superior as they were lighter, insulated better and were more moisture-resistant. Once the popularity of the concrete block as a

building material was established, competing companies began marketing their own machines. All followed Palmer's pattern of metal frame and mold box with hand release lever for opening the sides and removing the finished product. In the years prior to the standardization of the concrete industry, the size of some early blocks ranged from 24 or 32 inches long. With the organization of manufacturing industries, the standard block size by 1924 was eight by eight by 16 inches (Hope n.d.:14-15).

The use of concrete block as a primary building material for residential construction was uncommon in the early twentieth century. Even though the new building material offered the advantages of being easily formed to resemble natural stone at a considerably lower price, and it quickly gained acceptance in the early twentieth century as a replacement for stone to construct building foundations, all-concrete block construction for residential structures was never widely embraced. Moreover, it did not start to gain widespread acceptance in Minneapolis for use even as a foundation material until the first decade of the twentieth century (Minneapolis Heritage Preservation Commission 2011a).

The first all-concrete block houses in Minneapolis were constructed in the late nineteenth century. In 1885, real estate entrepreneur, William N. Holway, formed the Union Stone and Building Company in Minneapolis. The largest contribution of this company to Minneapolis was a group of concrete block houses and rowhouses constructed on the North Side of Minneapolis, in an area between 3rd and 4th Streets North and 26th and 28th Avenues North. Of the buildings constructed, eight houses and an 11-unit rowhouse are still extant and serve as examples of the very early use of concrete blocks as an artistic architectural material. Though built in concrete block, these residences still reflect Victorian architectural styles popular during that time; the use of concrete block did not preclude the application of prevailing architectural styles and ornamentation. This early date of construction makes the Holway houses extremely rare examples of all-concrete block residential structures (Minneapolis Heritage Preservation Commission 2011a).

The concrete block house at 2050 West Broadway was built 20 years after Holway built his houses in North Minneapolis; however it still is an early and rare example of the use of concrete block for residential construction. Unlike the Holway houses, it is probable that the construction of this house benefited from pre-casting the concrete blocks in a machine like the one invented by Palmer in 1900. The house then, is an early example of the use of this new technology to facilitate construction. The fact that the owner of the house is listed as a "tuck-pointer" and "bricklayer" in city directories also suggests that he was familiar with or used concrete block construction and the pre-casting machine in his line of work. Like Holway's houses, the house at 2050 West Broadway was designed to reflect the architectural style popular during its time. In this case, the house used rock-faced block, which simulates stone, to give the gable-front house an aura of stateliness (Hope n.d.:15).

Significance: The house and garage located at 2050 West Broadway are early and somewhat rare examples of the use of concrete block for residential construction. They exemplify the development of mass produced, pre-cast concrete block and represent the use of new technology to facilitate the construction of new buildings. Additionally, the house and garage are constructed of concrete blocks that exceed standardized block sizes, and therefore

embody of the time period prior to 1924 when concrete block sizes varied in size from 24 to 32 inches in length. Despite the use of concrete block for residential construction, the relative rarity of these types of houses does not make them eligible for listing in the NRHP based on their uncommonness alone; the house must also demonstrate significance as well. Since this house follows a typical house plan, it therefore does not appear to be a unique or a distinctive architectural example.

Integrity: This house has generally good integrity. According to the property owner, original stained glass windows have been temporarily removed and will be re-installed soon (Dorothy Rohold, personal communication 2011). The porch has been altered with modern columns and a second floor railing; however, it is the concrete materials used to construct the main mass of the house and the lower portions of the porch from which the building derives its importance. Since the concrete block is still intact, in the form and design of the 1916 iteration, the house has sufficient integrity to convey its significance. The house retains good integrity of location, setting, feeling, design, and workmanship.

Recommendation: Although this house is a somewhat rare example of a concrete block structure, rarity alone does not qualify it for listing in the NRHP. As the house has a standard and typical plan for a residential structure from its construction period, the house does not have historical significance as a distinctive architectural example and is therefore recommended as not eligible for listing in the NRHP.

6.42 STATION 25 MINNEAPOLIS FIRE DEPARTMENT / AMERICAN LEGION NORTH SIDE POST NO. 230, HE-MPC-8034

Location: 2229 West Broadway, Minneapolis, Hennepin County, Minnesota, T29 R24 Section 17

Description: This former fire station sits on a triangular-shaped lot on the corner of West Broadway Avenue North and 24th Avenue North in Minneapolis (Figures 110-111; Appendix B Map 26). This two-story building has a two-part vertical block form with a three-bay, red brick façade and yellow brick on the secondary elevations. The first story of the façade (east) originally had three large apparatus doors set in round-arched openings. The first story of the façade was converted into a storefront in 1946 and now has a stucco veneer over the brick and the round arches of the apparatus door openings. The apparatus door openings now contain storefront windows and a glass entrance in the southeastern bay. There are shed roof canopies over the southeastern two openings. The second story of the façade has three large segmental-arch window openings with hoods with six-over-six windows with multi-light transoms. The façade is surmounted by a flat parapet. The side elevations have stepped parapets and are fenestrated with one-over-one windows set in segmental-arched openings. There is a wrought iron fire escape stair on the side elevation (north) from the second story to the ground level. There is a 1968, one-story concrete-block addition with a flat roof on the rear of the building (west).

FIGURE 110. STATION 25 MINNEAPOLIS FIRE DEPARTMENT / AMERICAN LEGION NORTH SIDE POST NO. 230 (HE-MPC-8034), FACING NORTHWEST

FIGURE 111. STATION 25 MINNEAPOLIS FIRE DEPARTMENT / AMERICAN LEGION NORTH SIDE POST NO. 230 (HE-MPC-8034), FACING WEST

History: Fire protection in Minneapolis dates to 1851, when St. Anthony established a short lived volunteer fire department. Minneapolis finally established a part-time, paid fire department in 1879, and a full-time department in 1884. By 1885, the department had a staff of 105. As the city's population boomed in the late nineteenth century, the department built many new stations, including 14 between 1884 and 1895 (Zellie 2006). Fire was a major concern of every large city and Minneapolis was not different. In order to address these concerns, Minneapolis adopted its first building code in 1884 and additional codes in 1903 and 1911. The fire codes required upgrades in manpower, stations, and equipment (Zellie 2006).

In the latter part of the 1890s, the city experienced a slight decline in population and economic growth and budgets became tight. The city purchased no new major fire equipment and resorted to administrative improvements to increase efficiency (Heath 1981:63-65). At the turn of the century, Fire Chief Canterbury had to balance fire protection needs of high hazard areas such as downtown Minneapolis and those of developing areas at the city's outskirts (Heath 1918:77).

As the population and economy began to grow again in the early 1900s, new equipment and stations were added to the fire department, and fire codes were strengthened. For example, a location on Hennepin Avenue near 36th Street was acquired as the site for a new station completed in 1906 for Engine 23 and Ladder 7; Station 24 was completed in 1907 and housed Chemical 7; Ladder 8 was added to Station 21 in 1906; and a new Station 1 was completed in 1909 (Heath 1981:77). In 1907, the National Board of Fire Underwriters surveyed Minneapolis fire defenses. The survey recommended the construction of two new stations in the emerging areas of Minneapolis, one on the near south side and one on the Near North Side. The survey and subsequent citizen backing became a catalyst for improvements to the Minneapolis Fire Department as shortly thereafter the city issued bonds for the two new stations (Stations 25 and 26), new equipment, new repair shops, a veterinary hospital, and fire apparatus.

Located on a triangular-shaped parcel at the corner of 24th Avenue and Crystal Lake Avenue (now West Broadway Avenue), Station 25 Minneapolis Fire Department was constructed to serve as the Near North Side addition to the Minneapolis Fire Department in order to comply with the 1907 recommendations of the National Board of Fire Underwriters (Heath 1918:80-81). Construction on Station 25 began in 1909, and it opened in July 1910, with Engine 25 (Heath 1981:76-81; Extra Alarm Association 2006). According to the 1912 Sanborn Map, the two-story 44-foot by 100-foot brick building housed nine men, six horses, one second class steamer, one combination hose, and one chemical wagon (Sanborn Map Company 1912). In 1910, a 25-foot by 30-foot frame wagon shed was built on the property (City of Minneapolis 1910b:Building Permit #B89089). Beginning in 1928, Station 25 also housed Ladder 10 until 1940 (Extra Alarm Association 2006).

Station 25 Minneapolis Fire Department was sited near the intersection of two streetcar lines, the Robbinsdale and Penn lines, at Penn and Crystal Lake Avenues. The TCRT built a line along Crystal Lake Avenue to the Minneapolis city limits in 1891. The streetcar line along Crystal Lake Avenue follows an older transportation route established in 1860s. The

road cut diagonally across the orthogonal surveyed grid and connected Minneapolis and Robbinsdale to Osseo and St. Cloud, and smaller towns in between. This road became a major transportation artery from Minneapolis in the late nineteenth century (Mathis 2007:13). The original portion of the Robbinsdale line that extended north on Penn Avenue became the first segment of the Penn line.

Commercial nodes developed throughout the streetcar system along the major streetcar lines and intersections. The intersection of Penn Avenue North and Crystal Lake Avenue (West Broadway) is one such example (Zellie 1993:5). The development of the intersection of Penn and Crystal Lake (West Broadway) Avenues began in the late nineteenth century and accelerated in the early twentieth century. A 1903, plat map indicates that most of the lots on Crystal Lake Avenue between Penn Avenue and Logan Avenue were developed predominately with dwellings but also a few stores (Minneapolis Real Estate Board 1903). The five commercial buildings still extant from the period directly after the construction of the streetcar line are scattered along Crystal Lake Avenue between Logan and Penn Avenues. Development continued after Station 25 was completed in 1910, but a greater increase in development occurred in the 1920s when the majority of the now extant commercial buildings along Crystal Lake Avenue were constructed. According to the 1930 Minneapolis City Directory, the commercial node consisted of numerous small businesses that provided not only basic goods and services, but also entertainment and health care to the surrounding neighborhoods. Some examples of businesses in the area in 1930 include the Paradise Theatre and Wilson Louis Bowling Alley; drug grocery stores; health care offices such as dentists, optometrists, and physicians; and other small businesses such as cleaners, beauty shop, and a bakery (Minneapolis Directory Company 1930). Although locations and owners may have changed, similar businesses and services were located in the area in the 1940s and 1950s (Minneapolis Directory Company 1940; Minneapolis Directory Company 1950).

In the 1940s, the Minneapolis Fire Department felt the effects of World War II through the loss of staff and resources. The City Council reduced the Fire Department's strength in 1944. The number of available men was reduced, three engine companies were disbanded, and Stations 25 and 29 were closed. The City Council assured residents the closures were temporary, but Station 25 never reopened (Heath 1981:151-152). In 1946, Station 25 was converted into the American Legion North Side Post No. 230 (City of Minneapolis 1946a:Building Permit #B286794; City of Minneapolis 1946b:Building Permit #B288835). In 1968, a 25-foot by 25-foot storage addition was constructed on the rear of the building (City of Minneapolis 1968:Building Permit #B407896; City of Minneapolis 1968:Building Permit #B407896). The American Legion North Side Post No. 230 remained in the building until the 1980s. By 1990, the building was occupied by the Morning Star Assembly of God (R.L Polk & Company 1980; R.L Polk & Company 1990). Morning Star Assembly of God remained in the building until at least 2002 (Cole Information Services 2002). In 2012, the building is vacant.

Significance: Station 25 Minneapolis Fire Department / American Legion North Side Post No. 230 was evaluated individually under NRHP Criterion A, in the area of community planning and development for its association with the Minneapolis Fire Department. The station was constructed during a period of significant growth in Minneapolis, both in terms of

population and building construction, and embodies the efforts of the City of Minneapolis to improve fire protection throughout a growing city in the early twentieth century. This effort included the adoption of fire codes and the issuance of bonds to pay for the construction of new fire stations and to acquire new fire apparatus. Station 25 was built at a major streetcar node on the Near North Side of Minneapolis, to comply with the recommendations of the 1907 survey of the city by the National Board of Fire Underwriters to address fire protection needs in the expanding areas of Minneapolis. The station also embodies the role fire protection played in community planning and development, by placing the station on a major arterial street, near the intersection of two streetcar lines, in the heart of a rapidly developing area of the city.

Station 25 Minneapolis Fire Department / American Legion North Side Post No. 230 was also evaluated individually under Criterion A, for its time as the American Legion North Side Post No. 230, which was a part of the West Broadway and Penn Avenue North Commercial Area. After the closure of Station 25 the building was converted into the American Legion North Side Post No. 230 in 1946. While this conversion is consistent with the continued commercial development of the area into the early 1950s, individually the American Legion North Side Post No. 230 does not appear to have greatly impacted to the overall growth or development of the area. Therefore, the building does not have individual significance for its association with the American Legion Post No. 230.

Station 25 Minneapolis Fire Department / American Legion North Side Post No. 230 was also evaluated under Criterion A, in the areas of commerce and transportation, as a part of the West Broadway and Penn Avenue North Commercial Area. Located at a major streetcar intersection, the West Broadway and Penn Avenue North Commercial Area is an example of an important commercial center that developed at major transportation intersections in Minneapolis. The TCRT streetcar system was the primary form of public transportation in the Twin Cities from the late nineteenth through the first half of the early twentieth century. The streetcar system played a considerable role in the development patterns of Minneapolis, St. Paul, and outlying suburbs as commercial nodes developed at major line intersections and along major routes. The intersection of the Robbinsdale and Penn streetcar lines at West Broadway and Penn Avenue North was a major connecting point within the streetcar system. Reflecting its importance, the commercial area that developed around the intersection included shops that provided not only basic needs, such as groceries and meat, but also a wider array of amenities, including a hardware store and small department store; restaurants; a bank; entertainment, including a theater, bowling alley, and fraternal halls; barbers and beauty salons; and health care for the surrounding area. The commercial area at West Broadway and Penn Avenue was in an almost continual state of improvement. Not only did the number of commercial buildings increase during the beginning of the twentieth century, but the earliest buildings were also improved and adapted to follow new keep pace with current commercial trends. Architecturally, building design falls in three phases including late nineteenth century frame buildings, early twentieth century brick veneer buildings, and mid-twentieth century masonry buildings. When the streetcar system was replaced by bus operations in 1949, the area remained a vibrant commercial center. After Station 25 closed, it continued to play an important role in the area, as it contributed to the growth and development of the West Broadway and Penn Avenue North Commercial Area

when it was converted into the American Legion North Side Post No. 230 in 1946, thereby taking on a meeting hall use, which is consistent with the continued commercial development of the area into the early 1950s.

Integrity: As a fire station, Station 25 Minneapolis Fire Department / American Legion North Side Post No. 230 retains good integrity of location and setting. The integrity of design, materials, and workmanship of the fire station is compromised by the loss of the pent eave and the 1910 small addition. The integrity is further compromised by the 1946 storefront that resulted in the covering of the first story of the façade with a stucco veneer and the conversion of the original apparatus doors into display windows. The building retains good integrity of feeling and association as part of the overall West Broadway and Penn Avenue North Commercial Area but its integrity of association with the Minneapolis Fire Department has been lost due to its conversion into the American Legion North Side Post No. 230.

As the American Legion North Side Post No. 230 and later a commercial building, the building retains good integrity of feeling and association as part of the West Broadway and Penn Avenue North Commercial Area as well as good integrity of location and setting. Alterations since 1946, when the building was converted into a commercial building, include the addition of the canopy over the entrance on the façade, the 1968 addition on the rear elevation, and the recent replacement of windows on the second story of the façade and the secondary elevations. These alterations slightly compromise the integrity of design, materials and workmanship.

As a part of the West Broadway & Penn Avenue North Commercial Area, the Station 25 Minneapolis Fire Department / American Legion North Side Post No. 230 retains good integrity of association. The integrity of the commercial area overall, however, has been severally compromised in terms of design, materials, workmanship and feeling by the recent loss of a number of buildings in the area and severe alterations to some storefronts which has greatly changed the historic look of the area. The commercial area does retain its integrity of setting and location. Additionally, as the area continues to be a commercial node along a major transportation route, the building retains its integrity of association. Overall, the West Broadway & Penn Avenue North Commercial Area, of which the 25 Minneapolis Fire Department / American Legion North Side Post No. 230 is a part, retains poor integrity. Overall, the building retains poor integrity.

Recommendation: Station 25 Minneapolis Fire Department / American Legion North Side Post No. 230 is important for the role it played in the development of the Minneapolis Fire Department by providing fire protection to an expanding area of Minneapolis. The building embodies efforts made by the City of Minneapolis to expand fire protection in a rapidly growing area of the city and meet the recommendations made by the National Board of Fire Underwriters 1907. Additionally, by placing the station on a major arterial street, in the heart of a developing area near the intersection of two streetcar lines the station also embodies the role fire protection played in community planning and development. Station 25 Minneapolis Fire Department, provided fire protection services which allowed for additional development in the area, particularly the adjacent commercial district that was substantially

developed in the next two decades. The building, however, does not retain sufficient integrity to convey its historical significance due to numerous changes to the facade. Therefore, Station 25 Minneapolis Fire Department / American Legion North Side Post No. 230 is recommended as not individually eligible for the NRHP as a fire station due to a loss of integrity.

As the American Legion North Side Post No. 230, the building contributed to the continued commercial development of the West Broadway and Penn Avenue North Commercial Area the late 1940s and early 1950s. Individually, however, the American Legion does not appear to have greatly impacted to the overall growth or development of the area. While the building retains sufficient integrity to convey its association with the American Legion North Side Post No. 230, the building is recommended as not individually eligible for its association with the American Legion due to a lack of historical significance.

The Station 25 Minneapolis Fire Department / American Legion North Side Post No. 230 also contributes to the West Broadway and Penn Avenue North Commercial Area. The area is important as an example of a large linear commercial node that developed around a major streetcar intersection. The TCRT streetcar system was the primary form of public transportation in the Twin Cities during the late nineteenth through the first half of the twentieth century, until the system converted to buses in the early 1950s. The streetcar system played an important role in the development patterns of Minneapolis, St. Paul, and outlying suburbs as commercial nodes and strips developed at major line intersections and along major routes. The intersection of the Robbinsdale and Penn streetcar lines at Penn and West Broadway Avenues was a major connecting point within the streetcar system. Reflecting the importance of this junction, the West Broadway and Penn Avenue North Commercial Area developed into a major commercial node that provided not only basic needs, such as groceries and meat, but a much wider array of amenities. The commercial area also reflects different types of construction used throughout the development of the area and include late nineteenth century frame buildings, early twentieth century brick veneer buildings, and mid-twentieth century masonry buildings. While some buildings within the area retain good overall integrity, the integrity of the commercial area as a whole has been compromised by the recently demolition or replacement of a number of buildings and the severe alterations of some of the building facades. Therefore, the Station 25 Minneapolis Fire Department / American Legion North Side Post No. 230 is recommended as not eligible for listing in the NRHP as part of the West Broadway and Penn Avenue North Commercial Area due to a loss of integrity.

6.43 CHUCKER DENTAL OFFICE, HE-RBC-240

Location: 4614 41 1/2 Avenue North, Robbinsdale, Hennepin County, Minnesota, T29, R24, Section 6

Description: This one-story office building is composed of two flat-roofed pavilions joined by a recessed hyphen with a saw tooth roof (Figures 112-113; Appendix B Map 19). The narrow, stepped back portion of the eastern pavilion is a 1979 addition. The pavilions and rear elevation are constructed of concrete block with a buff-colored brick facing.

Fenestration in the pavilions is comprised of awning windows in the upper third of the wall. The central portion of the southeast elevation is faced with polychromatic, brown brick laid in a battered form. A series of clerestory windows fit into the folded plate (saw tooth) roof form of the center bay. Wood fascia trims the flat and saw tooth roofs. The west elevation, facing Hubbard Avenue, does not have any window openings. The rear elevation has large picture windows with narrow casements on one side. A landscaped planting area is located in front of the central mass on the façade.

History: The Chucker Dental Office Building was built in 1958 for local dentist Dr. Sidney Chucker (City of Robbinsdale 1958:Building Permit No. A 138). According to Mary Schweiger, who has worked in the building for nearly 40 years[2], the building was designed by Minneapolis architects Sanders "Sandy" Ackerberg and Richard Zedlick, and represents a long-time personal affiliation of Dr. Chucker with the Ackerberg and Zedlick families. (Mary Schweiger, personal interview October 25, 2011; City of Robbinsdale 1958:Building Permit No. A 138).

FIGURE 112. CHUCKER DENTAL OFFICE (HE-RBC-240), FACING NORTH

[2] Mary Schweiger has worked in the Chucker Dental Office for 40 years. She began working for Dr. Chucker in the early 1970s and since his retirement in 1997 has been employed by Dr. Peter A. Frank, D.D.S, who now occupies the building.

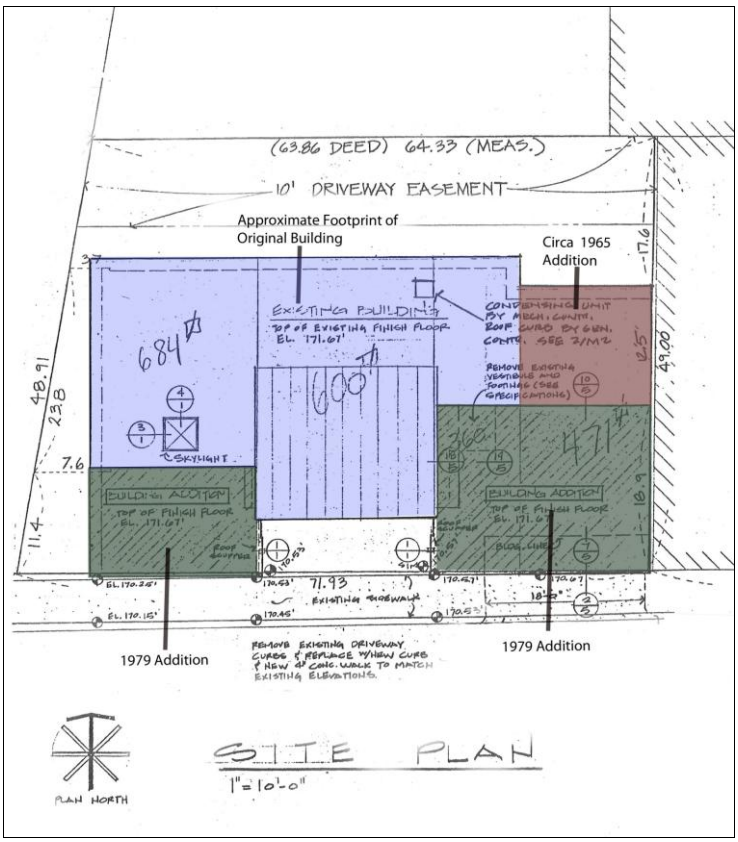


FIGURE 113. SITE PLAN OF CHUCKER DENTAL WITH ADDITIONS

Dr. Chucker began his practice in Robbinsdale in 1953, taking over the practice of Dr. Watson, who committed suicide earlier that year. With the success of his practice, Dr. Chucker commissioned the current building in 1958. The Ackerberg and Zedlick families were patients of Dr. Chucker, so it was a natural choice to ask Ackerberg and Zedlick to design the building (Mary Schweiger, personal interview June 20, 2012). Due to this connection, Ackerberg and Zedlick accepted the commission even though a small dental office did not fit with the size, scale, or type of buildings being designed by Ackerberg's growing practice, which was becoming increasingly focused on much larger buildings. Between 1965 and 1970, an addition for Dr. Chucker's private office was constructed on the northeast corner of the building (Mary Schweiger, personal interview September 13, 2012 ASCS 1971; ASCS 1962). As Dr. Chucker's practice grew in the late 1970s, he called again on Ackerberg and Zednick to design two small additions to the building. The additions, completed in 1979, flank either side of the central bay of the facade. The additions extend the building to the sidewalk and, on the east, replace two parking spaces (Mary Schweiger, personal interview June 20, 2012; City of Robbinsdale 1979:Building Permit Application #2836). Dr. Chucker retained his practice in this building until his retirement in June 1997. Upon Dr. Chucker's retirement, his practice was acquired by Dr. Peter A. Frank, who still retains a practice in the building as of 2012, although a law office has also occupied a portion of the building since at least 2005 (Mary Schweiger, personal interview June 20, 2012).

Sanders "Sandy" M. Ackerberg

The Chucker Dental Office was designed by Minneapolis architects Sandy Ackerberg and Richard Zedlick and is associated with the early career of Ackerberg. Sanders "Sandy" Ackerberg was born in Minneapolis in 1923. He served in the 7th Army Air Corps during World War II, flying B-24 bomber missions in the southwestern Pacific. Upon his return from the war he enrolled in the University of Minnesota, from which he received a Bachelors of Science degree in Architecture in 1949. While in school, and for several years afterward, Ackerberg worked for the prominent Minneapolis architecture firm Liebenberg and Kaplan. In 1955, Ackerberg left Liebenberg and Kaplan and formed a partnership with James Cooperman, entitled Ackerberg and Cooperman Architects, Inc. Although this partnership was dissolved in 1962, Ackerberg continued to practice architecture, founding the firm Ackerberg & Associates, an architecture and development firm that focused on large scale development.

Among Ackerberg's early commissions were the D. Ackerberg House, designed in 1954-1956, located at 2518 France Avenue South in Minneapolis. The Chucker Dental Office, completed in 1958, is another of Ackerberg's early commissions. In 1962, Ackerberg designed what is now known as the Millennium Hotel at 13th Street South and Nicollet Avenue in Minneapolis. When completed, this hotel, which had a rooftop pool and a domed cocktail lounge, was considered cutting edge (Baca 2009). Later in his career, Ackerberg focused on larger scale buildings and development projects until his retirement in 1991 (Baca 2009). Some of his later designs include Hennepin County General Hospital (1965) in Minneapolis, Nicollet Ave Apartment Building (1960) in Minneapolis, North American Office, Northwestern National Bank (1968) in Minneapolis, and Third Northwestern National Bank (1971-76, 1979) in Minneapolis (Northwest Architectural Archives 2012a). Mr. Ackerberg died in 2009 (Baca 2009).

Mid-Century Modern and the Contemporary Style

Mid-Century Modern is generally identified as an architectural aesthetic from the decades following the end of World War II, between 1945 and circa 1965, and characterized by the simplification of form and a lack of ornamentation, the purpose of which is to highlight the function and structure of a building, moving away from any historic references (Roth 2001:360; Curtis 2006:11-17). The aesthetic grew from the late Moderne and was influenced by the principles established by the Chicago School and later International Style, but Mid-Century Modern buildings took on many different forms (National Trust for Historic Preservation 2011:1). The movement influenced mid-twentieth century civic, educational, commercial, residential and religious architecture across the United States during the postwar boom. Mid-Century Modernism in Minnesota followed national trends. By the 1960s, businesses, churches, and private patrons attracted internationally recognized architects, who along with local designers designed a number of notable Modernist buildings throughout the Twin Cities, as well as across the state. Examples include skyscrapers, suburban office complex, and sacred spaces (National Trust for Historic Preservation 2011:3).

The Contemporary style is a derivative of the International Style and builds off the Mid-Century Modern aesthetic. It emerged as an architectural style in the United States in the years following World War II. This style grew in popularity in the 1950s, reaching its zenith

in the 1960s and early 1970s, before it began to wane in the late 1970s. The style shares several stylistic elements with more purist forms of the International style, including the use of angular forms and a general lack of detailing. Contemporary style designs differentiates itself from the International Style through the use of multiple building materials. The International style is defined by a stark, white stucco exterior or later, dark colored metal, while Contemporary architecture is known for its use of various combinations of wood, brick and stone wall cladding, and by the integration of landscaping into the site (McAlester 1984:482). The style has two distinct subtypes based on roof form. The flat-roof subtype is a closely related to the International style, but lacks the stark white stucco exteriors found on its predecessor. Examples of the gable-roof subtype typically have broad, overhanging eaves with exposed rafters (McAlester 1984:482). Buildings that fall into this second category draw their influence from the Craftsman and Prairie styles, and to some degree the Usonian House developed by Frank Lloyd Wright in 1936 (Roth 1980).

The Contemporary style evolved in California, where Wright's influence, as well as the local traditions of Bernard Maybeck and the Greene brothers formed a good base and the climate was ideal for Wright's open, expansive plans (Roth 1980). From California, the style swept across the country over the course of a decade. The open plans, stylistic forms, and integrated landscaping that are associated with the style were promoted by a number of publications as well as builders who were proponents of the style. Many of these publications were also responsible for unofficially coining a name for the style. In their NRHP Bulletin (2002) on historic residential suburbs, Ames and McClelland write:

> "John Hancock Callender's *Before You Buy a House* (1953), a joint publication of the Southwest Research Institute and the Architectural League of New York, was designed to educate prospective home buyers about the efficiency, livability, and low-cost afforded by the "contemporary residential style."
>
> The book showcased dozens of communities of small homes from all parts of the country, including Arapahoe Acres in Englewood, Colorado; and many of merchant builder Joseph Eichler's subdivisions in California."

Although the Contemporary style is commonly considered to be predominantly a residential style of architecture, it was also a popular choice for small, commercial and office type buildings. The style was rarely used for large-scale buildings. The style is most prevalent in areas that were experiencing rapid suburbanization after World War II, and examples are seldom found in older, highly urbanized areas. Most examples in Minnesota date from the late 1950s through the mid-1970s. Within the Twin Cities metropolitan areas, field observations confirmed that most are found in the first and second ring suburbs of Minneapolis and St. Paul.

There are a number of Contemporary style buildings, including both commercial and residential examples in the northwestern suburbs of Minneapolis; however, there are few examples in Robbinsdale, as most are confined to areas further out that were developed in the 1960s, typically suburbs north and west of Robbinsdale. However, most of the commercial examples were built after 1960, which makes the Chucker Dental Office an early

example. Most also commercial examples also tend to be located on stand-alone sites along highways and other major arterials, which makes the Chucker Dental Office a unique for its location in a traditional downtown setting. Most commercial examples include: angle-roof subtypes such as Crystal Marine (1961) at 5630 Lakeland Avenue and another building located at 6048 Lakeland Avenue (1970), both in Crystal. A similar pattern of gable roofed Contemporary style commercial buildings along major highways and arterials in Robbinsdale and surrounding areas developed during the 1950s and early 1960s.

Significance: In 2007, the SHPO determined the Chucker Dental Office as eligible for the NRHP at the local level under Criterion C, in the area architecture as an excellent, high-style example of a Contemporary style office building, but in a letter, dated February 21, 2008, raised questions regarding the building's architect, which was unknown at the time of the 2007 evaluation and whether the two flat-roofed wings were original to the building. Therefore, the 106 Group reevaluated the property in 2012 in order to answer the questions raised by SHPO.

The Chucker Dental Office is a good example of a Mid-Century Modern Building. While Mid-Century Modern can vary considerably in its use in terms of forms and details, this property is emblematic of the style, especially in the folded plate roof over the central bay, it shares many of its characteristics with the flat-roofed subtype of the Contemporary style, which was a predominantly residential style that became popular in the Twin Cities in the late 1950s and remained so into the 1970s. The building is characterized by the combination of flat and folded plate roof forms, interplay between light and dark brick, clerestory windows, and the integration of landscaping into the building and site, all features that make it a fine example of the Contemporary style. This structure is the sole example of a Contemporary style commercial/office building in the downtown area of Robbinsdale. Most commercial examples are façade treatments applied to typical storefront type buildings. Most office type buildings constructed in this style in the northwestern suburbs of Minneapolis were built on large, freestanding sites along highways or in office parks, on free-standing sites. The fact that the Chucker Dental Office was constructed on a small lot in a downtown makes it a unique example of the style and demonstrates the ability of Ackerberg and Zedlick to successfully execute a suburban style building in a confined urban setting. The Chucker Dental Office is an excellent example of Sanders Ackerberg's early work, which focused on small commercial buildings. Later in his career, he focused on designing much larger commercial buildings and complexes.

Integrity: The Chucker Dental Office retains its original location, so it has good integrity of location. In terms of setting, while some of the buildings surrounding the dental office have changed over time, they still convey the sense of a suburban downtown, therefore; the Chucker Dental Office still retains good integrity of setting and feeling. The building remains in its historic use and therefore has good integrity of association. Two rounds of additions have been constructed on the building since its completion in 1958, one circa 1965, and the other in 1979. The additions are in keeping with the original Contemporary style of the building. Furthermore, the 1979 addition is known to have been designed by the same architect who designed the original building. This addition follows the Secretary of the Interior's Standards for additions and was constructed to be compatible with the original

design. Although the additions are integrated into the original style much of the original facade is no longer visible and the central sawtooth roof no longer stands out from the façade as it did in the original design. Therefore, this compromises the integrity of design, materials and workmanship of the building as originally constructed, and as originally envisioned by Ackerberg and Zedlick. However, the building does have integrity of design as a work of Ackerberg through its later additions, although these were added less than 50 years in the past.

Recommendation: In 2007, the Chucker Dental Office was determined eligible for the NRHP at the local level under Criterion C, in the area architecture as an excellent, high-style example of a Contemporary style office building. Based on the new information uncovered during the reevaluation in 2012, the Chucker Dental Office is now recommended as not eligible for the NRHP under Criterion C, in the area of architecture. Additions to the building have compromised the original design of the building. The additions, however, are in keeping with the original style of the building, so the Chucker Dental Office remains a good, high-style example of a Mid-Century Modern office building with Contemporary style influences in Robbinsdale. However, since the additions are less than 50 years old they do not meet the NRHP 50 year rule and do not appear to have significance that would meet Criteria Consideration G.

The building may have potential significance for its embodiment of the distinct design characteristics from the early period on the career of noted Minneapolis architect Sandy Ackerberg, and his subsequent design work. However, since the additions that Ackerberg designed in 1979 are not yet 50 years old, the 106 Group recommends that the building be reevaluated once these additions reach 50 years of age to determine if the building is eligible for the NRHP as a distinctive work that represents multiple periods of the career of well known Minneapolis architect Sandy Ackerberg.

6.44 GEORGE E.C. SMITH HOUSE, HE-RBC-018

Location: 3244 France Avenue North, Robbinsdale, Hennepin County, Minnesota, T29 R24 Section 8

Description: This two-story, Foursquare style residence, constructed in 1931, rests on a rock-faced concrete block foundation, has walls constructed of rock-faced concrete block, and has a hipped roof that is covered with asphalt shingles (Figure 114; Appendix B Map 21). A brick chimney is located on the east slope of the roofline. A full width, wrap-around, open front porch with a lattice skirt, square columns, and a shed roof is located on the primary (west) elevation, and wrapping around onto the north elevation. The porch includes a modern railing with turned spindles. Fenestration includes one-over-one, double-hung, windows with modern metal storm windows. The storm windows make it difficult to discern if the windows are original wood windows or are replacement windows. The current windows fit the size of the window openings, so if they are replacement windows, the size has not been altered. A single-leaf door serves as the entrance to the house. The concrete block has been painted.

A one-car frame garage, constructed in 1951, is located southeast of the house. The garage is clad with cedar siding, has a wood-panel overhead door, and a front gable roof that is covered with asphalt shingles.

FIGURE 114. GEORGE E.C. SMITH HOUSE (HE-RBC-018), FACING NORTHEAST

History: This house was built in 1931 for owner George E.C. Smith (Hennepin County Assessor's Office 2012; City of Robbinsdale 1931:Application for Connection to Water Mains #694). When this house was built in 1931, it was surrounded by open fields; according to historical aerial photographs from 1937 this setting remained. The open fields suggest that the house was built as part of a farmstead. According to historical aerial photographs from 1947, two additional buildings were built around the house; however these new structures are far apart. Neither appears to remain standing today. By 1956, according to historical aerial photographs, the house was surrounded by suburban development (University of Minnesota 2012a). This remains the character of the area today.

A few alterations have been made to the house since its construction, including the addition of the full-width, wrap-around porch in 1997. According to historical aerial photographs, a smaller porch existed prior to the 1997 porch; however the aerials confirm historic precedence for a porch on this house (City of Robbinsdale 1997:Building Permit #97204). The current porch is larger in size that the historic porch, and is slightly out of scale with the house as a whole. Though not attached to the house, in 1951, a permit was issued to construct a wood frame garage on the property; this garage remains extant today (City of Robbinsdale 1951:Building Permit #38269B). Additionally, the concrete block is painted blue today; however whether the house was painted historically is uncertain.

While the George E.C. Smith House has a typical American Foursquare form, which was popular in the first decades of the twentieth century, it is unusual in that it is constructed of concrete block. In an article entitled "Early Development of the Artistic Concrete Block," Ann Gillespie describes how the introduction of pre-cast concrete into North America occurred in the late 1860s (Gillespie 1979:30). Early production of concrete block in the nineteenth century was achieved by filling cast-iron or wooden box molds with concrete mixed with the minimum amount of water for hardening. The concrete was added in layers and hand-tamped. The block was removed via the hinged sides of the mold box and laid out to dry for seven to 10 days. However, mass production of concrete blocks did not occur until Harmon Palmer patented a cast-iron hollow block machine in 1900. With this invention, it claimed that two men could produce between 80 to 100 blocks in a day. Using this new machine, blocks were cast with the design plate on the bottom in "face-down" machines that rotated up 90 degrees for release of the block. Hollow blocks were considered superior as they were lighter, insulated better and were more moisture-resistant. Once the popularity of the concrete block as a building material was established, competing companies began marketing their own machines. All followed Palmer's pattern of metal frame and mold box with hand release lever for opening the sides and removing the finished product. Through the early twentieth century there was no standardization and block sizes varied greatly. For example, early blocks ranged from 24 or 32 inches in length. With the organization of manufacturing industries, a standard block size of eight by eight by 16 inches had been established by 1924 (Hope n.d.:14-15).

While concrete block quickly gained wide-spread acceptance in the early twentieth century as a substitute for stone and brick for constructing foundations for houses, the use of concrete block as a primary building material for residential construction was uncommon. Even though the new building material offered the advantages of being easily formed to resemble natural stone at a considerably lower price, the widespread use of concrete blocks in residential structures was never widely embraced. Within Minnesota, through the early 1930s, an abundance of cheap lumber from the vast timber regions of Northern Minnesota served as strong completion to concrete block. Thus, early twentieth century examples of houses constructed of entirely of concrete block are relatively uncommon in Minnesota.

The first all-concrete houses in Minneapolis were constructed in the late nineteenth century. In 1885, real estate entrepreneur, William N. Holway, formed the Union Stone and Building Company in Minneapolis. The largest contribution of this company to Minneapolis was a group of concrete block houses and rowhouses constructed on the North Side of Minneapolis, in an area between 3rd and 4th Streets North and 26th and 28th Avenues North. Of the buildings constructed, eight houses and an 11-unit rowhouse are still extant and serve as examples of the very early use of concrete blocks as an artistic architectural material. Though built in concrete block, these residences still reflect Victorian architectural styles popular during that time; the use of concrete block did not preclude the application of prevailing architectural styles and ornamentation. This early date of construction makes the Holway houses extremely rare examples of all-concrete block residential structures.

While the George E.C. Smith House was built several decades after Holway built his houses and rowhouses in North Minneapolis; it still is an early and rare example of the use of all-

concrete block residential construction. Moreover, the house is constructed of very long blocks, making it a very late example of the use of non-standardized concrete block. Like Holway's houses, this house was designed to reflect the architectural style popular during its time. In this case, the American Foursquare served as the inspiration for the house's architectural style. The broadly proportioned, symmetrical façade of the two-story Foursquare communicates a clarity and crispness of design that supplanted gingerbread ornament. Found in cities nationwide, Foursquare houses were and are also quite common as farmhouses. The Foursquare incorporated more living space for less cost because it was easy and economical to build, as construction had become increasingly standardized, efficient, and economical. Popular from about the 1890s to 1930s, the Foursquare was well-liked because it was as a labor-savings housing type, but also because it allowed for significant variations and personalization in design and appearance (Peterson 1992:174-181). The popularity of Foursquare houses prior to the Great Depression serves to highlight the time period and economic considerations in which the Smith House was built. The Foursquare style was a cost-effective house to build, and its execution in concrete block is a further attempt at minimizing construction costs.

Significance: The George E.C. Smith House is a relatively early example of the use of concrete block for residential construction within the Twin Cities and an increasingly rare example of a concrete block farmhouse. Constructed in 1931, it is also a late example of a building constructed with non-standardized concrete block as manufacturers established a standard block size of eight by eight by 16 inches in 1924. The house also features double headers at its corners, which is an unusual construction technique for masonry (concrete block). Despite the use of concrete block for farmhouse construction, the relative rarity of these types of houses does not make them eligible for listing in the NRHP based on their uncommonness alone; the house must also demonstrate significance was well. Since this house follows a typical house plan, it therefore does not appear to be a unique or distinctive architectural example.

Integrity: The George E.C. Smith House has good integrity of location. It also has relatively good integrity of materials and workmanship. The metal storm windows only slightly compromise the integrity of the house. It is undetermined whether the house has replacement windows; if they are replacement they only slightly detract from the house's integrity as the windows appear to be the same size of the original windows and there is no evidence of windows openings being reduced in size, or bricked in. If the windows are the historic windows, there is no loss of integrity. The porch on the façade of the house was added in 1997 and extends the entire width of the façade and wraps around to the north elevation. According to historical aerial photographs, there is historic precedence for a porch on this house; however it was a smaller porch and was centered around the front door. The new porch is much larger. Though the porch shows restraint in its design, using simple posts and turned railings, the porch does compromise the integrity of the house in terms of materials and design. The porch is constructed of wood elements while the house is constructed of concrete. Additionally, the porch affects the feeling of the house as it detracts from the form of the house and the appreciation of the concrete block construction. Overall, the house retains fair integrity.

Recommendation: Although this house is a somewhat rare example of a concrete block farmhouse, rarity alone does not qualify it for listing in the NRHP. As the house has a standard and typical plan for a domestic structure from its construction period, the house does not have historical significance and is therefore recommended as not eligible for listing in the NRHP.

6.45 VILLAGE OF ROBBINSDALE WATERWORKS, HE-RBC-286

Location: 4127 Hubbard Avenue North, Robbinsdale, Hennepin County, Minnesota, T29, R24, Section 6

Description: The Village of Robbinsdale Waterworks, now known as Filtration Plant No. 1, is located on the western corner of the intersection of Hubbard and 41st Avenues North in downtown Robbinsdale. The facility is comprised of two pump houses, a water tower, an above ground water cistern, and a filtration plant (Figures 115-117; Appendix B Map 19).

The original complex included the water tower and the north pump house, both of which were built in 1938. The 1938 pump house (Well No. 1) is located at the north end of the complex. The other pump house (Well No. 2) is located at the south end of the complex and was built in 1945. Both are one-story, Moderne style, octagonal shaped structures with flat roofs. Both are faced with stucco, have banding at the roofline, and metal doors. The northern pump house has a bronze plaque that reads: "Village of Robbinsdale Waterworks System, completed 1938," and lists the names of the mayor and village council, and the builder: "McCarthy Well Co., Contractors, Minneapolis-St. Paul."

The water tower was built in 1938 and is a large, traditional style standard plan water tower of riveted steel construction manufactured by the Chicago Bridge & Iron. The water tower has a capacity of 125,000 gallons. It has four-panel support structure with six steel truss (lattice) legs that have trusses on their outer faces and solid steel plate on the inner faces. There are three levels of I-beam lateral braces with steel rod cross braces with turnbuckles. There is a builder's plate and a ladder with a safety cage on the northeast leg. The ladder continues up the side of the tank. The tank has an ellipsoidal bottom with a large standpipe below. The tank walls have three courses. The tank has a conical roof with a vent on top. A balcony with an IXI pattern guardrail, characteristic of water towers manufactured by Chicago Bridge & Iron, surrounds the tank. "Robbinsdale" is painted on the north and south faces of the tank and a robin is painted on the east and west faces.

The Filtration Plant No. 1 was built in 1963, and is a one-story, red brick building with a raised concrete foundation, and a flat roof constructed of precast concrete "T" spans faced with metal. It has metal doors and a fixed metal sash window on the rear elevation.

A large, 500,000 gallon, above ground cistern of welded steel construction with a domed roof and a ladder on the south elevation is located behind the treatment plant, and south of the water tower. This structure was built in 1957.

The south pump house and a large generator are located south of the treatment plant.

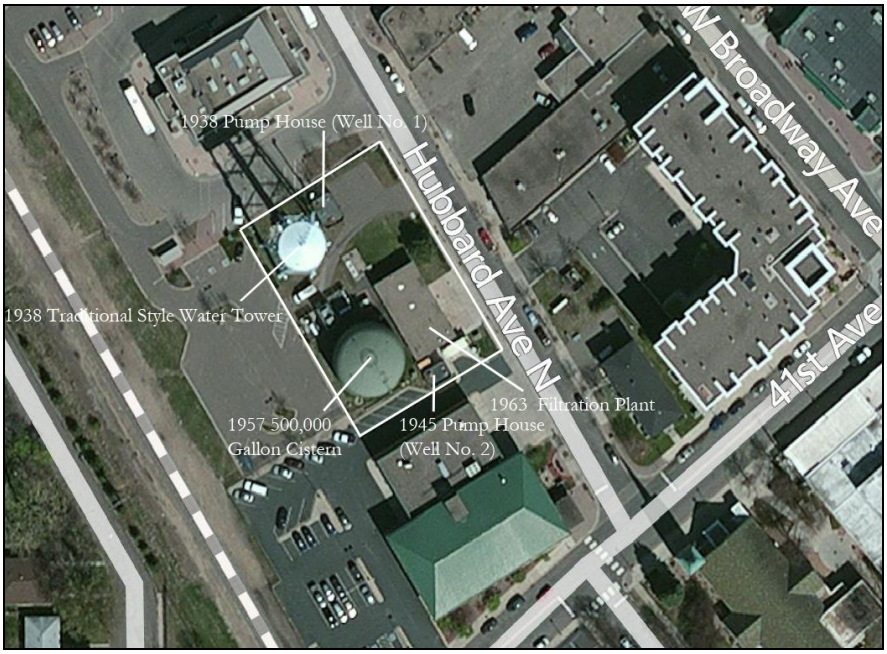


FIGURE 115. LABELED AERIAL VIEW OF THE VILLAGE OF ROBBINSDALE WATERWORKS (HE-RBC-286)

FIGURE 116. VILLAGE OF ROBBINSDALE WATER WORKS (HE-RBC-286), FACING NORTHWEST

History: The area that now comprises Robbinsdale was first claimed in 1852 and was used by early settlers as farmland. The area was originally a part of the Township of Crystal Lake. The first railroad line was extended through the area in 1880. The formation of Robbinsdale was due, in part, to Andrew B. Robbins, who envisioned a pastoral suburban landscape in

the area as early as 1887, when he purchased 90 acres of land (Roberts 1988). The first land boom in the area occurred in 1888 when several industries, as well as Luther Seminary, moved into the area. When the Minneapolis streetcar lines did not extend to his planned community as he anticipated, Robbins established the North Side Street Railway in 1891 to service the area. A streetcar line was constructed to the Minneapolis city limits to connect with that system, and operated until 1948 (NCP 2002). On April 19, 1893, the Village of Robbinsdale was organized from a portion of Crystal Lake Township (Roberts 1988). Robbinsdale continued to grow into the twentieth century thru an ever increasing population and the formation of public services, churches, and other community groups (City of Robbinsdale 2012).

During a general election held in 1924, residents of Robbinsdale narrowly voted down a referendum to establish a city water supply. Several months later, on January 25, 1925, a fire broke out and destroyed the half block of the downtown that is bounded by present-day 41st, Lakeland, 41 ½, and Hubbard Avenues. The fire caused over $150,000 in damage, and to put out the fire a hole had to be dug in the ice on Crystal Lake and 3,000 feet of hose laid to pump the water to the fire site. Recognizing the problems associated with not having a water system, on February 3, 1925, the Village Council petitioned the City of Minneapolis to connect to its system and a contract was signed in June of that year. By the early 1930s, the Village Council was receiving complaints about water quality, so on August 14, 1936, the Council voted to install a well and water tank. On July 12, 1937, the Village purchased land from Mrs. Edith Robbins Daniel for $18,000 at the corner of 41st and Hubbard Avenues North for this purpose and work commenced on October 18, 1937. The construction of the water works was partially funded by the WPA. The water tower was manufactured by the Chicago Bridge & Iron Company, and the contractor for the project was the McCarthy Well Company of Minneapolis and St. Paul. The system was dedicated in August 1938 (Blodgett 1983:56-57).

As Robbinsdale grew during and after World War II, so did its demand for water and the Village continued to add wells and storage structures to meet the city's needs. By 1950, the population reached 11,289, an increase of 87.6% since 1940, and in 1960 it reached 16,381 (Blodgett 1983:75, 82). As part of this growth, in 1943, Robbinsdale received permission from the War Production Board to sink a another well, now known as Well No. 3, on Oakdale Avenue, just north of Victory Hospital (now North Memorial Hospital). In 1945, what is now known as Well No. 2 was dug south of Well No. 1 at the original waterworks site. A fourth well (Well No. 4) was drilled at 38th and Scott Avenues in 1954 and Well No. 5 at Drew and Lowry Avenues in 1956. Additionally, a 500,000-gallon water tower manufactured by Pittsburgh-Des Moines Steel Co. was erected on the same site as Well No. 3 between 1956 and 1957, not only to increase water supply, but also water pressure (Blodgett 1983:67, 84).

FIGURE 117. ROBBINSDALE WATER TOWER NO. 1 AND WELL NO. 1 CIRCA 1935, FACING NORTHWEST (PHILIP C. DITTES C.1935)

As concern about water quality continued to grown, city leaders embarked on an effort to develop a filtration plant in 1959. The issue was voted down by residents in 1959, and again in 1960, but by only two votes. Finally, on November 2, 1962, residents approved a measure to develop a filtration plant to remove iron and magnesium from the town's very hard artesian water. Two plants were ultimately built, one on the original water works grounds, and one near Well No. 3 and Water Tower No. 2, on Oakdale Avenue (Blodgett 1983:67, 84). The filtration plant at the original waterworks site was built in 1963. A builder's plate on the plant indicates that a portion of the plant was designed by the engineering firm of Bonestroo, Rosene, Anderlik & Associates, Inc. and built by the contractor Shank Mechanical Inc. in 1980; ; however, according to a 1971 historical aerial the filtration plant has the same footprint as it does now. Additionally, Jay Morgan the Utilities Supervisor at the City of Robbinsdale stated that there were no major changes to the waterworks system or buildings after the 1960s. It is unclear what exactly Bonestroo, Rosene, Anderlik & Associates contributions were to the building, but it was most likely a replacement of the original filtration equipment with more modern equipment to meet increasingly stricter water quality laws such as the Clean Water Act (Jay Morgan, Utilities Supervisor City of Robbinsdale, personal communication 2012; ASCS 1956; ASCS 1967; ASCS 1971). The filtration plant on the Well No. 3 site was completed circa 1963 and is located on the same building that also now covers the well (Blodgett 1983:67, 84).

Fire Protection

One of the most important impetuses for the development of water systems was fire protection. Fire was a very real and constant threat, so water systems, and especially those with water towers, offered important financial benefits to a community and also served as a marketing tool to attract business. In a community that had a water system with a water tower that had a sufficient reserve capacity to provide adequate fire protection, insurance

rates dropped up to 90% (Chicago Bridge & Iron Works 1929). For fire protection, elevated tanks were considered the most reliable source supply as the water was subject to and always responded to instant demand (Chicago Bridge & Iron Works 1929:1). In the late nineteenth and early twentieth century, insurance regulations tended to govern the size of an elevated storage tank for fire protection purposes (Chicago Bridge & Iron Works 1929:8). Typically, a tank with a capacity of 50,000 gallons was considered the minimum, but smaller tanks were deemed acceptable in some instances (Chicago Bridge & Iron Works 1929:8).

Chicago Bridge & Iron Company

The Chicago Bridge & Iron Company manufactured the first Robbinsdale water tower. Chicago Bridge & Iron, along with Pittsburgh-Des Moines Steel were the two preeminent water tower manufactures in the United States by the mid-twentieth century. Between 1946 and 1972, the Chicago Bridge & Iron and Pittsburgh-Des Moines Steel had roughly equal market shares, which ranged from 35 to 45 percent (Spreng 1992). Several smaller companies competed for the remaining share of the market.

The Chicago Bridge & Iron Company was formed in 1889 by the merger of Horace Ebenezer Horton's bridge engineering firm that was located in Rochester, Minnesota with the Kansas City Bridge & Iron Company. Upon the merger, the company moved to Washington Heights, Illinois, a suburb located south of Chicago, and opened its first fabricating plant (Chicago Bridge & Iron 2012). Given Horace Horton's notoriety as a bridge engineer, the company was originally a bridge design and construction firm. However, as railroads built westward and oil was discovered in the southwestern United States in the late nineteenth and early twentieth century, the company saw an opportunity and began to focus on bulk liquid storage. The company soon became well known for its excellent design engineering and field construction of elevated water storage tanks, aboveground tanks for storage of petroleum and refined products, refinery process vessels, and other steel plate structures (Chicago Bridge & Iron 2012).

In 1893, the company built its first standpipe in Lake City, Iowa. The following year the company completed its first steel plate elevated storage tank in Fort Dodge, Iowa. This tank was the first ever built with a full hemispherical bottom (Chicago Bridge & Iron 2012). As Horace Horton and his son, George T. Horton perfected the hemispherical-shaped bottom, eliminating the need for a complex tank deck; their towers became increasingly popular (Imbermann 1973:457-458). As a result of this and other innovations, and a pioneering nationwide marketing campaign, in only a few short years, the Chicago Bridge & Iron became the leading manufacturer of elevated water storage tanks in the United States (Dubie 1979:1).

After the death of Horace E. Horton in 1912, George T. Horton assumed leadership of Chicago Bridge & Iron and maintained the company's record of accomplishment as a leading innovator in water tower design through the mid-twentieth century. Prior to taking over the company, in 1905, George T. Horton came up with a design for an ellipsoidal bottom tank for which he received United States Patent 857,626 in June 1907. The benefit of this design was that it allowed for a lower tank height compared to a hemispherical-

shaped bottom tank, while eliminating the need for a pump to remove water from a flat bottom tank (Horton 1907).

Reflective of its effort to improve not only functionality, but also aesthetics, in 1930, Chicago Bridge & Iron sponsored a design completion. In its statement of purpose for the competition, the officers of the company proclaimed that they were of the opinion that "considerable improvement could be made in the appearance of elevated steel tanks and their supporting structures" and that "no serious thought or effort is being given to the aesthetic possibilities of these very necessary parts of our civic and industrial water supply" (Chicago Bridge & Iron Works 1931). Therefore, the goal of the competition was to secure "designs for a typical tank and tower from which may be developed types which will express pleasing aesthetic qualities" (Chicago Bridge & Iron Works 1931). The competition received 152 submittals that fell into three broad groups. The first group included submissions that sought to improve on existing hemispherical and ellipsoidal tank forms through the use of elaborate steel pattern work that reflected European trends. The second group included designs that proposed to totally enclose and conceal the support structure and tank. The third group was much smaller and proposed to use the riser as the sole means of supporting the tank. These designs were based on European influences and were later manifested in the "streamlined" designs for single pedestal spherical and spheroid tanks in late 1930s through early 1950s (Dubie 1980:124).

In 1923, Chicago Bridge & Iron developed the first spherical pressure vessel and 16 years later, in 1939, the company built the first-ever all-welded spherical elevated water storage tank in Longmont, Colorado. This spherical type tank had a capacity of 100,000 gallons and was sold by Chicago Bridge & Iron under the trade name Watersphere® (Chicago Bridge & Iron 2012).

After World War II, Chicago Bridge & Iron continued its pattern of innovation. In 1950, the company developed the automatic girth seam welder. This innovation was an important advancement for water tower erection because it significantly reduced the amount of time required to assemble a water tower (Chicago Bridge & Iron 2012). In 1954, Chicago Bridge & Iron built the first-ever spheroid type water tower in Northbrook, Illinois. This new water tower type had a capacity of 500,000 gallons and was sold by Chicago Bridge & Iron under the trade name Waterspheroid® (Chicago Bridge & Iron 2012).

In 2001, Chicago Bridge & Iron acquired the Engineered Construction Division and the Water Division of Pitt-Des Moines, Inc. for an estimated $84,000,000 (Chicago Bridge & Iron 2012).

Works Progress Administration

The WPA is perhaps the best-known federal relief program. The WPA was established by Executive Order No. 7034 on May 6, 1935 (Mathis 2012). The WPA was to have two functions: one, to operate a nationwide program of small useful projects designed to provide employment and two, coordinate the various activities of the "Works Program" (Anderson et al 1991:E48-E49). The WPA funded projects sponsored by both federal and non-federal agencies. The majority of WPA projects were carrying out by local governments (Anderson

et all 1991:E48-49). Eligible projects included a wide range of undertakings some of which include roads; public buildings; parks; public utilities; sewer systems; transportation facilities; flood control; soil conservation; and more (Anderson et all 1991:E49-E50).

Engineering and construction projects represented the largest amount of WPA employment. Through the spring of 1940, these types of activities generated nearly 75 percent of the jobs created by the WPA (United States Federal Works Agency 1947:47). While nearly half the jobs created by the Engineering and Construction Division of the WPA were related to highway, road, and street projects, another third were related to three types of projects. These included water and sewer systems and other public utility projects, projects for parks and other recreational facilities (excluding buildings), and projects for public buildings (United States Federal Works Agency 1947:132). In its final report on the WPA, the United States Federal Works Agency noted that municipal engineering projects, including the construction of sewerage systems and water and sewage-treatment plants were the "backbone of the winter work program" (United States Federal Works Agency 1947:50). Therefore, WPA water system projects resulted in the employment of a sizable number of Americans during the existence of the program.

Water Tower Design

The original Robbinsdale Water Tower is an example of a traditional style water tower with an ellipsoidal bottom. The first ever, steel plate elevated water storage tank with a full hemispherical shaped bottom was built by Chicago Bridge & Iron Company in Fort Dodge, Iowa in 1894 (Chicago Bridge & Iron 2012). Traditional style water towers were constructed with rivets, a steel truss support structure with angled legs, typically of latticed construction, and a vertical tank with a hemispherical shaped bottom, a conical roof, and a balcony around the tank. Capacity can range from as low as 5,000 gallons up to 300,000 gallons, with 50,000 and 100,000-gallon tanks being most common. Typically, they have four legs, but higher capacity towers may have more. A ladder is attached to one leg and the builder's plate is usually on this same leg. Some examples that date from roughly 1907 until World War II may have an ellipsoidal bottom tank. Most tanks with hemispherical shaped bottoms typically have small diameter cast iron risers that are joined to the tank by an expansion joint, which often necessitated a wood frost box casing in northern climates (Chicago Bridge & Iron Works 1929:11). By the late 1920s, traditional style water towers with hemispherical bottoms had become commonplace in the United States for more than three decades.

The first major innovation in water tank design came in 1905, when George T. Horton, the son of Horace E. Horton, came up with a design for an ellipsoidal bottom tank for which he received United States Patent 857,626 in June of 1907. The major advantage of the ellipsoidal bottom, which was first developed for a railroad water tower, was that it allowed for a lower tank height compared to hemispherical-shaped bottom and flat bottom tanks of the same capacity. The benefit of a lower tank height was that it allowed for a lower head height against which water had to be pumped to enter the tank (Horton 1907). Another advantage over hemispherical bottom tanks was that the ellipsoidal bottom eliminated the need for expansion joints, both at the junction of the riser pipe and tank, and at the enclosure of the riser. With the rigid bottom on a hemispherical bottom tank, these joints were necessary to accommodate the different expansion and contraction rates of the steel

tank and the cast iron riser pipe; however, they were subject to wear and often leaked. In addition, the riser could bend or break (Dubie 1980:112). Since the ellipsoidal bottom was nearly flat in the center, a larger riser could be used and riveted or welded directly to the tank, since the bottom plate acted as a diaphragm to take care of expansion and contraction. With its larger size, the riser provided additional support and eliminated the need for frost boxes in cold climates (The Water Tower 1919:4-5; Dubie 1980:112). They also included features to isolate sediment and ease cleaning (Dubie 1980:112). Other benefits compared to flat bottom tanks were that ellipsoidal tanks were self-supporting, so they did not need a heavy support structure and platform, and they did not require a pump to remove water from the bottom of the tank (Horton 1907).

Significance: As a project funded in part by the WPA, the Village of Robbinsdale Water Works is significant under NRHP Criteria A, in the area of politics/government within the context *Federal Relief Construction in Minnesota, 1933-1941*. The Robbinsdale Water Works is significant as an example of a WPA public utilities project in Minnesota and its association with the Great Depression and the subsequent development of federal relief programs which were responsible for their construction. The relief programs provided many communities, such as Robbinsdale, with their first modern utility system. For its association with the WPA the Robbinsdale water system has a period of significance of 1937-1938 which corresponds to the construction of the WPA funded portion of the water works system.

According to the context registration requirements in the *Federal Relief Construction in Minnesota, 1933-1941* multiple property documentation form (MPDF), the original portions of the Village of Robbinsdale Water Works, including the first pump house (Well No. 1) and the water tower meets registration requirements 1) as a public utility financed through a grant or loan from the feral government, 2) as the WPA buildings were completed by 1941, 3a) as the Robbinsdale water system provided modern utilities which were previously unavailable, 4) as all the WPA funded buildings are extant and retain the relationship between the different components of the water system, 5) the Robbinsdale water system retains sufficient integrity, and 6) the Robbinsdale water works continue in their historic use and therefore retain its historic association.

The Village of Robbinsdale Waterworks played an important role in the growth and development of Robbinsdale. The Robbinsdale Water Works represents two successful political initiatives by residents of Robbinsdale to overcome a long held resistance to develop a fully functional water system that met community needs. The first initiative started in 1925 when the Robbinsdale connected to the Minneapolis Water System and culminated with the completion of the first well and water tower in 1938. Prior to 1925, the city voted down the construction of a water system several times. However, after the devastating fire of 1925, which brought damage to much of the downtown, the need for a water system became clear. In response to the fire and to meet the water needs of the community, the City of Robbinsdale established the initial portions of the water system through a connection to the Minneapolis Water System. However, the initial connection to the Minneapolis was insufficient, and unacceptable to residents of Robbinsdale due to poor supply, taste, and quality. Correspondingly, residents continued to work for something better. Finally, in 1937, the Robbinsdale received assistance from the WPA to build a pump and water tower that

would provide the community with a reliable source of water. The Robbinsdale Waterworks offered piece of mind for Robbinsdale citizens and a sense of security from another major fire, such as the one in 1925. It also served as a marketing tool to attract business and offered important financial benefits to property owners in the community as insurance rates dropped significantly when a water system with a sufficient capacity to offer fire protection was put in place.

Turbidity, as well as bad taste and smell, however, continued to be a problem, which led to the second political movement that finally addressed problems with poor quality water. After decades of complaints, in the late 1950s, as Robbinsdale was experiencing tremendous growth, residents mounted a long campaign to develop filtration facilities. The initiative included two failed attempts to approve funding for a filtration plant in 1959 and 1960, before approval was given by a majority of voting residents in 1962, culminating in the construction of two plants in 1963. As such, the Village of Robbinsdale Waterworks is significant at the local level under NRHP Criterion A, within the statewide context *Urban Centers, 1870-1940*, in the areas of politics/government, for its embodiment of successful political initiatives to overcome longstanding resistance to develop public infrastructure to meet the needs and demands of its residents. For this significance, the Village of Robbinsdale Waterworks System has a period of significance of that begins in 1937, which corresponds to the initial construction of the Robbinsdale Water Works, and continues until 1963, when the filtration plant was completed.

Integrity: The Village of Robbinsdale Waterworks retains good integrity of setting and location. The water tower and original pump house have good integrity of design, materials, and workmanship. While the integrity of the water tower is slightly compromised by the antennas added to the legs and lateral braces, given their small size and reversibility, they do not significantly affect the overall design of the tower, or its materials and workmanship. The second pump house was constructed during period of significance and has good integrity of design, materials, and workmanship. The cistern and filtration plant also have integrity of design, materials, and workmanship as no major changes have been made to the water system since its construction. The property has good integrity of feeling and association. Overall, the Village of Robbinsdale Waterworks has sufficient integrity to convey its historical significance.

Recommendation: As a property constructed with federal relief funds from the WPA, the original portion of the plant, including the original pump house (Well No. 1) and the water tower, are recommended as eligible for the NRHP at the local level under Criteria A, in the area of politics/government within the historical context *Federal Relief Construction in Minnesota, 1933-1941*. The Robbinsdale Water Works meets the registration requirements outlined in the Federal Relief MPDF and is significant as an example of a WPA public utilities project in Minnesota and its association with the Great Depression and the subsequent development of federal relief programs, which were responsible for their construction. The relief programs provided many communities, such as Robbinsdale, with their first modern utility system.

The Village of Robbinsdale Waterworks is also recommended as eligible for the NRHP at the local level under Criterion A, in the area of politics/government, within the statewide context *Urban Centers, 1870-1940*, during the period of 1937-1963 for its embodiment of two long campaigns led by residents of Robbinsdale to get the City to expand government services to meet the needs of the community, specifically to address health concerns and to improve quality of life. Brought about by two political initiatives, one between 1925 and 1937, and another from the late 1950s through 1962, the Village of Robbinsdale Waterworks embodies the community's efforts to address both the water and fire protection needs of the community after the major fire of 1925 and to address issues with water quality. The entire site at 4127 Hubbard Avenue North is recommended as eligible and includes Wells No. 1 and 2, the 1937 Water Tower, the 1957 cistern, and the 1963 Filtration Plant.

6.46 VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX, HE-RBC-1279

Location: 3300 Oakdale Avenue North, Robbinsdale, Hennepin County, Minnesota, T29, R24, Section 8

Description: The Victory Memorial Hospital is known today as the North Memorial Hospital Complex, which encompasses a number of buildings spread across two large blocks (Figures 118-128; Appendix B Map 21 and 23). The complex is located on two irregular-shaped blocks bounded by Abbott Avenue North, Lowry Avenue North, and West Broadway Avenue with Oakdale Avenue North cutting between the two blocks, in Robbinsdale. The complex was historically developed as two facilities, the original hospital campus on the south side of Oakdale Avenue North and a modern complex on the north side. The original hospital campus, known as Victory Memorial Hospital, was bounded by Lowry Avenue, Abbott Avenue (since moved to a new location), and Oakdale Avenue and includes buildings that are over 50 years of age. The modern campus, Oakdale Medical Center (HE-RBC-1281), is bounded by Oakdale Avenue North, Abbott Avenue North and West Broadway Avenue and does not include buildings that are over 50 years in age.

The original Victory Memorial Hospital building is located on the east side of the campus and faces Lakeland Avenue. It is a two-story, Art Deco style building with a raised basement. The building is faced with irregular coursed cut limestone with a smooth face. The symmetrical building has a central hall and wing form. There is a water table between the basement and first story and another between the second story and the flat parapet. The projected central mass has three bays with one-over-one, double-hung windows and a slightly projected entry bay with engaged pilasters. The wings have four bays with one-light windows. All windows have fluted stone spandrels.

A 1956 addition, designed by the architecture firm of Liebenberg and Kaplan, is located off the southwest of the original Victory Memorial building but due to later additions is no longer visible from the public right-of-way.

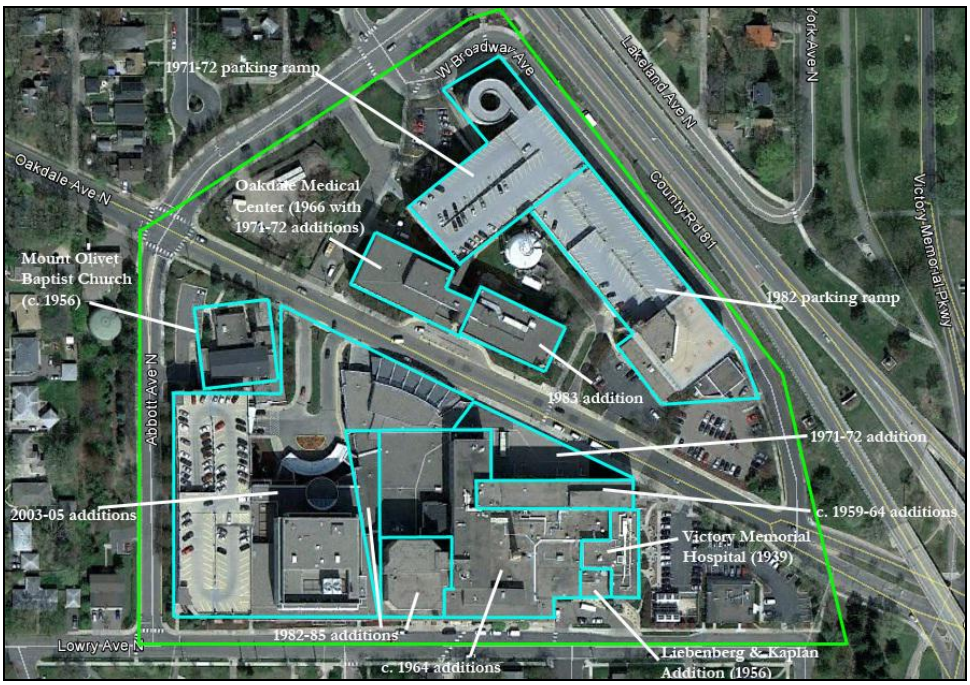


FIGURE 118. VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX (HE-RBC-1279)

Attached to the north elevation is a circa 1959-1964, perpendicular, seven-story, ell-shaped wing with a flat roof. It is faced with light brown brick, with polished metal fins and dark granite trim. The building is 15 bays deep with a 13 bay wide "ell". There is a circulation tower addition at the east end, adjacent to the 1939 building. To the west are several modern, circa 2003-2005, one-story additions with flat roofs. The facade of the northern most addition features a glass atrium at the main entrance.

On the west elevation of the Victory Memorial Hospital building there are several circa 1964 additions including a circa 1964 tan brick wing with clipped corners and ribbon windows. An eight-story tower addition constructed between 1982 and 1985 is located southwest of the circa 1964 additions. This tower is faced with tan brick and ribbon windows on the first three stories. The tower is set back and faced with precast concrete panels and glass curtain walls.

At the southwest corner of the campus there is a circa 2004 six-level parking ramp and entrance addition. The lower level is faced with red brick and the upper levels are clad with precast concrete panels. On the northwest corner of this parcel there is a circa 1956 church, the former Olivet Baptist Church. The church was not originally located on the hospital campus but was incorporated into the hospital campus and no longer used as a church when the hospital expanded to the west. The church is constructed of light orange brick and has a tall bell tower with tall openings with concrete surrounds and paired cross-in-circle patterns cast in buff colored concrete. There are several additions to the church with original one-over-one windows with metal frames.

FIGURE 119. VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX (HE-RBC-1279), FACING WEST

FIGURE 120. VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX (HE-RBC-1279), FACING NORTHWEST

FIGURE 121. VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX (HE-RBC-1279), FACING SOUTHWEST

FIGURE 122. VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX (HE-RBC-1279), FACING NORTHEAST

FIGURE 123. VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX (HE-RBC-1279), FACING SOUTHEAST

FIGURE 124. VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX (OLIVET BAPTIST CHURCH) (HE-RBC-1279), FACING SOUTHWEST

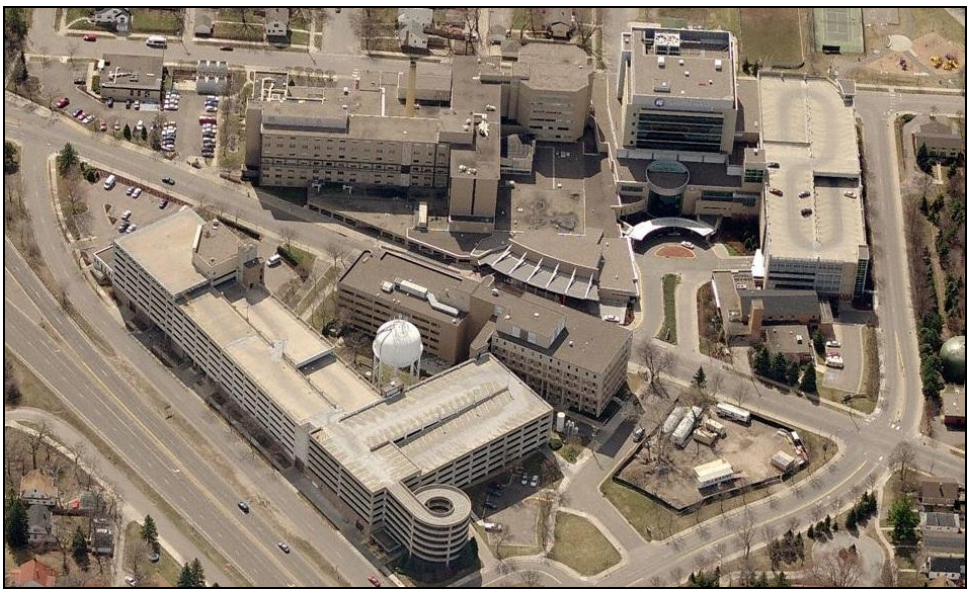


FIGURE 125. VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX (HE-RBC-1279), FACING SOUTH

FIGURE 126. VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX IN 1958, FACING NORTHWEST (NORTON & PEEL 1958B)

FIGURE 127. VICTORY MEMORIAL HOSPITAL / NORTH MEMORIAL HOSPITAL COMPLEX IN 1955, FACING WEST (MINNEAPOLIS STAR JOURNAL TRIBUNE 1955)

FIGURE 128. VICTORY MEMORIAL HOSPITAL/ NORTH MEMORIAL HOSPITAL COMPLEX IN 1958, FACING SOUTHWEST (NORTON & PEEL 1958C)

History: The southeastern portion of North Memorial Hospital was originally known as Victory Memorial Hospital. Dr. Samuel Samuelson established Victory Memorial Hospital in 1939 on property he owned in Robbinsdale because he saw the growing need for health care services in that expanding community. Dr. Samuelson was born in 1900 and died in a plane crash in 1957 (Hoisington 2001:185-186). At the time of Victory Memorial's construction, hospitals were predominately located in downtown Minneapolis and St. Paul where they were closer to Physician's offices. A rare exception was the Ripley Maternity Hospital located at Glenwood and Penn Avenues in Minneapolis that was established in 1896 (Hoisington 2001:185).

The original hospital included 30 beds. The Victory Memorial Hospital complex also historically contained the now non-extant Victory Hospital Nurses' Home at 3248 Lowry Avenue North (Minnesota Historical Society 2012). The name of Victory Memorial Hospital was changed to North Memorial Hospital in 1954 and was organized as a private, non-profit hospital. Administrator Vance C. DeMong ran the hospital and began making plans to update the hospital to service the needs of the growing population in Robbinsdale and other suburbs of Minneapolis (Northern Lights 1979:2). In 1957, the North Memorial Hospital received accreditation by the Joint Commission on Accreditation of Hospitals. During DeMong's 27-years of leadership, the hospital experienced several expansion projects, and the bed count rose from a 30-bed facility to a 518-bed hospital (Hoisington 2001:185-186).

In 1956, the architecture firm of Liebenberg and Kaplan (Jack Liebenberg and Seeman Kaplan) designed an addition located off the southwest corner of the original building (Northwest Architectural Archives 2012e). In 1958, construction was completed that brought the hospital bed count up to 90 (Northern Lights 1979). In 1959, a one million dollar 80-bed addition was constructed perpendicular to the original Victory Memorial Hospital (Northern Lights 1979:3). The expansion of North Memorial Hospital continued at a greater rate in the 1960s. In 1962 a five million dollar expansion was began, which added four more stories to the north wing. The construction of a west wing that would house hospital ancillary departments began in 1964. The west addition was designed by the firm of Liebenberg, Kaplan, and Glotter (Northwest Architectural Archives 2012e). In 1965, new surgical facilities were completed and educational affiliations with various colleges were established. A 409-seat auditorium was completed in the spring of 1966 (North Hennepin Post 1979; Northern Lights 1979:3-4). The bed count of North Memorial continued to increase, 367 by December 1967, which resulted in the construction of the west wing nursing station. New hospital units also moved or were added in 1968 and 1969, such as Pediatrics, the Medical Library, Respiratory Therapy, and Crisis Intervention. By 1970, North Memorial had reached 546 beds.

In the 1970s, the hospital's emphasis shifted slightly from building to community outreach. In 1971-1972, the hospital acquired the Oakdale Medical Building, which was located across the street. At that time, the Medical Building was expanded to six stories for physician offices and a 550-car ramp was constructed (Northern Lights 1979:4). The Oakdale Medical Center is connected to North Memorial by a tunnel (R. L. Polk 1980). Additionally, on the north end of main hospital campus the Dietary Department, Coffee Shop, and Gift Shop

were expanded, the Lobby was remodeled and more classroom and meeting facilities were added (Northern Lights 1979:4).

The expansion of North Memorial Hospital continued in the 1980s. The year 1982 marked the beginning of construction on a new 603-space parking ramp. Plans were also made for the demolition of the annex building for the construction of new surgical facilities at the southwest edge of the complex (Chuba 1982). Construction continued in 1983 with the fourth floor addition to the southwest addition and in 1985 with the fifth floor addition. In addition, in 1983 plans were made for the construction of radiation therapy, which would be connected, to Oakdale Medical Clinic. At that time the hospital expressed interested in acquiring the land of the Olivet Baptist Church across the street at Oakdale and Abbott Avenues North for future expansion (Chuba 1983).

The hospital did eventually acquire the land owned by the church and began the further expansion of the hospital in 2003 with the expansion of the hospital to the west and continued in 2004 with the expansion of the emergency department. When the hospital did expand to the adjacent block to west the location of Abbot Avenue was moved to the west side of this new addition to the North Memorial Campus (U.S. Geological Survey 1991; U.S. Geological Survey 2003; City of Robbinsdale 2004:Building Permit #240224; City of Robbinsdale 2003:Building Permit Application #6859). This modern expansion was placed on land originally on the block adjacent to the hospital. With the expansion of the hospital, Abbott Avenue was redefined to the west. The hospital took on its current form in 2005 (U.S. Geological Survey 2005).

Liebenberg & Kaplan

Seeman Kaplan was born in Minneapolis in 1985 and graduated from the University of Minnesota with a degree in architecture in 1918. After serving in World War I, he formed a partnership with Jack Liebenberg in 1921 in Minneapolis. Kaplan remained at the firm until his death in 1963. Jack Liebenberg was born in Milwaukee in 1893 and was a member of the first graduating class from the School of Architecture at the University of Minnesota in 1916. The next year he was granted a Master of Science in Architecture from Harvard. After service in the United States Army Air Corps, he joined the firm of D. C. Bennett in Minneapolis. In 1921, he collaborated with Seeman Kaplan and remained at the firm until his retirement in 1980. Liebenberg died in 1985. Well-known buildings designed by the Liebenberg and Kaplan firm and the Liebenberg, Kaplan, and Glotter firm include the Hennepin County Medical Center, the Granada Theater, Hollywood Theater, and Uptown Theater (Lathrop 2010; Northwest Architectural Archives 2012e).

For several years, the partnership included Joel Glotter. Glotter was born in Minneapolis in 1925 and graduated from the University of Minnesota in 1951. He first worked as a draftsman at the firm of Dimond, Haarstick, and Lundgren in St. Paul and next at Magney, Tusler, and Setter in Minneapolis. Glotter became a partner at the Liebenberg and Kaplan firm in 1960. After Liebenberg's retirement, he joined a partnership with Saul Smiley and Garold R. Nyberg (Lathrop 2010; Northwest Architectural Archives 2012e).

Art Deco Style

The original Victory Memorial Hospital building was designed in the Art Deco Style. The Art Deco style is characterized by a smooth wall surface, usually stucco; geometrical motifs including zigzags and chevrons on the facade; vertical projections above the roofline; and a vertical emphasis (McAlester 2004).

Significance: The Victory Memorial Hospital was evaluated NRHP Criterion A in the area of health/medicine. The medical facility is important as it was the first full-service suburban hospital in the expanding areas around Minneapolis. Victory Memorial Hospital led the way in the shift of hospitals being only located in the downtowns of Minneapolis and St. Paul to the suburbs. The hospital, located well away from Downtown Minneapolis, near a major transportation route that made it easily accessible from North Minneapolis as well as developing first ring suburbs, broke from historic patterns where patients had to travel to downtown to seek medical care, and established a new precedent of bring health care closer to those who needed it. Victory Memorial set the stage for shifting of health care facilities away from the downtown area of Minneapolis to the suburbs, especially after World War II.

After World War II, other hospitals were established in the suburbs of Minneapolis and St. Paul, to attend to the increasing number of patients due to the growing population in these newly developed areas. At this time Victory Memorial Hospital (later North Memorial Hospital) remained basically the same size, with the exception of a relatively small 1956 addition. It was not until the late 1950s and 1960s that North Memorial Hospital significantly expanded under the direction of Administrator Vance C. DeMong, and was able to organize itself as a major hospital capable of accommodating the higher number of patients. By this time, however, the hospital was no longer at the forefront of the shift of medical care from the downtowns of Minneapolis and St. Paul to the suburbs, as many other health care facilities were developed in Twin Cities suburbs in the years after the war. When it finally expanded, the hospital developed like other hospitals in the suburbs, this did not represent any particularly significant event or advancement in the development of suburban medical facilities, rather it merely reflected the general growth trend of the suburban health care after World War II. Furthermore, the development of North Memorial campus, despite the early additions by Liebenberg and Kaplan, does not represent innovative hospital design. While providing up-to-date medical care to patients, North Memorial Hospital did not contribute to the medical field in terms of research or new procedures that contributed to new developments in the field of medicine.

One additional resource on the campus, the former Olivet Baptist Church does not retain sufficient integrity to convey any potential significance.

Integrity: The integrity of design, workmanship, and materials of Victory Memorial Hospital has been severely compromised by the multiple additions to the original hospital building, including the 1956 addition, the 1959 addition, the 1964 additions, the 1982-1985 additions, and the 2003-2005 additions. The integrity of setting and feeling has also been compromised by the changes to the site. During the expansion of the hospital in 2004 the location of Abbott Avenue was changed so that the hospital campus would incorporate the adjacent block to the west on which is sited the former Olivet Baptist Church. Additionally, the front yard of Victory Memorial hospital has been lost due to the construction of a parking lot and

the loss of the main entrance located at Victory Memorial Hospital. The main entrance has later been moved to Oakdale Avenue. As it is still used for medical purpose, the hospital retains good integrity of association. The hospital has good integrity of location. Overall, the Victory Memorial Hospital retains poor integrity.

The North Memorial Hospital Complex retains good integrity of setting, feeling, location, and association as it continues to be used as a hospital in a suburb of Minneapolis. The integrity of design, workmanship, and materials has been compromised by multiple later additions including additions from 1956, 1959, 1964, 1982-1985, and the 2004, many of which are not yet 50-years old.

The integrity of setting, location, and feeling of the former Olivet Oakdale Baptist Church has been severely compromised by its incorporation into the North Memorial Hospital Campus and by the relocation of Abbott Avenue to the other side of the original block on which the church is sited. The integrity of design, materials, and workmanship has been compromised by the multiple additions and replacement windows. The church does not appear to retain integrity of association as it appears to no longer be used as a church.

Recommendation: The Victory Memorial Hospital / North Memorial Hospital Complex was once at the forefront of the shift of hospitals being located in the downtowns of Minneapolis and St. Paul to the suburbs. As the hospital did not expand until well after World War II in late 1950s and early 1960s, it occurred well after a number of other suburban health care facilities had been developed in the suburbs of Minneapolis and St. Paul to accommodate the increased number of patients due to the growing suburban population, this expansion does not represent any significant event or advancement in the development of suburban health care in the Twin Cities. By the time the hospital finally expanded several other large hospitals had already been developed in the suburbs of Minneapolis to meet the medical demands of a growing suburban population. Additionally, North Memorial Hospital did not make contributions to the advancement of the field of medicine. Architecturally, multiple additions have been made to the hospital in the recent past that compromises the integrity of the hospital. Therefore, the Victory Memorial Hospital / North Memorial Hospital Complex is recommended as not eligible for listing in the NRHP due to a loss of integrity.

6.47 WATER TOWER NO. 2, WELL NO. 3 & FILTRATION PLANT, HE-RBC-1280

Location: 3310 Oakdale Avenue North, Robbinsdale, Hennepin County, Minnesota, T29, R24, Section 8

Description: This property is comprised of a water tower, a pump house/filtration plant, and modern prefabricated building for cellular equipment (Figures 129-130; Appendix B Map 21, 23). The water tower, constructed in 1956-1957, is a hybrid between the traditional and double ellipsoidal water tower types. It is a 500,000-gallon steel water tower manufactured by Pittsburgh-Des Moines Steel. The support structure is two panels tall with eight welded tubular steel legs resting on concrete footings. There is one level of lateral brace with steel rod cross braces with turnbuckles. There is a ladder and builders plate on the south leg. The

tank is of welded steel construction with a hemispherical shaped radialcone bowl and a standpipe below. The walls have two courses and a balcony with a lateral pattern guardrail. The tank has self-supporting, ellipsoidal shaped top that is surmounted by a number of cellular antennas with cables running down the legs of the tower. "Robbinsdale" is painted on the walls of the tank.

On the east side of the tower is a one-story, blonde brick building that houses Well No. 3 and a filtration plant. Constructed circa 1966, the building has a flat roof, and metal doors and windows. Adjacent to this building is a small, circa 2000, one-story, prefabricated concrete structure with a flat roof and a metal door that houses the equipment for the cellular antennas.

FIGURE 129. WATER TOWER NO. 2, WELL NO. 3 & FILTRATION PLANT (HE-RBC-1280), FACING NORTHWEST

History: The area that now comprises Robbinsdale was first claimed in 1852 and was used by early settlers as farmland. The area was originally a part of the Township of Crystal Lake. The first railroad line was extended through the area in 1880. The formation of Robbinsdale was due, in part, to Andrew B. Robbins, who envisioned a pastoral suburban landscape in

the area as early as 1887, when he purchased 90 acres of land (Roberts 1988). The first land boom in the area occurred in 1888 when several industries, as well as Luther Seminary, moved into the area. When the Minneapolis streetcar lines did not extend to his planned community as he anticipated, Robbins established the North Side Street Railway in 1891 to service the area. A streetcar line was constructed to the Minneapolis city limits to connect with that system, and operated until 1948 (NCP 2002). On April 19, 1893, the Village of Robbinsdale was organized, formed from a portion of Crystal Lake Township (Roberts 1988). Robbinsdale continued to grow into the twentieth century with an increasing population and the formation of public services, churches, and other community groups (City of Robbinsdale 2012).

FIGURE 130. WATER TOWER NO. 2, WELL NO. 3 & FILTRATION PLANT (PUMP HOUSE AND FILTRATION PLANT) (HE-RBC-1280), FACING NORTHWEST

During a general election held in 1924, residents of Robbinsdale narrowly voted down a referendum to establish a city water supply. Several months later, on January 25, 1925, a fire broke out and destroyed the half block of the downtown that is bounded by present-day 41st, Lakeland, 41 ½, and Hubbard Avenues. The fire caused over $150,000 in damage, and to put out the fire a hole had to be dug in the ice on Crystal Lake and 3,000 feet of hose laid to pump the water to the fire site. Recognizing the problems associated with not having a water system, on February 3, 1925, the Village Council petitioned the City of Minneapolis to connect to its system and a contract was signed in June of that year. By the early 1930s, the Village Council was receiving complaints about water quality, so on August 14, 1936, the Council voted to install a well and water tank. On July 12, 1937, the Village purchased land from Mrs. Edith Robbins Daniel for $18,000 at the corner of 41st and Hubbard Avenues North for this purpose and work commenced on October 18, 1937. The construction of the water works was partially funded by the WPA. The water tower was manufactured by the Chicago Bridge & Iron Company, and the contractor for the project was the McCarthy Well

Company of Minneapolis and St. Paul. The system was dedicated in August 1938 (Blodgett 1983:56-57).

As Robbinsdale grew during and after World War II, so did its demand for water and the Village continued to add wells and storage structures to meet the city's needs. By 1950, the population reached 11,289, an increase of 87.6% since 1940, and in 1960 it reached 16,381 (Blodgett 1983:75, 82). As part of this growth, in 1943, Robbinsdale received permission from the War Production Board to sink a another well, now known as Well No. 3, on Oakdale Avenue, just north of Victory Hospital (now North Memorial Hospital). In 1945, what is now known as Well No. 2 was dug south of Well No. 1, at the original waterworks site. A fourth well (Well No.4) was drilled at 38th and Scott in 1954 and Well No. 5 at Drew and Lowry Avenues in 1956. Additionally, a 500,000-gallon water tower manufactured by Pittsburgh-Des Moines Steel Co. was erected on the same site as Well No. 3 between 1956 and 1957, not only to increase water supply but also water pressure.

As concern about water quality continued to grow, city leaders embarked on an effort to develop a filtration plant in 1959. The issue was voted down by residents in 1959, and again in 1960, but by only two votes. Finally, on November 2, 1962, residents approved a measure to develop a filtration plant to remove iron and magnesium from the town's very hard artesian water. Two plants were ultimately built, one on the original water works site, and one near Well No. 3 and Water Tower No. 2, on Oakdale Avenue (Blodgett 1983:67, 84). The filtration plant at the original waterworks site was built in 1963. The filtration plant on the Well No. 3 site was completed circa 1963 and is located on the same building that now also covers the well (Blodgett 1983:67, 84).

Pittsburgh-Des Moines Steel

Robbinsdale Water Tower No. 2 was manufactured by Pittsburgh-Des Moines Steel. Pittsburgh-Des Moines Steel, along with Chicago Bridge & Iron, were the two preeminent water tower manufactures in the United States by the mid-twentieth century. Between 1946 and 1972, the Chicago Bridge & Iron and Pittsburgh-Des Moines Steel had roughly equal market shares, which ranged from 35 to 45 percent (Spreng 1992). Several smaller companies competed for the remaining share of the market.

Pittsburgh-Des Moines Steel traces its beginning to 1892, when two recent graduates from the civil engineering program at Iowa State University formed a partnership, known as Jackson and Moss, Engineers and Contractors (Foster and Lundgren 1992:3). The company built its first all-steel water tower in Scranton, Iowa in 1897 and later invented a dishing machine to form the hemispherical plates for the bottom of the tank (Foster and Lundgren 1992:38). Jackson and Moss merged with their steel supplier on March 15, 1900, to form the Des Moines Bridge & Iron Works (Foster and Lundgren 1992:14). The company quickly grew and in 1907, it acquired a site and built a new steel plant in Pittsburgh, Pennsylvania. The company officially was reorganized under the name "Pittsburgh Des Moines Steel Company" on February 14, 1916, and the company began using "PDM" as a company trademark in 1930. While the company continued to use the "PDM" trademark, in order to keep pace with national trends in marketing and rebranding, the company continued to

consolidate its name over time to the "Pittsburgh-Des Moines Steel Company" in 1955, "Pittsburgh-Des Moines Corporation" in 1980, and to "Pitt-Des Moines, Inc." in 1985.

Between 1901 and 1910, the Des Moines Bridge & Iron Works constructed more than 150 all-steel water towers across the Midwest (Foster and Lundgren 1992: 38). Two decades later, in 1935, a company newsletter touted that Pittsburgh-Des Moines had "elevated tanks in every state and territory in the Union; and on every continent, including 35 foreign countries" (Foster and Lundgren 1992:5).

In the 1970s, the company created a non-union subsidiary named Hydrostorage to compete with Universal Tanks & Iron Works, one of Pittsburgh-Des Moines greatest competitors. In the early twenty-first century, Pitt-Des Moines fell on hard times. Between 2000 and 2002, Pitt-Des Moines sold off all of its operating business units and ceased to exist. The Engineered Construction and Water divisions of Pitt-Des Moines were acquired by Chicago Bridge & Iron for $84,000,000 in 2001 (Chicago Bridge & Iron 2011).

Water Tower Design

With a hemi-spherical bottom, slightly conical roof, tubular legs, and vertical walls, this water tower is an unusual and distinctive hybrid of the traditional and double ellipsoidal types. The first ever, steel plate elevated water storage tank with a full hemispherical shaped bottom was built by Chicago Bridge & Iron Company in Fort Dodge, Iowa on 1894 (Chicago Bridge & Iron 2012). Traditional style water towers were constructed with rivets, a steel truss support structure with angled legs, typically of latticed construction, and a vertical tank with a hemispherical shaped bottom, a conical roof, and a balcony around the tank. Capacity could range from as low as 5,000 gallons up to 300,000 gallons, with 50,000 and 100,000-gallon tanks being most common. Typically, traditional water towers have four lattice legs, but higher capacity towers may have more. A ladder is normally attached to one leg and the builder's plate is usually on this same leg. Some examples that date from roughly 1907 until World War II may have an ellipsoidal bottom tank (see below). Most tanks with hemispherical shaped bottoms typically have small diameter cast iron risers that are joined to the tank by an expansion joint, which often necessitated a wood frost box casing in northern climates (Chicago Bridge & Iron 1929:11). By the late 1920s, traditional style water towers with hemispherical bottoms had been commonplace in the United States for more than three decades.

The first major innovation in water tank design came in 1905, when George T. Horton, the son of Horace E. Horton, came up with a design for an ellipsoidal bottom tank for which he received United States Patent 857,626 in June of 1907. The major advantage of the ellipsoidal bottom, which was first developed for a railroad water tower, was that it allowed for a lower tank height compared to hemispherical-shaped bottom and flat bottom tanks of the same capacity. The benefit of a lower tank height was that it allowed for a lower head height against which water had to be pumped to enter the tank (Horton 1907). Another advantage over hemispherical bottom tanks was that the ellipsoidal bottom eliminated the need for expansion joints, both at the junction of the riser pipe and tank, and at the enclosure of the riser. With the rigid bottom on a hemispherical bottom tank, these joints were necessary to accommodate the different expansion and contraction rates of the steel

tank and the cast iron riser pipe; however, they were subject to wear and often leaked. In addition, the riser could bend or break (Dubie 1980:112). Since the ellipsoidal bottom was nearly flat in the center, a larger riser could be used and riveted or welded directly to the tank, since the bottom plate acted as a diaphragm to take care of expansion and contraction. With its larger size, the riser provided additional support and eliminated the need for frost boxes in cold climates (The Water Tower 1919:4-5; Dubie 1980:112). They also included features to isolate sediment and ease cleaning (Dubie 1980:112). Other benefits compared to flat bottom tanks were that ellipsoidal tanks were self-supporting, so they did not need a heavy support structure and platform, and they did not require a pump to remove water from the bottom of the tank (Horton 1907). Growing from the development of the ellipsoidal bottom, self-supporting dome roofs for water towers were invented in 1922, eliminating the need for the support structures required by conical roofs. Reflective of their popularity, in 1919, Chicago Bridge & Iron reported that ellipsoidal tanks had been widely adopted by the field of municipal water works engineering largely due to their low variation of pressure, self-cleaning features, and absence of maintenance costs (Dubie 1980:112).

The double ellipsoidal tank first developed for water systems in the 1930s. Capacities can range from 50,000 gallons up to 500,000 gallons, although larger ones can be found, offering a substantial increase over older hemispherical bottom style tanks. Double ellipsoidal tanks have ellipsoidal shaped bottoms and roofs, and vertical walls. They may have a steel truss support system, or later examples may have vertical tubular column legs. The number of legs depends on the tank size, but four is most common. They may or may not have a balcony around the tank. Double ellipsoidal water towers have larger risers than traditional style tanks, usually 30 inch to 72 inch in diameter so no frost box was required. The builder's plate may be located on a leg, if a ladder is present, or on the riser (Mathis 2012:48).

Integral to the development of high-capacity structures after World War II was the invention of tubular steel legs, which were also thought to have improved aesthetics compared to older style lattice legs, and also the advent of welding (Mathis 2012:38, 40). The use of welding not only sped up construction, it allowed for much greater flexibility in design, which allowed engineers to come up with new tank types and water tower forms that would not have been feasible with riveted construction (Chicago Bridge & Iron 2012).

Significance: The Robbinsdale Water Tower No. 2, Well No. 3 & Filtration Plant played an important role in the growth and development of Robbinsdale. The construction of Water Tower No. 2, Well No. 3 & Filtration Plant contributed to the supply of water, and fire protection established by the initial components of the water system, located at 41st and Hubbard Avenues North, and represent continued efforts by the City of Robbinsdale to expand city services to meet the demands of a growing city and to improve water supply and quality. Although the Water Tower No. 2, Well No. 3 & Filtration Plant contribute to the overall development of the Robbinsdale water system, they were not the first facilities built. While they were the first developed beyond the original waterworks, this merely represents a common trend of cities to establish and grow their water system, especially to accommodate the population boom after World War II. Therefore, Water Tower No. 2, Well No. 3 & Filtration Plant do not appear to have significance under Criterion A.

Individually, Robbinsdale Water Tower No. 2 has significance under NRHP Criterion C, in the area of engineering, within the historical context *Water Towers in Minnesota* (Czechowicz and Hutter 2010). The design of the Robbinsdale Water Tower No. 2 is distinctive and unusual, and also exceeds commonly accepted design limitations for hemispherical bottom tanks. Most water towers constructed in the mid-twentieth century were standard plan structures designed by the major manufacturers such as Chicago Bridge & Iron or Pittsburgh-Des Moines Steel. A local engineer or official needed only to look at a water tower catalog to match their community's required specifications with a model from a manufacturer. Water Tower No. 2 does not appear to be a standard plan structure, rather it is a hybrid design of the traditional and double ellipsoidal types that is able to accommodate a large, 500,000 capacity. The water tower combines elements from both types including the hemi-spherical shaped bottom from the traditional style, and a self-supporting roof and tubular legs found on modern ellipsoidal tank water towers. The typical known capacity limit for tanks with hemispherical bottoms was 300,000 with most examples having a much lower capacity. This limit was due to the support of the water by the tank bottom and the tremendous head height required as the capacity of hemispherical bottom tanks increased. Due to the need for ever-increasing capacities, other more efficient tanks designs were developed, such as the ellipsoidal and spheroids, which allowed for a lower head and exhibited a more efficient structural design, that required less steel for construction. Water Tower No. 2 has a capacity two-thirds larger than what was commonly thought possible for hemispherical bottom tanks. The tower has been in operation, without any significant structural modification for 55 years, thus demonstrating the success of its design. Part of this success stems from a design that is based on tubular legs that afford a much greater surface area for the joint between the tanks and legs and also a more efficient means for distributing the weight downward. Reflective of the significant engineering that went into the design of Water Tower No. 2, it has significance under NRHP Criterion C in the area of engineering as a distinctive and significant example of a hemispherical bottom water tower that is successfully able to hold a capacity that is two-thirds higher than what was commonly thought possible for water towers with hemispherical bottoms. The water tower has a period of significance of 1957, corresponding with the year the water tower was completed.

Integrity: As the Robbinsdale Water Tower No. 2, Well No. 3 & Filtration Plant have not changed location or use since their construction all retain good integrity of location and setting. The water tower has good integrity of design, materials, and workmanship. While its integrity is slightly compromised by the antennas added to the top of the tank, given their small size and reversibility, they do not significantly affect the overall design of the tower, or its materials and workmanship. There appear to be no major alterations to the filtration plant and therefore retains good integrity. The integrity of the property is slightly compromised by the addition of the small building that houses the cellular equipment for the antennas on the tower. However, as a whole, the property retains sufficient integrity to convey its significance.

Recommendation: Individually, Robbinsdale Water Tower No. 2 is recommended as eligible for the NRHP under Criterion C, in the area of engineering, for its embodiment of a distinctive and unique engineering design that allowed for the successful construction and use of a hemispherical bottom water tower with a capacity that was two-thirds larger than commonly

thought possible for hemispherical bottom tanks. The recommended period of significance for the water tower is 1957; corresponding with the year it was completed.

The entire site, which includes the Water Tower 2, Well 3 & Filtration Plant, contributed to the growth and development of Robbinsdale and represent the expansion of government services to meet the needs of a growing community, such as fire protection, and to address concerns about water quality. However, these contributions follow the common pattern of cities that developed or expanded water systems to meet the needs of growing communities across Minnesota and do not appear to have any significance under Criterion A.

6.48 OAKDALE MEDICAL CENTER, HE-RBC-1281

Location: 3366 Oakdale Avenue North, Robbinsdale, Hennepin County, Minnesota, T29, R24, Section 8

Description: This six-story brick and concrete building was constructed as a medical center in 1965 (Figure 131; Appendix B Map 21 and 23). The façade is seven bays wide, with the eastern bay containing the entrance. The entry bay is faced with brick on the first story, which has paired sliding glass doors set under a metal canopy supported by a tubular steel truss resting on a concrete pier. The upper stories of this bay are faced with a glass curtain wall with copper colored framing. There is windowless brick stair tower that projects from this bay. The remaining bays are identical, and have an exposed concrete structural system with brick curtain walls on the first five stories and concrete curtain walls on the sixth story. Each bay has two fixed sash windows with concrete spandrels.

FIGURE 131. OAKDALE MEDICAL CENTER (HE-RBC-1281), FACING NORTHEAST

A large radiation therapy building was built circa 1983 on the parcel adjacent to the Oakdale Medical Center to the east and connected to the Oakdale Medical Center. The Oakdale Medical Center is now a part of the North Memorial Hospital Complex. The entire North Memorial Hospital Complex is bounded by Lowry, Abbott, and West Broadway Avenues.

History: The Oakdale Medical Center was constructed in 1965 and was designed by well-known architects Liebenberg and Kaplan (Northwest Architectural Archives 2012e). The Oakdale Medical Center was established as part of the developing medical complex of North Memorial Hospital, which is located across the street to the southwest. At its construction, the Oakdale Medical Center was used as medical offices for doctors and had a relationship with North Memorial Hospital. North Memorial Hospital was originally established as Victory Memorial Hospital by Dr. Samuel Samuelson in 1939, making it the first full-service hospital built in the suburbs of Minneapolis to facilitate the needs for health care in growing metropolitan area. Prior to this time, most hospitals were located near the downtowns of Minneapolis and St. Paul and doctors offices were located nearby. In 1954, the hospital was renamed North Memorial Hospital. Since 1954, North Memorial Hospital has had several periods of expansion, first adjacently to the west circa 1964, then the north in the early 1970s and 1980s, and then again to the west circa 2003. North Memorial Hospital acquired the Oakdale Medical Center in 1971-1972. At that time, the Oakdale Medical Center was expanded to six stories for physician offices and a 550-car ramp was constructed north of the building (Northern Lights 1979:4). The Oakdale Medical Center is connected to North Memorial by a tunnel (R. L. Polk 1980). In 1983, a radiation therapy building was constructed on the parcel adjacent to the east to the Oakdale Medical Center and attached to the Oakdale Medical Center at its construction. At that time, a second large parking ramp was constructed to the north.

Liebenberg & Kaplan
Seeman Kaplan was born in Minneapolis in 1985 and graduated from the University of Minnesota with a degree in architecture in 1918. After serving in World War I, he formed a partnership with Jack Liebenberg in 1921 in Minneapolis. Kaplan remained at the firm until his death in 1963. Jack Liebenberg was born in Milwaukee in 1893 and was a member of the first graduating class from the School of Architecture at the University of Minnesota in 1916. The next year he was granted a Master of Science in Architecture from Harvard. After service in the United States Army Air Corps, he joined the firm of D. C. Bennett in Minneapolis. In 1921, he collaborated with Seeman Kaplan and remained at the firm until his retirement in 1980. Liebenberg died in 1985. Well-known buildings designed by the Liebenberg and Kaplan firm and the Liebenberg, Kaplan, and Glotter firm include the Hennepin County Medical Center, the Granada Theater, Hollywood Theater, and Uptown Theater (Lathrop 2010; Northwest Architectural Archives 2012e).

For several years, the partnership included Joel Glotter. Glotter was born in Minneapolis in 1925 and graduated from the University of Minnesota in 1951. He first worked as a draftsman at the firm of Dimond, Haarstick, and Lundgren in St. Paul and next at Magtney, Tusler, and Setter in Minneapolis. Glotter became a partner at the Liebenberg and Kaplan firm in 1960. After Liebenberg's retirement, he joined a partnership with Saul Smiley and Garold R. Nyberg (Lathrop 2010; Northwest Architectural Archives 2012e).

Significance: Since its construction the Oakdale Medical Center has been associated with North Memorial Hospital. The Oakdale Medical Center was built to house offices for physicians at North Memorial Hospital after the first major expansion of the hospital circa 1964. The Oakdale Medical Center followed the common practice of having physician offices near the hospital. Additionally, the design of the center by Liebenberg and Kaplan does not make any new innovations in terms of hospital or medical building design.

Victory Memorial Hospital was the first full-service hospital built in the suburbs of Minneapolis and marked an important shift in healthcare. Prior to this time most medical facilities were located in or near the downtowns of Minneapolis and St. Paul. As such, it became a leader in providing medical care to the growing population living in the surrounding areas of Minneapolis before World War II. After World War II and the ensuing population boom in the suburbs, the demand for health care services in the suburbs increased. However, Victory Memorial Hospital did not grow. While the hospital remained small, other medical facilities were developed in the suburbs during the decade after the war. Correspondingly, the role of Victory Memorial Hospital within the larger context of suburban health care diminished as it became one of many, rather than the only suburban health care facility for the western suburbs of Minneapolis. It was only after its conversion from Victory Memorial Hospital to North Memorial Hospital in 1954, that the hospital began to expand in order to meets the medical demands of the ever-increasing suburban population. That expansion, of which the Oakdale Medical Center was a part, was not carried out, however, until the early 1960s. Additionally, as the population migrated to the suburbs so did other new hospitals. Victory Memorial Hospital was no longer unique in its location outside downtown Minneapolis. By the time North Memorial Hospital was able to accommodate the increased population of Robbinsdale other suburban hospital were already established. North Memorial Hospital and the Oakdale Medical Center then became followers in terms of hospital expansion.

While providing up-to-date medical care to patients, North Memorial Hospital and Oakdale Medical Center do not appear to have contributed to the medical field in terms of research or new procedures that contributed to new developments in the field of medicine.

Integrity: The Oakdale Medical Center is still used as a medical facility and is associated with the North Memorial Hospital. Therefore, the Oakdale Medical Center retains good integrity of setting, feeling, and association. The building also retains good integrity of location. In terms of design, materials, and workmanship, the integrity of the building is compromised by the three-floor addition to the original Liebenberg and Kaplan plan, replacement windows, modern the canopy, and a large 1983 addition to the east. Overall, the building retains poor integrity.

Recommendation: The Oakdale Medical Center housed physicians' offices near North Memorial Hospital to support care being provided there which was a common practice of the time. Additionally, North Memorial Hospital or the associated Oakdale Medical Center did not contribute to the advancement of medicine. The Oakdale Medical Center also does not represent innovation in terms of medical design. Furthermore, the Oakdale Medical

Center was not a forerunner in terms of providing care for the increased population in the suburbs of the Minneapolis after World War II. Multiple additions have been made to the hospital in the recent past that compromises the integrity of the hospital. Therefore, the Oakdale Medical Center is recommended as not eligible for listing in the NRHP due to a lack of historical significance and a loss of integrity.

6.49 SACRED HEART CATHOLIC CHURCH AND SCHOOL COMPLEX, HE-RBC-795

Location: 4087 West Broadway Avenue, Robbinsdale, Hennepin County, Minnesota, T29 R24 Section 6

Description: The Sacred Heart Catholic Church and School Complex covers nearly the entire city block bounded by 41st Avenue on the north, West Broadway on the east, 40 ½ Avenue on the south, and Hubbard Avenue on the west in Robbinsdale. Sacred Heart also owns a modern surface parking lot located across Hubbard Avenue.

The complex is comprised of a church located on the corner of 41st and Hubbard Avenues, the school, which faces Hubbard, a convent located on the corner of 40 ½ Avenue and Hubbard, a garage, a modern rectory, a parking lot along West Broadway, and a gymnasium on the northeast edge of the site (Figures 132-135; Table 15; Appendix B Map 19).

TABLE 15. BUILDINGS LOCATED WITHIN THE SACRED HEART CATHOLIC CHURCH AND SCHOOL COMPLEX

Inventory No.	Property Name	Address	Date
HE-RBC-795	Sacred Heart Catholic Church & School Complex	4087 West Broadway Avenue	1926-1990
HE-RBC-1462	Sacred Heart Catholic Church	4087 West Broadway Avenue	1958
HE-RBC-1463	Sacred Heart Catholic School	4087 West Broadway Avenue	1926
HE-RBC-016	Sacred Heart Convent	4087 West Broadway Avenue	c. 1930
HE-RBC-1464	Sacred Heart Rectory	4087 West Broadway Avenue	1982
HE-RBC-1465	Sacred Heart Gymnasium	4087 West Broadway Avenue	c. 1990

The church (HE-RBC-1462), constructed in 1958, faces 41st Avenue. It has center and side aisles, and is constructed of irregular coursed, rock-faced cut Kasota stone with limestone trim, and a gable roof covered with slate. The five-bay façade of the narthex has a projected entry bay with double-doors with strap hinges set in a Gothic arch surround. The flanking bays have shed roofs and paired leaded glass casement windows with diamond pattern glazing. The outer bay on the west is a bell tower that has three Gothic arch openings at the top on each elevation and which is surmounted by a copper clad spire. The bay on the east has a flat roof and an entrance. The sanctuary has three tall stained glass windows set in Gothic arch stone surrounds with a cross at the peak of the gable. The side elevations have projected lower cross gable bays with two stained glass windows. To the south are flat roofed wings flanking the altar.

The school (HE-RBC-1463) is located south of the church, mid-block on Hubbard Avenue. Constructed in 1926, it is a Renaissance Revival style, two-story, polychromatic reddish-

brown brick building with a flat roof and flat parapet. The building has an eight bay façade and the bays are fenestrated in a 1-6-2-3-3-6-1-6 pattern, with the one-light bays being projected entry bays framed by engaged pilasters and with stepped parapets. The windows are replacement sash.

FIGURE 132. SACRED HEART CATHOLIC CHURCH (HE-RBC-1462), FACING NORTHEAST

FIGURE 133. SACRED HEART SCHOOL (HE-RBC-1463), FACING NORTHEAST

The convent (HE-RBC-016) is a circa 1930, two-story polychromatic brown brick building with a raised basement and a hip roof. It is a Renaissance Revival style building with Tudor elements. The façade is comprised of a polygonal bay, a narrow bay with stucco and half timbering on the second story, a projected entry bay framed by engaged pilasters, a bay with small windows, and a bay with three windows on each floor arranged in vertical columns. The building has six-over-six windows, most of which are set in round arch openings with brick surrounds. There is circa 1990 frame garage with vertical wood siding and a hip roof east of the original parsonage.

On the corner of 40 ½ Avenue and West Broadway there is a 1982 rectory (HE-RBC-1464). On the east end there is a one-story brick wing with a side gable roof. To the west is a two-story wing with a side gable roof that is faced with vertical siding and brick. There is an exterior brick chimney on the west elevation and a courtyard on the south that is enclosed by a brick wall. A one-story glass link with an entry vestibule connects the two wings.

Along West Broadway there is an ornamental metal fence with square concrete posts in front of the parking lot and a concrete and brick sign.

The gymnasium (HE-RBC-1465) is a circa 1990, one-story red brick building with a flat roof and walls capped by five soldier courses. The façade has four sets of glass and metal double-doors with transoms and fixed sash square windows. The interior of the building is one-and-a-half stories and faced with precast concrete panels.

FIGURE 134. SACRED HEART CONVENT (HE-RBC-016), FACING NORTHEAST

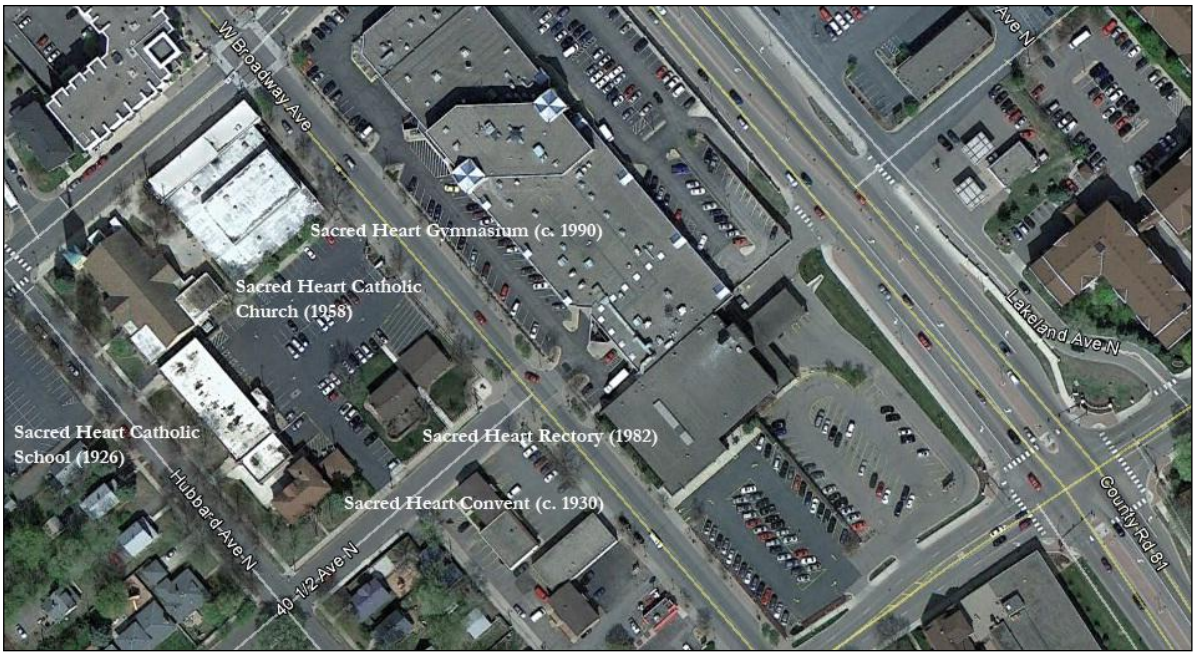


FIGURE 135. SACRED HEART CATHOLIC CHURCH AND SCHOOL COMPLEX (HE-RBC-795) (GOOGLE 2012)

History: The area that now comprises Robbinsdale was first claimed in 1852 and was used by early settlers as farmland. The area was originally a part of the Township of Crystal Lake. The first railroad line was extended through the area in 1880. The formation of Robbinsdale was due, in part, to Andrew B. Robbins, who envisioned a pastoral suburban landscape in the area as early as 1887, when he purchased 90 acres of land (Roberts 1988). The first land boom in the area occurred in 1888 when several industries, as well as Luther Seminary, moved into the area. When the Minneapolis streetcar lines did not extend to his planned community as he anticipated, Robbins established the North Side Street Railway in 1891 to service the area. A streetcar line was constructed to the Minneapolis city limits to connect with that system, and operated until 1948 (Northwest Corridor Partnership [NCP] 2002). On April 19, 1893, the Village of Robbinsdale was organized, formed from a portion of Crystal Lake Township (Roberts 1988). Robbinsdale continued to grow into the twentieth century with steady population increases and the formation of public services, churches, and other community groups (City of Robbinsdale 2012).

Prior to 1911, the closest place for Robbinsdale residents of the Catholic faith to worship was four miles to the east in North Minneapolis, or two miles west at a small mission church. The need for a more centrally located parish was evident, and in 1910 the Sacred Heart Catholic Church was organized. A small wooden church, built at a cost of $6,900, was dedicated on Christmas day of 1911. When the first resident pastor was appointed in July of 1912, the congregation numbered approximately 175 persons. The congregation grew rapidly, and on December 25, 1917, additions were made to the church (Knafla 1974).

In December of 1919, the church Board of Trustees met to discuss additions to the church and the construction of a new school. However, the decision to build a six room school with

hall and basement was not made until 1926. The Renaissance Revival-style school was built by Cavanagh Brothers Construction at a cost of $45,000 and opened in the fall of 1926. In 1930, two classrooms and a garage were added to the school.

On August 1, 1927 a convent for the sisters who taught at the school was completed at a cost of $22,000. The architect of the convent is unknown. Also in 1927, the church was enlarged and a brick veneer was applied to its exterior.

The congregation continued to grow, and a chapel and more school rooms were added in 1952. By 1957, 400 pupils were attending Sacred Heart School (Knafla 1974). With a burgeoning membership the parish required a larger worship space. Ground breaking for a new church on the corner of 41st and Hubbard Avenues took place at on December 28, 1957. By Christmas of the following year, the new church, designed by the Minneapolis firm of Hills, Gilbertson, and Hayes was occupied.

The complex continued to evolve in the late twentieth century. The original church building was destroyed by a fire in 1973. A rectory was constructed in 1982 on approximately the same site as the original church building (Carlson 1982). William Kranz, Inc. was the contractor for the rectory (City of Robbinsdale 1982:Building Permit #3991).

The Architecture of Sacred Heart

Architecturally, Sacred Heart Catholic Church has an eclectic architectural design that embodies the shift from Gothic Revival to Modernism through its use of an awkward blending of these two very different design idioms. The form and massing, steeply pitched roof and rock-faced walls, and Gothic arch openings all embody the Gothic Revival style. It also reflects the influence of the Modern Movement in its use of smooth wall planes, devoid of traditional buttressing; narthex design; sleek square bell tower and flared spire; and by the lack of a projected, semi-circular chapel behind the altar. The church embodies efforts of its architect to apply Modernist principles while working within the design constraints of the pre-Vatican II Catholic Church.

The school and convent of Sacred Heart are designed in the Italian Renaissance Revival style. The Italian Renaissance Revival style was popular in the United States in the 1880s through the 1920s. The style was most commonly applied to residential, educational, and government buildings. The style borrowed many characteristics from the sixteenth century Italian Renaissance style specifically the predominant features including an imposing scale and incorporation of many classical details. Other characteristics of the Italian Renaissance Revival style include low-pitched hipped roofs with clay tiles or flat roofs, masonry construction, an imposing size and scale, Roman arch entrances and windows, classical details such as columns and pilasters, a roof line parapet or balustrade, and an arcaded and rusticated ground level (McAlester 2009:397-399).

Architect Victor Gilbertson

Sacred Heart Church was designed by the architectural firm of Hills, Gilbertson, and Hayes. The firm included Victor Gilbertson, a well-known Twin Cities architect who specialized in religious architecture. Victor Curtis Gilbertson was born in Velva, North Dakota, on

December 11, 1911. In 1935 he earned a degree in architecture from the University of Minnesota, and the following year entered MIT. That same summer he worked as a draftsman for the North Dakota Highway Department in Minot, and then joined O'Meara and Hills in St. Paul as a draftsman, where he was employed from 1936-1939. Gilbertson formed an architectural practice with James Hills and Mark Hayes in 1940 in Minneapolis. The firm of Hills, Gilbertson, and Hayes is responsible for such notable religious buildings as St. Francis of Assisi Church in Rochester, Minnesota (1940-51); Oak Grove Presbyterian Church in Bloomington, Minnesota (1946-47); and Lutheran Church of the Good Shepherd in Minneapolis (1949-50). The firm also worked with Eero and Eliel Saarinen in 1948-1949 on Minneapolis' Christ Church Lutheran. Gilbertson died on March 13, 2005 in Minnetonka, Minnesota (Lathrop 2010:81-82).

Significance: The Sacred Heart Catholic Church and School Complex as a whole does not appear to have significance for listing in the NRHP under Criterion C in the area of architecture. While the church, school, and convent comprise a solid presence along Hubbard Avenue, the combination Mid-Century Modern/Gothic Revival church and the Renaissance Revival school and convent are not indicative of a cohesive design aesthetic. The contemporary rectory, gymnasium, and garage buildings further detract from a cohesive design presence of the campus.

Individually the Sacred Heart Catholic Church is a is an unusual example of the slow integration of Modernist principles with the staunch design standards of the Catholic Church that began to occur slowly in the years preceding the Second Vatican Council (1962-1965). Sacred Heart Catholic Church embodies the shift from Gothic Revival to Modern through its use of a traditional, Gothic Revival style form and massing, steeply pitched roof and rock-faced walls, and Gothic arch openings. It also reflects the influence of the Modern Movement in its use of smooth wall planes, devoid of traditional buttressing; narthex design; sleek square bell tower and flared spire; and by the lack of a projected, semi-circular chapel behind the altar. While the church embodies efforts to apply Modernist principles while working within the design constraints of the pre-Vatican II Catholic Church, evidence of this architectural transition does not appear to be significant in Catholic church architecture in Minnesota.

In addition, the church is not significant under Criterion C for its association with prolific Twin Cities ecclesiastical architect Victor Gilbertson. The design for Sacred Heart Catholic Church appears to reflect the design desires of the congregation, as well as the larger Catholic Church prior to the Second Vatican Council, rather than Gilbertson's views as a follower in the design aesthetic of Modernism. Before he designed Sacred Heart, Gilbertson designed several other churches that better reflect his Modernist ideals, including Lutheran Church of the Good Shepherd in Minneapolis (1950), St. Francis of Assisi Church in Rochester, Minnesota (1940-51), the Church of St. Joseph in Hopkins (1955), and Oak Grove Presbyterian Church in Bloomington, Minnesota (1946-47). Of particular note is Gilbertson's design for Lutheran Church of the Good Shepherd in Minneapolis. This brick church was completed in 1950 and features a horizontal rectangle balanced with a bold tower and demonstrates the powerful influence of Saarinen's work on Minneapolis' Christ Church Lutheran, of which Gilbertson's firm worked on as the local architect.

The Sacred Heart School is an intact example of a 1920s Renaissance Revival-style elementary school building, but is not an outstanding example of the style, nor does it represent the work of a master. In addition, while the school offered a viable alternative to public schools in the Robbinsdale area during the booming post-war era, it does not appear to have been significant for its role in education.

The Sacred Heart Convent is not an outstanding example of the Renaissance Revival style, nor does it represent the work of a master. In addition, research for this building did not yield any information suggesting that the property had an association with events or persons important to the past. Therefore, this property does not readily appear to have contributed to significant broad patterns of history; is not readily known to be associated with persons important in the past; nor is it likely to yield information important in prehistory or history.

The three contemporary buildings that are part of the complex were constructed in 1982 and 1990 and do not meet the 50 year eligibility requirement for the NRHP.

Integrity: There have been several additions to the campus including a rectory constructed in 1982, a circa 1990 garage, and a circa 1990 gymnasium. While the church, school, and convent comprise a solid and consistent presence along Hubbard Avenue, the three contemporary buildings compromise the integrity of the complex in terms of materials, setting, feeling, and association. The complex retains good integrity in terms of location and design. Overall, the complex retains poor integrity.

The integrity of materials of the church, convent, and school may have been slightly compromised by replacement windows. The church, convent and school have generally good integrity in terms of location, design, materials, setting, feeling and association. Moreover, these buildings comprise a solid and consistent presence along Hubbard Avenue, and as such retain sufficient integrity to convey their historic associations.

Recommendation: The Sacred Heart Catholic Church and School Complex is recommended as not eligible for listing in the NRHP due to a loss of integrity. The church, school, and convent do not comprise a cohesive presence along Hubbard Avenue, the contemporary rectory, gymnasium, and garage buildings compromise the integrity of the complex so that it is unable to convey its historic associations.

Sacred Heart Catholic Church signals the transition of religious architecture from the Gothic Revival style, which was the prevalent architectural style for religious buildings prior to World War II, to Modernism after the war. In the Twin Cities this shift was spurred by Eliel Saarinen's design for Christ Lutheran Church in Minneapolis, which was completed in 1949. Saarinen's design used simplistic and tranquil yet dramatic design and light as a spiritual element. The Minneapolis firm of Hills, Gilbertson, and Hayes teamed with Saarinen on Christ Church Lutheran, and elements of the firm's design for the Sacred Heart Catholic Church, including smooth wall planes and the lack of a projected, semi-circular chapel to the rear of the altar, are drawn from Christ Church Lutheran. At the same time, Sacred Heart Catholic Church embodies many characteristics of the Gothic Revival style, such as a steeply

pitched roof, rock-faced walls, and Gothic arches. Although the church embodies efforts to apply Modernist principles while working within the design constraints of the pre-Vatican II Catholic Church, it does not appear to illustrate a particularly coherent synthesis. In addition, it does not appear that such transitional buildings are characteristically important in Catholic church architecture in this region. In Minnesota, more notable examples exist of traditional Gothic Revival churches, such as Gethsemane Episcopal Church (1883) in Minneapolis, as well as Modernist Catholic churches, like the Church of St. Joseph (1955) in Hopkins.

Furthermore, unlike St. Francis of Assisi Church, Oak Grove Presbyterian Church, the Church of St. Joseph, and Lutheran Church of the Good Shepherd, which more fully embrace the Modernist design ethos of Victor Gilbertson, Sacred Heart Catholic Church is not a defining work of Gilbertson's. As such, it is recommended as not individually eligible for listing in the NRHP under Criterion C in the area of architecture.

Although the Sacred Heart School and the Sacred Heart Convent are intact examples of a 1920s Renaissance Revival-style elementary school building and convent, they are not outstanding examples of the style, nor do they represent the important work of a master. As such, they are recommended as not eligible under Criterion C in the area of architecture. In addition, while the school offered a viable alternative to public schools in the Robbinsdale area during the booming post-war era, it does not appear to have been significant for its role in education in post-war Robbinsdale. Therefore, it is recommended as not eligible individually under Criterion A in the area of education.

The rectory, gymnasium, and garage buildings were all constructed after the 1962 and do not meet the 50 year cutoff for eligibility on the NRHP.

7.0 RECOMMENDATION

During the combined Phase I and Phase II architectural history survey, the 106 Group identified 4,680 properties within the project APE that were 45 years of age or older. Of these 4,680 properties, 15 extant architectural history properties within the APE have been previously listed, determined eligible, or are considered eligible for listing in the NRHP by the SHPO (see Table 3). Of these properties, 11 have been determined or are considered eligible for listing in the NRHP by the SHPO and four are listed in the NRHP. Of the properties already listed in the NRHP, two are libraries, one is a factory complex, and one is a historic warehouse district.

Of the remaining 4,665 properties, four districts, four complexes, and 41 individual properties, were recommended as potentially eligible during the Phase I survey (see Table 5). Therefore, a Phase II evaluation was conducted for these properties. The remaining 4,279 properties were recommended as not eligible due to a lack of historical significance and/or a loss of integrity (see Appendix C).

As a result of the Phase II architectural history evaluation one district and nine individual properties were recommended as eligible for listing in the NRHP. The remaining properties were recommended as not eligible for listing in the NRHP due to a lack of historical significance and/or a loss of integrity (see Table 6).

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